

THE ADVERTISER'S HANDBOOK

A BOOK OF REFERENCE
Dealing With

Plans, Copy, Typography, Illustration,
Mediums, Management,
and Other Details of Advertising
Practice

BY
International Correspondence Schools
Scranton, Pa.

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FOREWORD

The enormous sums that have been spent in the various forms of advertising and the wonderful development of the art in the last dozen years, coupled with the greatly increased interest roused by the success of selling vast Government loan bonds through advertising, warrant the belief that this Advertiser's Handbook will fill a need and be a considerable help to those having merchandise or service to sell.

This handbook does not pretend to be a Course in Advertising. The limited space available for the treatment of the many important topics precludes the detailed explanations and the many examples that are indispensable in a course of instruction. The information here given will, however, prove a safe guide in solving a great many advertising problems, and will afford a good basis for a systematic study of a highly interesting and exceedingly important subject.

The needs of the average business man rather than of the experienced advertising manager have been kept in view. This will explain the inclusion of many principles and facts with which advertising experts are thoroughly familiar.

It is the aim of the International Correspondence Schools in this Handbook, as in the entire series of handbooks published by them, to make the treatment very practical rather than theoretical. Every subject taken up is handled in as simple and direct a manner as possible. With its especially complete index, this Handbook is a very ready reference volume.

INTERNATIONAL CORRESPONDENCE SCHOOLS
SCRANTON, PA.

January, 1921

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The Advertiser's Handbook

ADVERTISING

HOW TO PLAN AND WRITE AN ADVERTISEMENT

The Fundamental Principle of Advertising.—Advertising is the art of selling by means of publicity. If he who has merchandise or service for sale had an economical method of seeing all his prospective customers in person and showing the commodity or telling about it, there would be no need for printed advertisements. But the merchant cannot expect all prospective customers to come to his store voluntarily, nor can he expect all to see his window displays. The recommendation of pleased purchasers is good advertising, but it is not ordinarily sufficient in itself to build up a large business quickly. The distributing of samples is excellent advertising, but it is impracticable to distribute samples of some commodities. Besides, the advertiser may be a manufacturer in Brockton, Massachusetts, and his purpose may be to sell his shoes or other merchandise to people over the entire United States. Therefore, recourse is had to newspaper, magazine, street-car, bill-board, or some other form of advertising. Instead of reaching one or two persons at a time with the spoken canvass of a salesman, the advertisement, with its printed descriptions and, perhaps, pictures, reaches thousands of readers.

The object of the effective advertisement is not always to complete a sale. It may aim to complete the sale and contain a request for the reader to send his money for the article; or it may aim merely to draw the reader to the advertiser's store or seek to interest him to the extent that he will send for a catalog or a booklet that affords further information. Or, it may merely seek to impress a name or an attractive quality, so that the reader will be impelled to purchase the advertised article when he is in need of something of its class. In any case, however, the object of the advertisement is to interest the reader and influence him in favor of the commodity.

Qualifications of an Ad-Writer.—The ad-writer might very properly be called a business-news reporter, for it is his work to investigate a commodity that is to be advertised and find what there is in its features or the advertiser's method of manufacturing or selling that will interest the probable purchasers of that commodity and incline them toward purchasing. This necessitates that the ad-writer shall understand the plan of selling. If no plan of selling has been formulated, one should be formulated before the advertisement is written.

Selling Plans.—It is sometimes easy to decide on a selling plan. The advertiser may be a dealer in men's furnishings. If the problem is how to advertise a new lot of \$1.50 shirts, and the town in which the dealer does business is well covered by a good newspaper, the best plan would likely be to display some of the shirts in the show windows and to prepare a newspaper advertisement that gives interesting details of the new goods. There are other problems that cannot be so easily solved. The advertiser may be a gas-stove manufacturer whose product enjoys a local sale, and the problem may be to ascertain how sales may be extended over the entire United States. In this instance, if good judgment is not exercised, a great deal of money may be wasted. The advertiser must find an economical way of reaching possible purchasers of gas stoves as well as a way of making it convenient for them to buy his stove when they have been influenced. Unless he undertakes to close orders through

the mails by means of advertisements and catalogs and to sell direct to each customer, which plan would antagonize retail stove dealers, he must find a way of distributing his goods among retail stores in places where gas is used for cooking purposes, so that those who wish to buy the advertiser's gas range can do so readily. It will, therefore, be seen that successful advertising involves successful merchandising, and means more than the mere ability to write interesting advertisements.

To do the most successful work, the ad-writer should not only have a reasonable amount of merchandising ability, and the investigating spirit—a "nose for news" that will enable him to discover features that will interest the public—but he should become a student of human nature and know what will appeal to different classes of people. He should also learn to write interestingly, clearly, and convincingly. In addition, he should acquire some knowledge of the comparative values of different advertising mediums under different conditions and a general knowledge of illustrating, engraving and printing methods, etc.

Analysis of a Typical Advertising Problem.—Suppose it is desired to increase the local sales of a certain make of ice cream. The mere name of the article, if exploited extensively and continuously in an attractive way in connection with the name and address of the maker, may stimulate sales. A great deal of advertising is mere name publicity, the idea being that people buy those commodities with which they feel familiar, whether or not there is a conscious conviction of high quality. If there is nothing whatever of interest in the ingredients of an article, the process of making, its usefulness or service, or the plan of selling it, then the only kind of truthful advertising that can be done is the name-publicity kind. But there are few articles that are devoid of interesting features or of reasons for excellence, and there is no doubt of the fact that the style of advertising that gives interesting information of a specific, convincing character is more economical and much more impressive than mere name publicity. Salesmen make sales by giving interesting detailed information; there seems to be no good reason why adver-

tising, which has been aptly called "salesmanship in print," should not do likewise.

Specific Facts Versus General Claims.—To announce merely that a certain make of ice cream is "the best you ever ate" is not the strongest advertising. Find if there are any good features concerning the way the ice cream is made; find where the cream comes from, whether it comes from the milk of any special breed of cattle, or is handled with unusual care for cleanliness. Ascertain whether or not superior flavoring is used. Will the maker of the cream prepare bricks consisting of several flavors? Does he put it up in a form that makes it very convenient for people giving suppers or parties? Does it keep particularly well in this form? Is the clerk service and delivery service of the maker courteous and never failing? This is the kind of investigation that should be made of any business or article that is to be advertised.

It may seem to be a simple thing to write in clear, concise, well-arranged, interesting language the points about an article that a skilled salesman would bring out in his canvass of a prospective customer; but when this idea has been grasped so that the ad-writer instinctively puts it into effect in preparing advertisements, he has grasped one of the greatest essentials of advertising.

If a good clothing salesman should meet, away from the store, an acquaintance who was thinking of buying a new suit, would he be content to tell the prospective purchaser that the store has "the largest and best assortment of men's fine clothing ever offered in the history of the city?" He would not be a good salesman who did not know his goods and human nature better than to content himself with such a bombastic, indefinite statement. A skilled salesman would inquire whether the acquaintance had any particular kind of suit in mind. Then he would give the details of the suits his store had that closely approached what the prospective purchaser liked. If the prospective purchaser had no preference, the skilled salesman would suggest something. He would tell about the weight and color of the goods and the quality generally—stylishness, comfort, durability, etc.;

he would describe the cut of the coat, and might give its length and tell about any special features it had; special features of the vest and trousers might also be mentioned. The salesman would not fail to comment on the fine workmanship of the suit, and he would tell why it was better than the workmanship of most ready-made clothing. He would give the price. He would speak of the ease with which a good fit could be had, owing to the superior tailoring of the suits and to the service of a tailor expert in making alterations. In brief, the skilled salesman, by giving specific details, would try to picture the clothing in the prospective customer's mind and create a desire to come to the store to see the suits; and it is just this picture-painting in words that the ad-writer should strive for.

Be specific in descriptions. If the advertisement is about farm wagons, the words "thoroughly seasoned hickory" mean much more than "selected material." "Every wagon tested to stand a dead-weight of 5 tons before it leaves the factory," is worth half a dozen such statements as "strongest wagon made." Therefore, instead of claiming that articles are handy, superior, or durable, try to give the *facts* that show why the articles are handy, superior, or durable.

How to Compose Good Headlines.—The headline of the advertisement is the guide post of the body matter, and it is very important. The headline should not be deceptive, so as to make people feel tricked when they see the real nature of the advertisement. It should not be so general that it attracts nobody in particular—strikes no "responsive chord." It should be composed of words that relate directly to the article or service advertised, that either reveal its nature and incorporate one of the strongest features, or else relate to the use or benefit of the article or service. The heading "Do You Gossip?" would be a silly, deceptive heading for an advertisement about women's suits, and though it might attract attention, the attention would hardly be favorable. "Look Here" and "A Great Offer" would be too general. "New Fall Suits" would be a good heading. If the prices were special, a still better heading would be "\$25 Fall Suits.

\$19.50," for this gives the gist of the entire advertisement.

If the article or service is something for which there is a constant demand, like butter or clothing, it is best to have the heading include the name of the commodity; but with such a subject as life insurance, safe-deposit vault service, etc.—things that people must, as a rule, be coaxed into buying—let the heading deal with the benefit of the article or service rather than to include the name. "Don't Force Your Widow to Marry Again" is a better heading for an insurance advertisement than "A Liberal Insurance Policy"; likewise, "Are Your Valuable Papers Safe?" is better than "Safe-Deposit Boxes for Rent."

A heading may be declarative, as "Dainty Skirts at \$2.25"; interrogative, as "Do You Need an Overcoat?" or in the form of a command or suggestion, as "Shave with a Gillette Safety."

In any case, the words of the heading should be grouped so that the eye will take them in at a single glance.

Logical Arrangement of an Advertisement.—The logical way to arrange a complete advertisement is first to get the reader's favorable attention and to excite his interest; then to create desire; then to influence him to buy or to take some action toward buying, such as to come to the store or to send for a catalog. Sometimes the effort to make the reader buy is not marked. The advertisers of Ivory Soap, for example, do not expect that the reader after seeing one of the Ivory advertisements will immediately go to the store and buy a cake of Ivory soap; they rely on their advertising to make an indelible impression that will influence the reader to purchase Ivory when he does need soap. But in many other advertisements the effort is made to bring about an immediate purchase; the reader is told at what address the article can be found, or an offer is made to send it to him or to send further information.

Value of Conciseness.—There is so much danger of losing the interest of readers that introductions must be short unless they are very pertinent to the descriptions that follow. There is urgent need throughout the advertisement for being clear concise, and convincing. Rambling ideas, dry or

commonplace language and awkward construction may be fatal to the interest-holding quality of the advertisement. There is no need of writing "If you are not thoroughly satisfied with your purchases when you have had time to reflect over it, we will, on application, cheerfully refund the purchase price paid," when "Money back, if dissatisfied," expresses the whole idea.

Proper Amount of Matter.—Whether the advertisement should be concise or full of details depends on the class addressed and on the article to be advertised. As a rule, women will read more details than men. The amount of details that men will read depends on how interesting the article or service is to them, how busy they are, and how much reading matter they receive. A New York millionaire and a humble resident of Shady Grove should not be addressed in the same way; but the millionaire may read a great deal about a motor boat when he might not read more than the headline of a tooth-powder or soap advertisement.

Amount of Space.—No fixed answer can be given to the question, "How large should the advertisement be?" It depends on what is to be advertised. A special sale of a large lot of women's cloaks cannot be advertised effectively in a space of 4 or 5 in. in a single column. On the other hand, if banking service, livery service, or plumbing service, or laundry service is to be promoted, it is not advisable to try to tell the whole story in one advertisement. A better plan in such a case is to have a series of advertisements of 3 or 4 in., single column, and present one strong point in each advertisement. If the space used is 2 or 3 or 4 in., double column, the advertiser will have some prominence over other advertisers of his class. The space should be large enough to present a complete canvass or as much of the information as prospective purchasers are likely to read or should be told. Assemble all the material; then decide how much of it may be judiciously included in an advertisement, and arrange that portion as logically as possible.

Humor and Cleverness.—Humor and cleverness are sometimes helpful in advertising, but they must be used with great care. Too often the so-called catchy advertisement,

while attracting much attention, really detracts attention from the commodity. A line of earnestness is worth a paragraph of cleverness. Unless the attention attracted is favorable toward the sale of the commodity, the advertiser wastes his money.

Seasonableness.—Advertising is doubly effective when it is seasonable. It is possible, perhaps, to sell fishing rods in December, but the best time to advertise them is when the air begins to feel like fishing times. The ad-writer should take advantage of the fact that the minds of the people at certain seasons voluntarily turn to certain subjects, such as straw hats, low shoes, Easter millinery, fur coats, or storm boots.

Timeliness.—On the morning after a big fire, when people who had their valuable papers in tin boxes or little safes are still thinking of the danger, a strong advertisement of fire-proof, burglar-proof, safe-deposit boxes will be unusually interesting and effective. The alert life-insurance agent can prepare a very forceful advertisement when a local policy holder dies, leaving his widow well provided for. When a burglar is frustrated by a housekeeper that kept a revolver handy, the hardware dealer or the sporting-goods merchant can follow up the newspaper account of the affair with a good advertisement of the safety revolver. The germ-proof refrigerator appeals to people much more strongly if advertised at a time when the city is threatened with a typhoid epidemic.

Price Quotation.—The fact that about 66 per cent. of the families of the United States live on incomes of \$900 a year or less, and that about 77 per cent. live on incomes of \$1,200 a year or less, is enough to show the importance of definite prices in nearly all retail advertisements. But sometimes in retail advertising and frequently in mail-order and general advertising, the price is the chief obstacle to the sale and it is expedient to keep back information about the price until more details can be given than can be included in an advertisement of reasonable size.

When prices are given, they should be definite. "This suit \$18, others at \$8 to \$25," is better than "Suits at all prices."

The Bargain Offer.—Nothing appeals more strongly to most people than the opportunity to buy something they want at a price a little lower than usual. The bargain idea is one of the greatest business producers, but it is so grossly abused that it has its dangers. It should be remembered that sales from reduced-price goods are not likely alone to make a store a lasting success. Unless the bargains are so satisfactory that many of the purchasers are likely to become regular customers, little good comes of offering reduced prices.

Rightly conducted, the special-price sale gives the merchant opportunity to dispose of slightly soiled or damaged goods, seconds, odd sizes, out-of-date patterns, over-stocks, slow-selling goods, etc., at or near cost; and it gives him a good chance to add to his list of regular customers.

Sensational headings and ridiculous illustrations should be avoided. Be truthful. Don't exaggerate. The best merchants concede that it pays in the long run to be honest and frank. Tell why the price is reduced. If it is because the goods are damaged, tell how much they are damaged; if the sizes are odd, or there are only a few of the advertised articles, or the goods are a little out of style, or the price is special because of late-season buying or on account of placing a large order, give the facts. Don't have a "closing-out" sale every month.

The changing class of customers may possibly enable an unscrupulous general or mail-order advertiser to deceive continuously and profitably, but the retail merchant who hopes to stay in business does a bad day's work when he deliberately deceives or cheats his customers.

Change of Copy.—If the advertisement is to appear before a constantly changing class of readers, it may stand a long time without being changed, but if the medium in which the advertisement appears reaches largely the same readers, issue after issue, the advertisement should be changed frequently, lest it become like the milestone that is passed unnoticed when familiar to the sight.

Psychology in Advertising.—Study of the goods or service to be sold is highly important, but no more important than

the study of that wonderful subject, the human mind. The advertiser will do well, in all his work, to give special attention to psychological principles. Some able advertising men sneer at the word "psychology" and declare that this science is merely theory as applied to advertising, but the truth is that they unconsciously have a good understanding of psychology, and that this understanding is to a large extent responsible for their success. When we say that a man "knows human nature," "knows how to appeal to people," and so on, it is only another way of saying that he is a practical psychologist.

Psychology has to do with thought-habits, intuition, the attention, the will, the memory, suggestion, association of ideas, etc. Nothing is more certain than that more effective advertising will be the result of a better understanding of how action is influenced by duty, vanity, curiosity, fear, hope, sympathy, sentiment, caution, fashion, economy, the love of ease or of money, the appetite, the inclination to imitate, the tendency to follow suggestions or commands when they do not oppose principles or counter suggestions, the desire to get something for nothing or for a reduced price, the love of the beautiful, the paternal instinct, the attractive value of pictures, and the many other things that relate to attention, interest, and resolution. Most libraries contain reliable works on psychology. There are a few books devoted particularly to the psychology of advertising. But, study of the subject need not be confined to books. The advertiser should observe critically the means by which his own attention is attracted, how impressions are made, how prejudices and convictions are created, and how action is consciously or unconsciously induced. Says a well-known advertising man: "A sentence of just seven words once made such a successful appeal that I stopped buying a certain style of shirt that I had worn for years and began buying a new style." Study the power of these appeals to instinct, reason, and sentiment. When you buy, try to analyze your own feelings and action and discover why you bought. Don't, however, imagine that all people reason and act just as you do: Circumstances, age, sex, education, locality, etc. make a

difference in people. Extend your observations to friends and acquaintances. Watch the methods used by good salesmen. By so doing you are sure to attain greater skill in advertising work.

Copy Summary.—By answering the questions of the following copy summary, the ad-writer can be sure that he is proceeding with the proper point of view:

1. By what plan is this article or service to be sold? (Is a retailer to advertise it? Is the manufacturer to advertise to create a demand on retailers? Is the sale to be made by mail?)

2. What class of prospective purchasers am I trying to influence? (Men or women? City people or country people, or both? Well-to-do, poor, or middle class?)

3. What are the tastes, needs, and manner of reasoning of these people? What will probably be their objections to buying, and how may these objections be overcome?

4. In what medium is the advertisement to appear? (Newspaper, magazine, street car, bill board?)

5. What is to be the size of the advertisement? (Width? depth?)

6. Shall season, current event, or local happening be used?

7. What selling points of the article and what features of the selling plan should be introduced? If I were one of these prospective customers, what would interest, influence, and convince me?

8. What heading is most likely to attract the favorable attention of prospective customers? (Name and selling point of article? Question, suggestion, or command about use, need, or benefit?)

9. Would illustration strengthen the copy? If so, what style and size of illustration should be used?

10. Shall price be presented? If so, how shall it be presented? (In heading or near the end of the advertisement? Cash or instalment?)

11. Is it best to try to have the advertisement complete the sale, or must this be left to a salesman or to a catalog or a booklet? If the advertisement is to complete the sale, what is the strongest closing point?

After writing copy, answer this question:

12. Is the copy clear, concise, complete, truthful, interesting, logical, convincing, grammatical, properly spelled, properly punctuated, and properly paraphrased?

OUTLINE OF A MAIL-ORDER PROBLEM

To make the various principles perfectly clear, an advertising problem will be analyzed.

The Piedmont Furniture Company, of Statesville, North Carolina, makes several sizes of handsome red-cedar chests for the storing of furs and woollens. The odor of the red cedar is pleasant and is an absolute protection against moths. Cedar is a wood that lasts for generations; it has an interesting history. The chests are dust- and moisture-proof; they are well made, with ornamental trimmings and brass casters and hinges. The prices range from \$10 to \$30. It is the manufacturer's idea to sell direct from the factory to the purchaser rather than through retailers, thus cutting off middlemen's profits. The manufacturer makes other cedar furniture.

The qualifications of the advertising man will enable him to become familiar with the foregoing facts and to see the features about these cedar chests that will appeal to prospective buyers.

A review of the question of the copy summary and a little thought make it obvious that these chests appeal principally to women—that few men will buy for themselves; but as men are usually the money makers, they may be influenced to buy these chests for women among their relatives and friends. Therefore, the advertisement may suggest the appropriateness of the chests as presents.

Only people of fair means can afford to buy such luxuries as cedar chests, and the number of these people in any small community is not great. Therefore, the Piedmont Furniture Company cannot hope to build up a large sale for the chests right at home. The advertising must be directed to people of means all over large territory, and since it is the plan to sell by mail direct to the consumer, magazines of the better class, reaching people who take pride in their homes, are the

best mediums. Although people of means read the daily newspapers, it has been demonstrated that ordinarily the magazine is the better mail-order medium for an article of this character.

Since few people will be willing to send their money for one of these chests before getting more information than an advertisement of moderate size affords, it is better to offer to send a booklet that gives full descriptions and prices and that illustrates the chests well. The aim of the advertisement, therefore, will not be to have the advertisement close the sale but to develop interest and desire and to bring a request for the booklet. "From factory to consumer" is a strong argument, and it will be emphasized; it has the subtleness of the bargain offer—a high-priced article at a price lower than usual.

In order that the advertiser may tell which magazine brings a given order and determine whether or not the advertising expense is more than his margin of profit warrants, a special letter or number (known in the advertising world as the "key") will be inserted in the advertisement in each magazine. For instance, "Dept. B" will be inserted in the advertisement in McClure's Magazine, "Dept. C" will appear in the advertisement in Scribner's, and so on. Those who respond to advertisements are usually careful to follow the address given; consequently the "keying" may be done with much accuracy; all inquiries that come addressed to the "Piedmont Furniture Company, Dept. B," will be credited to McClure's; all that come addressed to "Dept. C" to Scribner's, and so on.

These important details about the chest advertisement having been decided, the preparing of the advertisement is reduced to merely putting in simple, concise, well-arranged language the information and argument about the chests; to having a suitable illustration made, in order that the advertisement may have more attractive value and show the exact style of the chests; and to selecting a list of suitable magazines.

Since the work of the magazine advertisement is done when it has brought the inquiry, a booklet and several

strong sales letters must be prepared to carry on the canvass and complete the sale.

This method of analysis and preparation will vary some-

Red Cedar Chests

MOTH-PROOF, FRAGRANT, HANDSOME

PROTECT your clothing and furs from moths, moisture and dust by packing them in a **PIEDMONT RED CEDAR CHEST**. Every woman who has valuable dresses, furs, etc., will appreciate its value in protecting them from injury. Makes a handsome addition to the furniture of bedroom, and is delightfully fragrant.

Built entirely of Southern Red Cedar, fitted with heavy brass hinges, ornamental trimmings and casters. Our Chests are built to stand the test of time, and will last for generations. They make an especially appropriate birthday or wedding present.



Made in several sizes. Prices extremely **LOW**. Shipped direct from factory to home on approval, freights prepaid. No middleman's profit.

Write for booklet, full information and special factory prices. Ask also for General Furniture Catalogue.

PIEDMONT FURNITURE CO.
Dept. B.
Statesville, N. C.

THE CEDAR-CHEST ADVERTISEMENT AS IT APPEARED WHEN COMPLETED

what with different subjects, but it is fundamentally the plan that should be followed in the preparing of all advertisements. Study the article; study the typical prospective

customer; ask yourself: "If I were that person what features of this article, its manufacturing, or its selling plan would interest me? What would I believe? What would induce me to buy?" Give this information and be content with nothing short of the most effective way of giving it.

TYPE AND TYPE MEASUREMENTS

The Point System.—The point system is the recognized standard of measurement for type, borders, and rules used by printers throughout America. The basis of the point system is the *point*, which is approximately $\frac{1}{72}$ of an inch. In Fig. 1 is shown a word set in 72-point type, and to the right of it a 3-point rule, 1 in. long, divided into points by the fine lines.

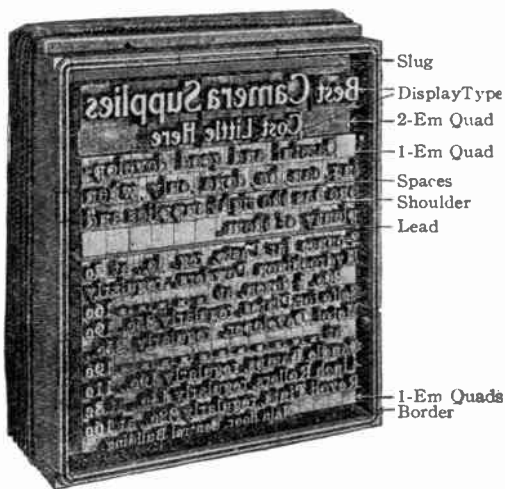
Sizes of Type.—The height of the body of types is measured in points. When a type is spoken of as 6-point, 8-point,



FIG. 1. SET IN 72-POINT TYPE. THE 3-POINT RULE AT THE RIGHT, DIVIDED BY LINES INTO POINTS, SHOWS THE FULL DEPTH OF THE BODY OF THE TYPE

etc., what is meant is that the *body*—not the face of the letter—is approximately $\frac{1}{12}$, $\frac{1}{8}$, etc. inch high. The height of even the tallest face is usually less than the height of body. The face of an 8-point capital M, for example, is only about 6 points high, the remaining 2 points being taken up by the shoulder of the type. When a rule is spoken of as 2-point, 4-point, etc., the measurement refers to the thickness—not to the length.

The Em.—An *em* of type is a square, each side of which is equal to the height of body of that type. For example a 8-point em is 8 points by 8 points square, thus . The em is used as a unit of area, chiefly for the measurement of the amount of matter in a page of type.



REPRODUCTION OF A PANEL OF AN ADVERTISEMENT AS IT APPEARS IN TYPE

The Pica Em.—The 12-point em, or "pica," as it is generally called, is commonly used as a unit of length in measuring the width, or measure, of a line of type, the width of an advertisement or column, etc. If a column is said to be 13 ems wide, it is always meant that the column is 13 12-point ems, or picas, wide. When speaking of the width of a line of type as so many ems, 12-point ems, or picas, are usually meant,

no matter what the size of type to be used. In referring to such measurements, however, it is better to say *13 picas* than *13 ems*, if pica ems are meant, for 13 picas cannot be misunderstood, while there is a slight possibility of misunderstanding the other expression.

Leads.—A *lead* (pronounced *led*) is a thin strip of metal—usually low-grade type metal, but sometimes brass—used to introduce space between lines of type so as to give the printed matter a more open appearance. Leads are not so high as the type, and therefore do not show on the paper. They vary in thickness, as 1-, 2-, 3-, or 4-point leads. Type with a lead between each line is known as *leaded*, and when type is referred to as being *leaded*, it is understood that the regular 2-point leads are used unless some other leads are specified. When two 2-point leads are inserted between lines, the type is said to be *double leaded*. With no leads, the type is said to be *solid*.

DISPLAY AND BODY TYPE

Display is the term applied to lines that stand out in contrast to the text or “body matter,” as the heading, subheadings, prices, and advertiser’s name. Display parts are, as a rule, in bolder, as well as larger, type than is the body matter. In some cases, however, displays are in light, or fairly light, type, while in others the entire advertisement may be in bold type. Often an advertisement is all in one style of type (light or bold, as the nature of the advertisement or judgment of the advertiser determines). In such cases display is obtained by using sizes large enough to contrast effectively with the body.

Type Sizes.—Type is made in series (graduated sizes) from 6-point to 72-point. There are usually thirteen sizes in a series, viz.: 6-, 8-, 10-, 12-, 14-, 18-, 24-, 30-, 36-, 42-, 48-, 60-, and 72-point. Some styles come as large as 96- and 120-point. Ordinary Roman body types are also made in 5-, 5½-, 7-, 9-, and 11-point.

Variety in Type Design.—Besides being in natural (medium) width, many faces come in extended, condensed, *Italic*, bold, shaded, and other forms.

Medium, or *regular*, type is the standard and is used extensively on account of its legibility and strength.

Condensed and *extra-condensed types* are made to use where a large number of words have to go into a limited width. Some of the condensed faces are almost as readable as the medium. Extra-condensed faces, however, should be used very sparingly because of the extreme compression.

Extended types are used where a wide measure has to be filled with a few words.

The 10-point sizes of extra-condensed, condensed, medium, and extended Cheltenham Bold are shown below:

This is 10-point

Cheltenham Bold Extra Condensed

This is 10-point

Cheltenham Bold Condensed

This is 10-point

Cheltenham Bold Medium

This is 10-point

Cheltenham Bold Extended

Some display types are not legible or artistic enough for effective advertising. Others while suitable for use in magazines where the superior paper helps the display, are not strong enough for newspaper advertisements.

Body Type.—The two most-used body types are known as *Old-Style Roman* and *Modern Roman*. Both Old-Style and Modern Roman are used widely. The best taste requires that when using old style for body, an old-style display should be used. Modern body type should be used with a modern-cut display type for harmony.

(8-POINT OLD-STYLE ROMAN, SOLID)

A collection of about two hundred and fifty tailor-made suits of velveteen and various suitings, in plain, fancy, and military styles. Also a few taffeta silk princess dresses. They were exceptional values at their former prices. To-

(8-POINT MODERN ROMAN, SOLID)

A collection of about two hundred and fifty tailor-made suits of velveteen and various suitings, in plain, fancy, and military styles. Also a few taffeta silk princess dresses. They were exceptional values at their former prices. To-

Types that resemble Old-Style Roman and Modern Roman such as French Old Style, Caslon, Century Old Style, Century Expanded, and Scotch Roman, are also used as body types.

Sizes of Body Type.—Body type, as well as display type, is made in series, but the sizes of body type range only from 5-point (a size not usually made in display type) to 18-point, and include several odd sizes rarely made in display type, such as 7-, 9-, and 11-point. The full series is 5-, 5½-, 6-, 7-, 8-, 9-, 10-, 11-, 12-, 14-, and 18-point. The odd sizes—7-, 9-, and 11-point—are rarely to be found, except in book offices and a few newspapers.

Old Names for Type Sizes.—Before the adoption of the point system, the various sizes of type were known by names. This nomenclature has passed out of general use but is still used to some extent by the older printers. The 5-point is sometimes referred to as *pearl*, 5½-point as *agate*, 6-point as *nonpareil*, 7-point as *minion*, 8-point as *brevier*, 10-point as *long primer*, and 12-point as *pica*. The sizes represented by these old names were not absolutely uniform and moreover did not correspond exactly with the point sizes of today. Though the modern 5½-point is occasionally called *agate*, it is not true *agate*, for only 13 lines of it can be set in the space of 1 inch, while 14 lines of the old *agate* could be set in 1 inch. It is better always to designate type sizes by the point system rather than by the old nomenclature.

Proper Measures for Body Type.—Small type should never be used in wide measures, nor large type in narrow measures. It is extremely trying to the eye to follow line after line of small type across a wide page, or a jumble of large type set in a narrow measure where every other word must be divided on account of the types being too large for the words to go in the measure. The following list gives what have been

adjudged the proper maximum widths in which the various sizes of body type should be used:

- 5-point, not over 14 picas wide
- 5½-point, not over 16 picas wide
- 6-point, not over 18 picas wide
- 8-point, not over 24 picas wide
- 10-point, not over 30 picas wide

The larger sizes, 12-, 14-, and 18-point, being easily read, may be used in very wide measures; 18-point may be used all the way across a newspaper page if necessary.

Amount of Leading.—The amount of leading that is advisable depends on the character of the advertising matter. Very small type, such as 5- and 6-point, should not be leaded more than 1 or 2 points under any circumstances; 8-point type never requires more than 2-point leading; 10-, 12-, and 14-point may be leaded to advantage with 2-, 3-, or 4-point leads for some classes of advertising matter; while 18-point can be leaded with 6-point slugs if a very open appearance is desired.

Only offices with complete equipment have 1- and 3-point leads; therefore, in dealing with most newspaper offices, 1-point and 3-point leading cannot be expected.

TABLE I
LINES OF TYPE PER INCH

Size of Type	Solid	2-point Leaded
5-point	11	10
5½-point	13+*	9+*
6-point	12	9
7-point (seldom used)	10+*	8
8-point	9	7+*
9-point (seldom used)	8	6+*
10-point	7+*	6
11-point (seldom used)	6+*	5+*
12-point	6	5+*
14-point	5+*	4+*
18-point	4	3+*

* The sign + means that the lines do not divide evenly into the inch and that a fraction is left over the number given.

Table II is based on body types of standard widths, and would not be even an approximate guide where type of compressed or extended widths are to be used. In dealing

TABLE II
APPROXIMATE NUMBER OF WORDS TO
THE SQUARE INCH

Size of Type	Words to Square Inch	Size of Type	Words to Square Inch
5-point, solid	69	10-point, solid	21
5-point, 1-point leaded	59	10-point, 2-point leaded	16
5½-point, solid	54	12-point, solid	14
5½-point, 1-point leaded	45	12-point, 2-point leaded	11
6-point, solid	47	14-point, solid	11
6-point, 2-point leaded	34	14-point, 2-point leaded	7
8-point, solid	32	18-point, solid	7
8-point, 2-point leaded	23	18-point, 2-point leaded	5

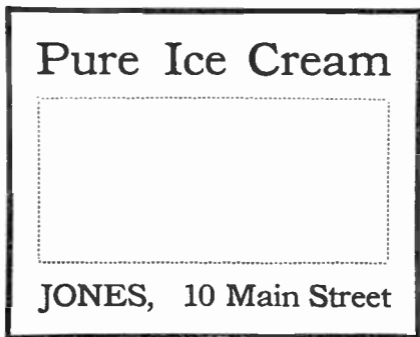
with such unusual types, it is better to count the number of words in a few square inches of some matter set with the type to be used, and to strike an average. Table II is based on an average of short and long words.

HOW TO CALCULATE BODY-SPACE AREAS

In order to calculate the area of the body space accurately, the border, the display lines, and the margin should be indicated clearly, so that it may be seen at once what space is left for the body matter.

Calculating in Picas.—Calculations involving fractions may be avoided almost entirely by taking the measurements in picas rather than in inches. Thus, for example, in the diagram of the Jones advertisement the border, margin, and display lines are shown, and the space left for the body matter (shown by dotted lines) is 11 picas wide by 5 picas deep. This space, therefore, is equal to 11 picas multiplied

by 5 picas, or 55 picas. In a square inch there are 36 picas (6 rows of picas, each with 6 picas in it). Then, in order to find the number of square inches in the body space, the



total of 55 should be divided by 36; 55 divided by 36 equals practically $1\frac{1}{2}$. The space therefore contains $1\frac{1}{2}$ square inches.

Dividing Irregular Spaces Into Rectangles.—The body space is not always a perfect square or a perfect rectangle. When it is not, the space can be usually divided into a number of rectangles, which can be figured separately. If the advertisement includes an illustration, the cut may be placed on the layout and a line drawn around it, so that the necessary space for the illustration may be excluded in calculating the space available for body matter.

Measuring Triangular Spaces.—If the space for the body matter is in the shape of a right-angled triangle, the area may be determined by multiplying the width by the depth, just as if it were a square, and then taking *half the total*.

Calculating the Area of Circles and Ovals.—In computing the area of a circle, multiply the diameter of the space area by itself and then multiply the result by .7854. For example, suppose it is necessary to find the space area of a circle

TABLE III
APPROXIMATE NUMBER OF WORDS PER LINE

Size of Type	Length of Line, in Picas															
	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36
	Number of Words to a Line															
5-point.....	4½	7	8	9	11*											
5½-point.....	4	6	7	8½	10	11½*										
6-point.....	4	5½	6½	8	9	10	11½*									
8-point.....	3½	5	6	6½	7½	8	9	11	12	13*						
10-point.....		3½	4½	5	6½	7½	8½	9½	10½	11½	12	13	14*			
12-point.....			4	4	5	5½	6½	7½	8	9	10	10½	11	12	13	13½
14-point.....					5	6	6½	7	8	8½	9	10	11	11½	12	13
18-point.....							5	6	6½	7	7½	8	9	9½	10	10½

Since small type is hard to read when it is set in a wide measure, lines containing more words than those marked (*) in the table should be avoided; that is, small type should be set only in narrow measures.

having a space-area diameter of 12 picas. Following the method just given, $12 \times 12 = 144$; $144 \times .7854 = 113$ picas, or about $3\frac{1}{2}$ sq. in., which is the space to be filled with body matter. The full area of the circle cannot be used; a little margin must be left. Allowance must also be made for any display lines that are to be used.

This method just described holds good, approximately, in calculating the area of ovals. As the diameter the long way of the oval will be greater than the other diameter, one should be multiplied by the other, then the result multiplied by .7854

Measuring Advertising Space.—A *column inch*, ordinarily spoken of simply as an inch, is a space 1 column wide and 1 in. deep—not a square inch. In a standard newspaper the column inch would be 13 picas wide, while in a standard magazine it would be 16 picas wide. Many newspapers and some magazines sell their space by the inch.

The *line* is equivalent to a space $\frac{1}{14}$ inch deep and 1 column wide, and is derived from old agate type, which sets 14 lines to the inch. Nearly all large magazines and newspapers sell their space by the *agate line*; that is, they count an inch as 14 lines no matter what goes into the space.

An advertisement that occupies a space 4 in. deep and 1 column wide is called a *4-inch, single-column advertisement*, a *4-inch advertisement*, or a *56-line advertisement*. An advertisement that occupies a space 6 in. deep and 2 columns wide is called a *6-inch, double-column advertisement*, or referred to as *84-lines, d. c.*








Magazines sell much of their space by the page, half page, or quarter page. Trade and technical papers also sell largely on the page basis, though many of these publications also sell by the line.

BORDERS AND RULES

Borders and Rules are very necessary in the composition of most advertisements, as they serve to separate one advertisement from others surrounding it and to give it unity and individuality. All borders, whether plain or ornamental, are made on the point system.









Plain Borders.—Brass-rule borders are made in various sizes from 1- to 12-point thicknesses. The sizes, in points

PLAIN-RULE BORDERS

	1-point
	1½-point
	2-point
	3-point
	4-point
	6-point
	12-point

generally used are 1, 2, 3, 4, 6, and 12. The faces of these borders are the full depth of the body and are solid black. Care should be taken when the 12-point size is used that it does not appear too "funereal"; its use should generally be

PARALLEL-RULE BORDERS

	2-point light
	2-point heavy
	3-point
	4-point
	6-point light
	6-point medium
	6-point heavy
	12-point

restricted to large advertisements. All rule borders are made on exact multiples of 6 points in length.

Ornamental Borders.—Fantastic, flashy borders should never be used, as they cheapen the advertisement and detract attention from the display. Where numerous advertisements on the same page are surrounded by plain-rule

DOUBLE BORDERS MADE BY PLACING A HEAVY RULE AND A LIGHT RULE TOGETHER



borders, however, an ornamental border of clean-cut appearance can be used to advantage to make the advertisement stand out. Ornamental borders are made on 6-, 12-, 18-, 24- and 36-point bodies, but the 24- and 36-point sizes are rarely used in advertisements, because the size and the



Bowman

blackness of face detract from the display. The face of ornamental borders is usually almost the entire depth of the body; for example, a 6-point border nearly always has a face almost 6 points in depth.

TYPE FACES

The following pages show specimen lines of a number of the best display and body types produced by the leading American type founders. Not all of these styles will be found in every printing office, but every well-equipped office will have a number of the styles. The advertising man, unless he knows just what types a printer has and is an expert designer of displays, should always give the printer some liberty in selecting both styles and sizes.

Some of the pages of body type show the type leaded as well as solid.

The fact that these type-specimen pages were set and plated by different foundries will account for differences in style.

30-POINT

HAIR PINS

Look here

24-POINT

BIG STORES

Shoes at cost

18-POINT

WHERE TO BUY

Fancy dry goods

12-POINT

TAILOR-MADE GOWN

Our styles are up to date

AMERICAN TYPE FOUNDERS CO.

30-POINT

HOLIDAY JOYS
Easter Bargains

24-POINT

TOYS AND BOOKS
At prices below cost

18-POINT

MUSICAL INSTRUMENT
Easy Payments Monthly

12-POINT

EVENING CLOTHES OF QUALITY
For men of most fastidious taste

30-POINT

SLIDE OVER
Skating is fine

24-POINT

GUN POWDER
Miners' Overalls

18-POINT

CHRISTMAS TOYS
Fine Assorted Candy

12-POINT

THREE MAGIC LANTERNS
Only twenty baby carriages left

30-POINT

SHOE SALE Factory Price

24-POINT

AUCTION DAY Monday, July 20

18-POINT

FINE AUTOMOBILE Everything is excellent

12-POINT

ORIGINAL IDEAS EVOLVED Many skilled mechanics now busy

Made only by the Keystone Type Foundry

30-POINT

CREAM SILK**Great values**

24-POINT

FINEST NOVELS**Imported books**

18-POINT

BARGAIN COUNTER**Chances for dealers**

12-POINT

PARISIAN BONNET DISPLAY**Invitation extended to buyers**

30-POINT

GREAT SALE Of Men's Shirts

24-POINT

LADIES' DRESSES At a Great Bargain

18-POINT

THE LATEST STYLES In Winter Trimmed Hats

14-POINT

PLAID CLOTHS FOR SKIRTS Quality and finish are the finest

12-POINT

SALE OF MACKINAWES FOR BOYS Just the thing these sharp cool morning

30-POINT

BRIGHT RUGS

All different colors

24-POINT

RUBBER SHOES

The best in every size

18-POINT

WHOLESALE PRICES

Everything must be ordered

12-POINT

A SILVERWARE ASSORTMENT

Rings and Diamonds at the lowest prices

30-POINT

GOOD DESKS
For Business Men

24-POINT

DOLL HOSPITAL
Make Old Dolls New

18-POINT

THE NEW BOTTONS
In All Shapes and Shades

14-POINT

BEAUTIFUL HAND BAGS
A Very Useful and Attractive Gift

12-POINT

PURE IRISH LINEN DAMASKS
Shown in a number of handsome designs

30-POINT

OAK CHAIRS
Leather Seats

24-POINT

HOLIDAY GIFTS
Scarfs and Muffs

18-POINT

EXTENSION TABLES
In Genuine Fumed Oak

14-POINT

NEW MODEL DAVENPORT
One should be in every home

12-POINT

WOMEN'S AND MISSES' COATS
Of Velours, Pompom, and Kerseys

AMERICAN TYPE FOUNDERS CO.

30-POINT

ART OBJECTS
Lovely pictures

24-POINT

SPECIAL OFFERS
Easily granted free

18-POINT

SUMMER BOARDERS
Abundance of pleasure

14-POINT

WE WISH TO SUGGEST
The following line in womens'

12-POINT

ENTERPRISE CLOTHES DRYER
Handy, neat, time and labor-saving

30-POINT

PICTURE FRAMES

Ornamental or plain

24-POINT

JOYOUS EXCURSION

Boating, bathing, fishing

18-POINT

WE COVER THE COUNTRY

Umbrella repairing a specialty

14-POINT

EXTRA SPECIAL IN LOW-PRICED

Cloaks and Suits, and Genuine Furs

12-POINT

WE ARE FISHING FOR YOUR BUSINESS

You will be treated right when we land you

30-POINT

SAFE HITS Wins Game

24-POINT

DINNER SETS Special Value

18-POINT

PICNIC GROUNDS For Annual Outing

14-POINT

LARGE SALES FORCE Always at your service

12-POINT

GRAND EUROPEAN TOURS Made by University Students

30-Point

RICH COLOR
Great Bargain

24-Point

STYLISH HATS
Better Selections

18-Point

BEAUTIFUL STONE
Diamonds on Display

12-Point

HIGH-GRADE BOOK SELLERS
Books of any Kind Kept in Stock

30-POINT

HARDWARE

Dining rooms

21-POINT

WHAT IS THAT

Stylish overcoats

18-POINT

BARGAINS FOR ALL

Finest clothes in state

12-POINT

ASTONISHINGLY LOW PRICE

Our prices are all cut in half

30-POINT

WINTER WEAR

For children only

24-POINT

SABBATH CONCERT

Sweet melody records

18-POINT

CHOICEST FURNISHINGS

Blankets and Buffalo Robes

14-POINT

TRY OUR NEW NUT SUNDAES

They touch the spot; are delicious

12-POINT

WATCHES, DIAMONDS AND JEWELRY

Convenient credit furnished our patrons

30-POINT

PURE LINENS
Of Rare Quality

24-POINT

FANCY BISCUITS
We Make the Best

18-POINT

A GREAT BARGAIN DAY
Big reductions everywhere

14-POINT

THE BEST TAXICAB SERVICE
Calls responded to day or night

12-POINT

AMERICAN BEAUTY ROSE BUSHES
Everything in plants for suburbanites

30-Point

BIG STORE
Larger Sales

24-Point

OUR MUSLINS
Are Always Best

18-Point

CORSET BARGAINS
New Style in Blouses

12-Point

SOME OF OUR NEW FURS
Shown on the Seventh Floor

Made only by the Keystone Type Foundry

30-POINT

COMPOSING
Room Scenes

24-POINT

BUILDING LOT
Seashore Points

18-POINT

FRENCH MILLINERY
Wonderful Creations

12-POINT

HIGHEST GRADE GROCERIES
Purity and Excellence is Assured

30-POINT

CIRCULARS

Selling at Cost

24-POINT

MINE SUPPLY

Butter, Eggs, Milk

18-POINT

IRISH LINENS, ETC.

Remember the factory

12-POINT

FANCY SUMMER GOODS

The best that you can purchase

30-POINT

CIGAR BOX
Havana fillers

24-POINT

NEAT CASLON
Fine heading type

18-POINT

NEW STATIONERY
All the Sunday Journals

12-POINT

BIG LACKAWANNA TRAINS
Connecting with the Western roads

30-POINT

INDEBTED
Good writing

24-POINT

SUMMER CAPS
Something great

18-POINT

IMPORTED SHOES
Leather Pocketbooks

12-POINT

CHINAWARE, LAMPS, RUGS
Our prices are within your reach

Made only by the Keystone Type Foundry

30-POINT

SALES POWER
Keep Hard At It

24-POINT

HUMAN INTEREST
Appeals To Consumer

18-POINT

FINANCIAL MAGAZINES
Urge Profitable Investment

12-POINT

SEASONABLE HOLIDAY NOVELTIES
Essentials For Rainy Weather Comfort

30-POINT

CIRCULAR
Gets Results

24-POINT

CLOAK SALE
Many Bargains

18-POINT

STRIKING HEAD
Attention of Reader

12-POINT

THE PUBLIC WILL NOTICE
This Chance for Good Clothing

30-POINT

OLD TRIBE
Celebrate here

24-POINT

FOX HUNTING
Means Fine Sport

18-POINT

IN SIGHT OF LAND
Richly Laden Steamers

14-POINT

RUGS AND DRAPERIES
Made of the Finest Materials

30-POINT

MACHINES
Good Singers

24-POINT

JONES' BAND
Orchestra music

18-POINT

EXCURSION TRAINS
Running one every day

12-POINT

START A SAVINGS ACCOUNT
One dollar now and then will count

30-POINT

BEST TIRES

Outlast others

24-POINT

FAST COLORS

Summer Dresses

18-POINT

MILLINERY GOODS

Latest styles in straws

12-POINT

MEN'S SUMMER FOOTWEAR

Many styles and kinds of oxfords

6-POINT

Only three more days of this March sale, and if you need anything in the way of houseware you would be wise to buy it now and save money. Remember, too, that these low prices have been brought about solely by enormous buying and concessions of various kinds, and that quality has not been impaired. All these stocks have been chosen as carefully as our regular stocks, and are of the same high quality. These great stocks, selected with such intelligence and assembled here in such lavish

8-POINT

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12-POINT

Eloquence or oratory, which Cicero calls "the friend of peace and the companion of tranquility, requiring for her cradle a commonwealth already well established and flourish-

10-POINT

Eloquence or oratory, which Cicero calls "the friend of peace and the companion of tranquility, requiring for her cradle a commonwealth already well established and flourishing," was scarcely known in Greece

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AMERICAN TYPE FOUNDERS CO.

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10-POINT

The object of advertising is entirely legitimate if a person has a commodity to sell to another person. They are foolish who pretend to dislike this method of publicity. Even physicians, whose code of ethics forbids formally inviting custom, *welcome* newspaper notoriety when it redounds to their credit. Never in the history of the world has the importance of getting buyer and seller together been more appreciated than at the present time. Never before have such immense sums been

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10-POINT

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CHELTENHAM WIDE

10-POINT

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AMERICAN TYPE FOUNDERS CO.

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CENTURY EXPANDED

10-POINT

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8-POINT

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AMERICAN TYPE FOUNDERS CO.

12-POINT

Eloquence or oratory,
which Cicero calls "the
friend of peace and compan-
ion of tranquility,
requiring for her cradle a

REPRODUCING TYPEWRITER

10-POINT

Eloquence or oratory, which
Cicero calls "the friend of
peace and the companion of tran-
quility, requiring for her cra-
dle a commonwealth already well

8-POINT

Eloquence or oratory, which Cicero
calls "the friend of peace and the
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LINOTYPE BORDER No. 1308



LINOTYPE BORDER No. 1338A



LINOTYPE BORDER No. 88



LINOTYPE BORDER No. 1022



LINOTYPE BORDER No. 526



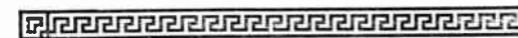
LINOTYPE BORDER No. 558



LINOTYPE BORDER No. 1421A



LINOTYPE BORDER No. 1678



POINTS ON PRINTING STYLE

In every large publishing or printing office there is a certain practice regarding capitalizing, abbreviating, spelling, compounding, etc., known as the "style of the office." Sometimes these various matters are covered in a printed sheet or book known as the "style card." On points of small importance the styles of various offices differ considerably. In the following pages are covered a number of points on which printing-house practice is fairly uniform.

CAPITALIZATION

Display advertising is governed only in a general way by capitalization rules. Usually, the important words and emphatic statements are given prominence by being set wholly or partly in capitals, or in a different style or size of type from the surrounding text. An examination of the advertisements of any well-set newspaper or magazine will at once make this apparent. Common nouns like *Suits*, *Stockings*, etc. are frequently capitalized for the sake of emphasis. It is well to remember, however, that a too frequent use of capitals for emphasis will weaken rather than strengthen the argument. Put in a capital only when it helps along the idea.

Where both upper-case letters and lower-case letters are used in a heading, it is customary to capitalize the first word and all important words. Such words as *and*, *the*, *or*, etc. are not usually capitalized unless they begin the heading. Note the following example:

The Butter that Better the Bread

USE OF FIGURES

In general matter, it is common to use figures for 100 or more, except in the case of large round numbers, such as *one thousand* or *three million*. It is not uncommon, however, to use figures for numbers of 10 or more, especially when several numbers are used together.

In statistical matter, all numbers should be in figures.

Figures should always be used for the street number of a house and commonly for the name of a street above ninety-ninth.

Sums of money, especially \$1 or more, are usually printed in figures, except in the case of large round sums; as *three million dollars, eight hundred thousand pounds*, etc.

Ciphers are not needed on even amounts of dollars, unless there are a number of amounts arranged in columns, some being even amounts of dollars and some consisting of dollars and cents. Write twenty-five dollars as \$25 when it stands alone, omitting even the decimal point unless the amount ends a sentence in text matter, when, of course, the point would be needed as a period.

The time of day is usually printed in figures; also, any length of time, especially with more than one denomination, as hours, minutes, or seconds.

ABBREVIATIONS

The abbreviations for second, third, twenty-second should be printed *2d, 3d, 22d*, not *2nd, 3rd, 22nd*. Use *th* or *d* only when the day or a word standing for it (such as *instant* or *proximo*) follows. Let the style be *September 18, 1906; Your letter of March 20; On the 10th day of May; Yours of the 3d ultimo*; etc. In Great Britain, the prevailing style in writing dates is to place figures expressing the day of the month ahead of the name of the month; as *22d February, 1900*.

Where *company* is abbreviated in firm titles, such as *Smith & Co.*, the character *&* should be used. It is better form to write *and* in full when *company* is written in full; but if a firm prints or signs its title as *Smith & Company*, follow the form used.

In writing dimensions and specifications, such forms as *8x10, 8-foot, 10-point*, etc., are recommended.

Do not use the sign for per cent. (%) in one place and write *per cent.* out in another.

Some classes of advertising abound so much in prices that such abbreviations as *25c* are recommended when they would

not be recommended in other classes of printing, but do not go to excess in abbreviating. Such abbreviating as & for *and* in body matter, *Xmas* for *Christmas*, etc. ordinarily cheapen the style. Words like *received*, *president*, *secretary*, should be spelled out in body matter.

ITALICIZING

All foreign words recognized as such should be printed in Italic. Familiar foreign words or abbreviations, however, should be printed in Roman; as, i. e., viz., vice versa, verbatim, bona fide, menu, via, per diem, and some others. The titles of newspapers and magazines are usually set in Italic and not quoted. Some printing offices italicize also the names of books, but in many offices it is the practice to quote them. In the case of such well-known books as *Pilgrim's Progress*, *Robinson Crusoe*, etc., it is not necessary to quote.

CONSISTENCY IN STYLE

Some words are spelled in two ways; *cigar* and *segar* are examples. Be consistent in writing such words; if the *cigar* form of the word is used in one place, that form should be used all through the copy. Do not write *catalog* in one place and *catalogue* in another. If the proper way of writing a firm name is *Smith & Tanner*, do not spell out *and* in the copy and expect the printer to change *and* into the shorter form.

ADVERTISEMENT DISPLAY

HOW TO LAY OUT AN ADVERTISEMENT

Importance of Layout.—Poor arrangement and ineffective typographical display will greatly weaken the information and argument of a good advertisement. Therefore, the ad-writer should give as careful attention to the setting up of his advertisements as to the writing of them. He should learn the principles of display, and practice making layouts. He should keep a scrap book and paste in it well-arranged advertisements clipped from newspapers and magazines.

He need not expect that every printer will give a great deal of thought to the arrangement of advertising copy, for the printer has many advertisers to serve; besides, strange as it may seem, only a small proportion of printers have the best ideas as to the effective display of advertisements. It is the ad-writer's business to look after his advertisements and to give suggestions for effective displays. At the same time, he should not always give arbitrary directions, for, unless he has studied type, printing-house methods, principles of display, etc., a long time, he is likely, if he gives strict orders about every detail, to ask for impossible or impracticable effects.

Even if an ad-writer knows little of typographical matters, he will probably often have in mind a certain style of display that he would like to have followed. If he has a clipped advertisement that is in the style he likes, he should write on it, "Follow this style" and send the clipping along with the copy for his advertisement. The printer will match the style as nearly as he can. If no clipped advertisement is available to show the style preferred, a layout, or diagram, should be made.

Objects of Layout.—The layout serves three useful purposes:

1. It gives the writer a rough picture of his advertisement as it will appear when set up. It thus trains his eye to appreciate display effects. If the first arrangement is poor, the layout will show him that it is poor and he will be enabled to change it before the advertisement is set.

2. If the advertisement is written by a writer who is to show his work to an advertiser for approval, the layout will enable the writer to present his plan clearly: a neat layout that can be taken in at a glance is worth fifteen minutes of oral explanation as to what a writer could or would do.

3. The layout shows the printer just what arrangement the advertising man wants—saves the printer from guessing and disappointing.

In practical work there is no time for making "pretty" layouts unless the work is to go before an advertiser to make an impression. Where it intended merely to show the com-

posing room what the advertising man wants, the layout may be roughly made, provided it gives the general effect desired and shows the proper arrangement of the various parts of the copy.

How to Make the Layout.—In preparing copy and layout, do the following things:

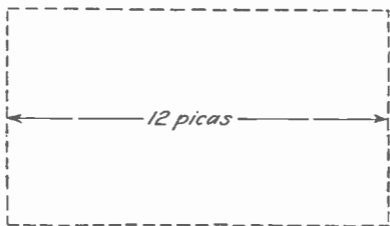
1. Show the width and depth of the advertisement.
2. Paste in a proof or clipping of the illustration or sketch it roughly. If the cut is at hand, it may be inked on a stamp pad and an impression secured by pressing the cut firmly down on the layout sheet, which should have a blotter underneath. If this is not convenient, at least put the cut on the layout sheet and draw a pencil mark around it to show the space it will occupy; and mark in the space the word "Cut." If there are several cuts, number the different spaces and number the cuts on the back to correspond.

3. Show the border. If the border is plain, draw it all around on the layout or as far around as it is to go. This may be done quickly with ruler and pencil. A pencil with a large lead will aid in making heavy borders. Even a wavy border may be represented accurately enough with a heavy pencil. Showing all of the border not only makes the layout still clearer to the compositor but it gives the display effect much clearer to the writer and enables him to change if the first selection is too heavy or too light or otherwise unsuitable. Of course time should not be taken to sketch ornamental borders all around unless the work is for exhibition or soliciting purposes.

4. Letter in roughly all display lines, striving to get the lettering the correct height and of the strength of type to be used. Unless the advertising man is familiar with type and typographical matters and knows what the printer has, it is best not to specify the styles of type to be used for the display. He may, however, make a suggestion such as, "Use Post or nearest style face you have," or "Use some dignified letter like Caslon." Such a suggestion and the strength of the rough lettering will enable the printer to produce the effect wanted. Of course, if the writer knows that a certain type would be very effective and also knows

that the printer has that style, the direction can be made more specific.

5. Indicate the space to be occupied by the body type. The most practical way of doing this, in the case of small advertisements, is to fill the space with light pencil lines exactly as wide as the "measure," or width, of the body matter is desired. If the space is large, the better plan is to draw a dotted line (a plain line might be taken as a request for a light rule) around the space or at least to show the corners, and to make the width of the measure still clearer with a double arrow, as shown below. It is usually well to



indicate a preference as to the size of the body type, for while it is not a great deal of trouble to change a line of display that may not suit, to change the body type usually means practically resetting the entire advertisement. If either the body matter or display comes too close to the illustrations, the effect will not be good.

6. Calculate how much matter will be required for the space left for the body type, and be sure to write the proper amount of copy.

Extra Copy for Emergencies.—Particularly where the printing office is some distance away, it is a good plan to furnish a little extra copy, telling the printer where it may be inserted in case the copy runs short for the allotted space, or telling him where something may be omitted if the copy overruns. The reference here is to advertisements designed for fixed space, as in the case of a magazine page, half page,

quarter page, or sixteenth page. In newspaper advertising, unless a fixed space has been contracted for, it is the best plan to give instruction to set in about a certain amount of space, as in "6 or 8 inches, double column," for example;

Set 2 or 2 1/2 inches ac.

**40,000 Feet of Hemlock
at \$18 a Thousand**

LUTHER SWEET & CO.
500 Harris Avenue
Telephone, 1809

*8-pt
O.S.
Rom,*

LAYOUT OF A SMALL NEWSPAPER ADVERTISEMENT

or to direct the compositor to "Set in this style in depth necessary." Proceeding on such instructions, the compositor will not be restricted and can give better results.

Where to Write the Copy.—Copy for the advertisement should not be written inside the limits of the layout, for the

small amount of space available would usually result in the writing being hard to read, unless the advertisement is intended for a street-car card or a poster, in which case an exception may be made; but, as a rule, if there is not room on the same sheet with the layout, the copy should be on extra sheets.

40,000 Feet of Hemlock at \$18 a Thousand

Just the thing for under-floors, roofs, sheds and any temporary fencing that you may have orders for. It is planed one side to $\frac{7}{8}$ in. Six inches and wider; 12, 14, and 16 feet long. If you have been buying Hemlock lately you know whether or not this is a bargain without our saying more. Remember, there's only 40,000 feet.

LUTHER SWEET & CO.

500 Harris Avenue

Telephone 1809

THE SMALL NEWSPAPER ADVERTISEMENT SET UP AS INDICATED BY LAYOUT ON THE FOREGOING PAGE

The layout is merely a typographical diagram for the printer, to show the style of the display and to give a rough picture of the advertisement. The copy should be complete in itself; even if the headline and the name and address are on the layout, they should be repeated in the copy; the layout might be lost. At the same time, there should be no

inconsistencies between the copy and the layout as to the wording of display lines.

Put a ring around notes to the compositor, so that they may not be mistaken for copy.

HOW TO DISPLAY AN ADVERTISEMENT

Objects of Display.—To display an advertisement means to emphasize certain parts of it by the use of strong type, so as to give to the whole an appearance that will (1) attract the eye of the reader, (2) make the advertisement easy to read, and (3) draw attention to the more important parts. Sub-head displays are used in large advertisements, such as those of the department stores, to enable the reader to find readily the sections dealing with the articles that interest him, the subheads being a sort of index. In addition to the three objects already mentioned, it is very important to give the advertisement in both display and body type a typographical dress that will create the proper "atmosphere." That is, it would be poor judgment to use heavy, plain Gothic types to advertise silverware or Easter millinery.

Principal Display Elements.—One needs to know much about typography in order to understand the fine points of display, but every advertiser should understand some fundamental principles. There are five principal display elements: display type, body, or text, type; illustration; border; white space. Some advertisements contain all five elements; illustration is often omitted, and sometimes the border also. The various elements should be so arranged as to get contrast, balance, legibility, and appropriate typographical dress.

Overdisplay.—Only a few things can be displayed well in small space. If the headline and the price and the name of the advertiser are to be displayed, everything else should be kept down to the reading-matter style. Only those things should be displayed that really strengthen the advertisement. Advertisers often mark, for display, lines or unimportant phrases that have no attention-attracting or selling force. See Fig. 1. There is a saying among printers that "all dis-

play means no display." That is, unless an advertisement is large, if an attempt is made to display five or six things, there will be no contrast, and the advertisement will be less readable because of the display. Overdisplay is perhaps the most common fault of advertisements. In a poster, every line can be made prominent, but a newspaper or magazine advertisement containing any considerable amount of text matter cannot be treated as if it were a poster. The eye is not as accustomed to reading display type as it is to reading body type. For this reason, small sizes of heavy display

A GOOD NOSE
WOULD BE TICKLED IN OUR
Fragrant Sanitary Bakery
INHALING ODORS OF ALL
BAKED GOODIES, TASTY—
WHOLESOME—DÉLICIOUS.

Have You Tried Our Bread?

A CRISP SCOTCH LOAF ON
YOUR TABLE THIS EVEN-
ING WOULD ADD MUCH TO
THE MEAL.

ENTERPRISE BAKERY.

FIG. 1. A POORLY DISPLAYED NEWSPAPER ADVERTISEMENT

faces should not be used as body type except for special paragraphs, although types of the strength of Bookman are excellent for the body matter of small advertisements when the larger sizes of the same type are used for the display. The displays should act merely as guide posts to catch the eye and draw it to a readable text. If there are too many guide posts, the whole becomes a confusing conglomeration.

Capital Lines.—It is a mistake to assume that a line must be entirely in capitals to make it strong. All-capital lines are good for the advertiser's name, the name of a product, etc., but, generally speaking, display lines with just the first

letters of the principal words in capitals are more readable than all-capital lines; the reason is simply that the eye is not trained to read all-capital lines at a glance. The overuse of capitals is a common mistake of printers. They often use all-capital lines merely because the line set that way will fill out the measure. While it is true that the display effect, considered as a mass, is stronger, one has only to set a headline both ways in order to see that capitals and lower-case letters ordinarily give more legibility. There are just a few types that give a legible

Try Our Scotch Bread

A crisp Scotch loaf on your table this evening would add much to the meal. **5c**

A good nose would be tickled in our fragrant, sanitary bakery, inhaling odors of all our tasty, wholesome goodies.

ENTERPRISE BAKERY

18 Adams Avenue

FIG. 2. THE SAME ADVERTISEMENT REVISED AND PROPERLY DISPLAYED. SEE FIG. 1

line when all capitals are used; the Gothics are in this class.

It is rarely necessary to use more than two styles of display types, and often the best results can be secured by the use of one style, particularly when the style includes faces of different widths, as is the case with Cheltenham Bold, there being in this "series" the regular, or medium width, condensed, extra condensed, extended, Italic, etc. These various members of one type family provide extended type for lines where a few letters must be spread

Make Your Money Earn

5%

A good investment is one that is perfectly safe and reliable and at the same time affords a reasonable profit.

American Water Works Bonds offer an investment possessing both these essential features. They are unconditionally guaranteed by the company issuing them and are further secured by double their value in real estate. Conservative business men consider them especially desirable.

We are selling them at a price that will yield 5 per cent.

Our book, *Water Works Bonds*, contains much information of value for the investor. Ask for it.

The Scranton Trust Company
516 Spruce Street

FIG. 3. AN EXAMPLE OF EFFECTIVE DISPLAY IN SMALL SPACE

out, condensed type for lines in which more words must be set than can be accommodated with the regular face, and an Italic face to give an occasional pleasing change from the upright type. Sometimes one style will do for both body matter and display. A small advertisement with the body in 8-point or 10-point Bookman and with larger sizes of Bookman used for display will be found exceedingly appropriate for many subjects. This principle holds true with a number of medium-weight display types. Be careful, however, about using the small sizes of display type as body type for very large spaces. But the 10-point, 12-point, or 14-point sizes of medium-weight display faces may be appropriately used for introductory or special paragraphs in even large body spaces.

When it is really necessary to use more than one style of display type, select styles that possess like characteristics. For example, two rugged types, such as Pabst and Hearst, may be used together harmoniously. Never mix two radically different types, such as Caslon and Gothic. The printers of the smaller cities are the greatest offenders in the use of three or more styles of type in one advertisement, often when the styles are inharmonious. Sometimes this is caused by lack of sufficient type of one kind.

Headings.—The heading of an advertisement is the typographical guide post to the reader's eye, and it should therefore be a strong typographical feature. See Figs. 3 and 4. Small type should be avoided, as it will not afford sufficient contrast to the body matter and will prevent the reader from grasping the meaning of the heading quickly. In magazine advertisements that are only about an inch deep, large type cannot be used if the heading consists of three or four words, but, as a general rule, if the space is small, it is better to cut down the descriptive matter than to weaken the heading by setting it in type that is too small.

When a heading must be divided into two or more lines, it should be so divided as to present the most readable appearance. A heading like "The Only Way to Keep Flies Out" is taken in by the eye instantly when divided between the fourth and fifth words and arranged in two lines; in

fact, it is more readable when arranged in this manner than it would be in one line, for the eye grasps the two short lines

Printing is Profitable Work



It is also highly educational. No better way for a boy or young man to start earning money and learning a useful trade. Easy to learn. Our book "How to Become a Successful Printer" makes it possible to do real work in a few days. There are opportunities in every town for a progressive young printer. Carl Wilson, of Irvington, Va., writes: "Am clearing average of \$10 a week with my outfit." Outfits for printing cards, letter-heads, circulars, etc., from \$8 to \$40. Outfits for small newspapers, \$50 to \$150. Catalog, giving interesting particulars, free. Write today.

U. S. PRESS CO., DEPT. E., SCRANTON, PA.

FIG. 4. TYPICAL MAIL-ORDER ADVERTISEMENT IN WHICH THE DISPLAY IS STRONG AND THE SPACE WELL FILLED

more quickly than it would one long line. This heading is much less readable when divided between the second and

The Only Way To Keep Flies Out

**THE ONLY
WAY TO
KEEP FLIES
OUT**

third, the fourth and fifth, the sixth and seventh, and arranged in four lines. Compare the two arrangements:

In the two-line arrangement each line seems to suggest something; but in the four-line all-capital arrangement, the message intended to be conveyed by the heading would probably not be caught by a passing glance. As the heading is the guide post to the advertisement, it should be so arranged that it will be grasped as a whole, and will arrest the attention even when passing under the swiftest glance of the eye.

Harmonious Display.—The display selected for an advertisement should be in harmony with the subject of the advertisement. A dainty piece of furniture should not be advertised with heavy, crude type. The character of the event announced in the advertisement should also be considered. If an Easter sale is to be advertised, the advertisement should be made as artistic and attractive as possible. The announcement of a store opening, being more or less in the nature of a social event, should be artistically displayed, but with a quiet, dignified touch, conveying the impression of formality—the reader on an occasion like this to be a guest, not a customer. In fact, the type and arrangement of society announcements are often copied in advertisements of this nature.

On the other hand, if a January clearance sale or some other cut-price event, crowded with a multitude of price reductions, is to be advertised, much less attention need be paid to attractiveness. The price reductions will cause the advertisement to be read carefully even if it consists largely of lists of items in small type and with little white space.

Sensational announcements, such as unusual bankrupt or fire-sales and cut-price advertisements, admit of somewhat extraordinary display treatment—bold headlines and striking display effects.

Balance.—Let the top part of the advertisement be a little stronger in display than the lower part. If the bottom is stronger, the advertisement will appear bottom heavy. Likewise, if the illustration, price display, and other displays are massed on one side, the advertisement will have a displeasing, unbalanced effect. Consequently, it is usually advisable, if there are two illustrations, to place them on

different sides of the advertisement, or if they are both placed on one side, to see that there is a balancing display on the other. If the strongest display is in the center of the advertisement, let the display at the top be somewhat heavier than that at the bottom, so as to bring the center of display a little above the middle of the advertisement.

Margins.—Unless the advertisement is for use in a mail-order medium in which space is very costly, do not pack up to the borders with reading matter. Do not swing to the

To Palestine At Our Expense

Would your church or school like to honor your pastor or superintendent by giving either or both such a tour? Would you like to go yourself, if you could?

A postal card asking about the Palestine Plan will secure full information.

The Sunday School Times Co., 1031 Walnut Street, Phila., Pa.

FIG. 5. A REDUCED 2-COLUMN ADVERTISEMENT SHOWING THE FREE USE OF WHITE SPACE IN THE MARGINS

other extreme, however, and scatter so much white space throughout the advertisement that it appears flat. Let the text type be concentrated, and emphasize it by a reasonable margin of white space all around inside the border. See Fig. 5. Leave a little white space around illustrations and the principal display lines. Care should be taken, however, not to leave too much white space between the several parts of the advertisement, as this will make the advertisement appear disjointed and weak; besides, when white space costs from \$1 to \$50 an inch, it must be used economically.

The margin of an advertisement should appear to be evenly distributed all around the type matter. When there is a short display line at the extreme top or at the extreme bottom, there may be a less space between the line and the border, because the extra white space at the ends of this short line will make the margin appear equal to the side margins.

Display for Closely Set Matter.—Larger sizes and heavier faces of display type should be used in crowded advertisements than in ordinary advertisements. It is imperative that the main points of the advertisement stand out by strong contrast. The solid, gray effect of the small, closely set body type and the small amount of white space result in a contrast between black displays and dark-gray body matter, rather than a contrast of black and white or black and light gray. Hence, the type used for displays must be bold and heavy in cut, or it will not contrast well with the body matter.

Borders.—When in doubt about the kind of border to use, select a plain one. Fancy borders are likely to injure the effect of illustrations unless they are harmonious. Typographical ornaments are nearly always out of place. Rule work that serves no useful purpose should be kept out. The job printer is ever eager to work in some superfluous rule.

The simplest way to use a border is to run it entirely around the advertisement, having the corners square, but this arrangement is in such common use that even a slight deviation from it usually gives the advertisement more prominence. The mere substitution of round for square corners will sometimes make an advertisement stand out more conspicuously, because of the contrast of the curved border with the square-cornered space in which the advertisement appears. Beveled corners also give a little distinctiveness.

Borders may be broken at the top or sides so as to allow a heading or display line to project through. Fig. 6 shows an effective use of a border in connection with the heading.

Some advertisers use drawn ornamental borders designed especially for them. Such borders, because of their contrast

Delicious Michigan Peaches

We have just received a consignment of the finest freestone Michigan peaches. This fruit is hand-picked and was carefully sorted before being packed. The flavor is unexcelled, the peaches are extra large in size, and the price the lowest at which we have ever sold this brand.

65c

Peck Basket

Smith & Ray

46 Main Street

FIG. 6. PARTIAL BORDER EFFECT, CONSISTING OF 3-POINT RULE WITH ROUND CORNERS

with the ordinary run of borders, usually make an advertisement more distinctive.

A slight deviation from the common rectangular form sometimes makes an advertisement more prominent. It is permissible to use such unusual border shapes as circles, ovals, diamonds, etc. See Fig. 7. Advertisements of this

Bank or Trunk?

One day comes the story of some \$600 stolen from a North End home and on its heels another of similar tenor from the West Side. This West Side man lost \$400 because he seemed to have more faith in his trunk than in the bank. He lost his money, and he is probably fortunate that he did not lose his life.—*Daily News*.

How long will you risk money and valuables at home in a tin box, when we will pay you 3% compound interest on your money and rent you a box for your valuables in our modern burglar-proof, fire-proof safe-deposit vault for \$5 a year?

Wide-Awake Bank
COURT HOUSE SQUARE

FIG. 7. EFFECTIVE USE OF A CIRCULAR BORDER WITH THE TIMELY USE OF A NEWS ITEM; GOOD DISPLAY

kind attract attention both by reason of the unusual shape and the contrast afforded by the masses of white space. The most satisfactory results in producing such advertisements are secured by having the odd-shaped borders drawn and engraved, and then having the type inserted in the mortise left in the engraved plate. This plan will insure excellence

and uniformity of design and will save time in the composing room. It is exasperating to printers when type is ordered set in very unusual shapes unless a mortised plate is furnished.

Body Matter.—As a rule, light-face type that is easy to read is best for body matter. Bold, or fairly bold, type is seldom advisable, and then only when an easy-to-read size can be used. Small bold type is likely not to print legibly on soft paper with cheap ink. Bold type is not 'casing if it seems crowded, or if there is much reading matter. It is seldom good in the body of a department-store advertisement, although for contrast and emphasis one section of a few words might be in a legible, fairly bold type.

Frequently the space to be occupied by an advertisement is too small for a large size of type to be used throughout. In such cases, rather than set the entire advertisement in small type, the first part may be set in a large size and the following matter in a smaller size or sizes.

Unless the advertisement is large, it is not usually advisable to use more than two sizes of type for body matter. In any case, there should be a noticeable contrast between the sizes used; that is, it is better to have a difference of two points rather than a difference of one point.

The use of leaded body matter is advisable when the subject requires an open treatment; it is also advisable when the type must be set in a very wide measure, because the eye would have difficulty in following long lines of solid matter. When printed on good paper, such as is used in most magazines and class papers, solid matter is easier to read than when printed on poor paper like that used in newspapers, cheap mail-order journals, etc. The better grade of paper is white and smooth, so that the type prints clear and sharp, giving a better contrast between the ink and the paper. Under such conditions, solid matter, unless in wide measure, will be very readable. On cheap stock, such as that used for newspapers, the impression is not clear-cut, the ink spreads a little, causing the letters to fill in, and strong contrasts cannot be obtained. In such cases, the

THE average man in these days is too busy to keep informed as to the details of correct style; but he realizes that it pays to have that kind of clothes; and that's the kind he wants.

He knows fairly well what suits him in pattern and weave of fabric; he can tell by the mirror and the obliging friend if "it fits." But the average man takes his style in clothes as he takes his law or his medicine—on somebody else's advice.

Now, we're in the "style business"; we know and produce the correct style often far ahead of other makers, and even of custom tailors. We put our name and label on our product, not simply as an identification, but as an assurance. When you see that label you may be sure of correct style; of careful, honest, high-class tailoring; of all-wool fabrics; and not a suspicion of the mercerized-cotton cheat.

Better have our label to rely on; it's a small thing to look for, a big thing to find

HART, SCHAFFNER & MARX

Good Clothes Makers

FIG. 8. A REDUCED 2-COLUMN NEWSPAPER ADVERTISEMENT, SET IN OLD-STYLE ROMAN, WITH WIDE MARGINS AND NO HEADING

matter may be leaded to advantage if the cost of the space permits, but, as a matter of fact, more advertisements are set solid than are set leaded. Often, instead of leading body matter, it is a better plan to use larger type set solid



New Spring Furniture Event

Add Real Joy to Your Home Life, Buy New Furniture—

Whether it's an entire household, a room or a new rug or broom, Sako's & Taub have an extensive line of furniture of the pleasing kind at such a low price as only we in our up-to-date, low-expense furniture store can offer.



Bedroom Suites in Our Upscale Furniture Store Are Priced Lower—Buy Here and Save Money
 Bed + bath in choice from best quality of different prices. Mattress and Bedding Open Arms, Lamp 2' 7" and Covered in a variety of colors, hand-painted, elegant and fine. Price from **\$85**



The Latest Kind at Special Low Prices
 Queen Anne, Jacobean, William and Mary and Georgian models. At 40% off or more—\$2500 down. **\$12 UP**

Spring Days Are Airing Days for Baby



\$20 up



Buy the Best Development—The Knecker Cots
 No More Than the Ordinary Kind
 Wholesale prices, Oak or Mahogany. **\$50 up**

"Simmons" Brass or Iron Beds and Cribs
 Simons' patented and guaranteed to give you real comfort and satisfaction.



\$8 up
 Springs, Simmons and Pillows
 Good Values Always

The "BRUNSWICK"



Play All Seasons on Your Own

USE OUR DIGNIFIED CREDIT PLAN
 Terms Arranged to Suit You

Remember Our Upscale Furniture Store Has Everything the Big Stores Offer Only at a Lower Price
It'll Pay You to Buy at Sako's & Taub's.

SAKOFSKY & TAUB

"The Only Upscale Furniture Store in the City."
317-319 Lackawanna Avenue
 (Near Waldford's 1st Store)

Parlor and Library Tables



\$12 up

FIG. 9. AN EXAMPLE OF HOW THE VARIOUS SECTIONS OF A LARGE ADVERTISEMENT MAY BE PANELED

—to use 8-point solid, for instance, instead of 6-point leaded.

Location of Price Figures.—One of the most effective plans in retail advertisements, if the price is a strong point, is to make the price a part of the headline or to

place it in the center of the advertisement or of the panel. It may be placed in the lower right-hand corner of the body space.

If the selling price is considerably cheaper than the usual price, it is well to display the two prices close together.

Do You Get Pure, Clean Milk?

You get nothing else from us.
Pasteurization makes it as clean
and pure as deep spring water.

Did you ever stop to think
about the old cans and half-
washed bottles in which milk
is often delivered? Not here,
though, because every bottle
leaving our building is sterilized.

CAYUGA DAIRY CO.
12-16 Franklin Street

FIG. 10. SET ENTIRELY IN CHELTENHAM WIDE—TYPE OF THIS STYLE IS VERY EFFECTIVE WHEN THERE IS ONLY A LITTLE MATTER

Size of Firm Name and Address.—In retail advertisements, the firm name should be prominent, as a rule, but unless conditions are unusual it should be sufficiently subordinated to the heading or the main display, so that the latter will lose none of its prominence. But if the advertiser's name is so strong a selling point that it means more than any feature of the sale or the goods, an exception may be made, and the name displayed most

prominently. In mail-order advertising, where there is a great deal of matter to go into the advertisement, the firm name and the address are often displayed in small type or even run in at the end of the body matter. In such a case, they are usually set in black-faced type. This method is also used in general advertisements, for the reason that the article not being bought direct from the advertiser, his name or address are of small importance, the chief aim being to impress the name of the article or the trade mark on the reader. General advertiser's names are sometimes emphasized, however, because of their trade-mark value.

Special Types and Borders.—Some retail advertisers find it profitable to use the same style of type and border in their advertisements continuously for periods of 6 mo. or longer. If the advertiser wishes to have the exclusive use of a special border and special type, he must usually purchase it himself. In such a case, the publisher should not use this material for the advertisements of any other patron.

If the advertiser is a very liberal purchaser of space, he can often induce the newspaper publisher to buy such special type and border.

MANUSCRIPT AND PROOF-READING

MANUSCRIPT

Preparing Copy.—Before manuscript, or "copy" (a term used to describe any matter that is to be set in type), is sent to the printer, it should be edited carefully in order that the language may be clear and the matter properly punctuated and capitalized.

The sheets of paper on which copy is written should be uniform in size. When odds and ends of paper are used for copy, with additions on small scraps, it is very difficult to make a correct estimate of the amount of space required for the matter. Besides, manuscript consisting of a number of sheets of different sizes is hard to handle, and some of the copy is likely to become lost.

Nearly any small-sized sheet will do, but sheets more than 10 or 11 in. long are inconvenient for compositors. Ordinary wrapping paper, if tough, makes fair copy paper when cut into small sheets.

Very thin paper that cannot be kept in position on the compositor's case, and very thick paper that is likely to crack, are objectionable. Manuscript should be sent to the printer either flat or folded, but never rolled. Write on one side of the paper only. Do not fasten the sheets together. Number the sheets at the top. If extra sheets are added after the first numbering and they do not come at the end, either renumber all the sheets or interpose the new sheets where they should go and use letters; if the new sheets follow sheet 10, mark that sheet 10a, and number the others 10b, 10c, etc. Then write on sheet 10a: (*Sheet 10b, 10c, etc. follow here*) enclosing these words in parentheses, as shown. If it is desired to remove a sheet from the manuscript, sheet 8, for example, write on sheet 7: (*Sheet 9 follows, sheet 8 killed*) enclosing this note in brackets or parentheses so that it may not be mistaken for copy and set up. In the printing world to "kill" copy or proof means that such copy or proof is not to be used.

Pasting on Slips.—If only a little new copy is to be added, write it on a separate piece of paper of the same width as the original sheet, but only deep enough to hold the alteration, and then attach the side of this slip to the margin of the original copy, folding the slip thus attached over on the face of the old copy. In this way, the original copy can be read by simply lifting up the slip. Place an asterisk (*) on the slip and another on the original sheet, showing exactly where the new copy is to be introduced; or, use a caret (^) where the added matter is to go in and run a line from the caret out to the added matter.

Necessity for Legibility.—It is best to write copy in ink or to typewrite it. The standard line on typewriters fitted with the regular pica type is about 70 spaces long, and, on an average, will accommodate about 12 words. Where there are many paragraphs, the short, or broken, lines will make the copy "run long" and some allowance must be made

If copy is handwritten, it should be written boldly, so that there may be no time lost in puzzling out words. Hand-print very unusual or dialect words. Do not italicize, capitalize, or underscore to excess. The language should be clear and forcible enough to need little of this mechanical emphasis. Extravagance in the use of capitals is suggestive of a novice. Do not make the letters *L* and *S* so much alike that one may be mistaken for the other. Dot the *i*'s and cross the *t*'s. The letters *u* and *n* may be easily confounded unless written carefully; so may *a* and *e*, *m* and *w*, and others. Interlineations, cancelations, corrections, etc., do not make recopying necessary if everything is plain, but it sometimes pays to make a clean copy if there is time. A final critical reading will nearly always result in some improvement. Putting a ring around periods or using the cross period (X) will prevent periods from being mistaken for commas.

Marking Manuscript.—If it is desired to restore some matter that has been crossed out by mistake, put a line of dots (. . .) under the matter and write the word *set* in the margin. If a capital letter is used and the writer then decides that a lower-case letter would be better, a diagonal line should be drawn through the capital. If a capital is to be set where a small letter has been used, put three lines (≡) under the letter. *Tr.* or *trans.* written in the margin means that certain marked words in the line should be transposed. Another method of indicating a transposition is to number the words 1, 2, 3, etc., in the new order in which they are to come and then to write *tr.* or *trans.* in the margin. If a new paragraph has been begun and the writer then concludes that it will be better not to have it, he should mark No ¶ near the first word, or indicate by a line that the matter is to be "run in."

Never use abbreviations in copy, unless it is desired to have them in the proof. If the copy reads *U. S.*, the compositor cannot be expected to set United States; from the days of his apprenticeship he is taught to "follow copy." If an abbreviation has been inadvertently used, a ring around it will indicate to the compositor that the word is to be set in full. Fig. 1 is an example of a sheet of copy marked for the printer. Fig. 2 shows the matter as set up.

②

I ga high-grade, ~~high-land~~ coffee at
 at a price just a little higher than
 that of ordinary coffee.

"Costs a little more but it's better." ④

I makes rich, brown, fragrant coffee
 lacking in bitterness and with a
 delicate flavor all its own. Shipped from
the plantations in the hull so that no
 odors may be absorbed. Roasted in
 our own roasting-plant by a
 process that keeps the aroma in
 the berry. Packed only in 1-pound
 square, air-tight, screw-top tin cans.

Sample can free. Accept no substitutes.

FIG. 1. REPRODUCTION OF A SHEET OF COPY, SHOWING HOW CORRECTIONS AND CHANGES ARE INDICATED

A high-grade, high-land coffee at a price just a little higher than that of ordinary coffee. "Costs a Little More but It's Better."

Makes rich, brown, fragrant coffee lacking in bitterness and with a delicate flavor all its own. Goes further than ordinary coffee. Economical in the end. Shipped from the plantations in the hull so that no odors may be absorbed. Roasted in our own roasting-plant by a process that keeps the aroma in the berry.

Packed only in 1-pound air-tight, square, screw-top tin cans. Accept no substitute. Sample can free.

FIG. 2. THE MATTER ON THE REPRODUCED SHEET OF COPY AS IT APPEARED IN PRINT

Miscellaneous Points.—A jar of library paste and a pair of newspaper shears should be a part of the ad-writer's desk outfit. By cutting complicated copy apart and pasting it on new sheets in an orderly manner, confusion will be avoided. Cutting and pasting up also saves laborious copying.

If all but one word of a line must be canceled, it is better to cancel that word also and write it again on the line with the words that are to follow; standing alone, the single word may be overlooked.

When a paragraph is to be set in smaller type than is used for other paragraphs, it is well to draw a vertical line in the left margin, alongside of the matter to go in the smaller type, and to mark in the margin the size of type desired.

Do not divide a word at the end of a sheet. The copy may be divided there, and one compositor may get a part of the word and another compositor get the other.

In preparing copy for anything to be printed in two colors, red and black, for example it makes the copy clearer if the portions to be printed in red are written in red ink on the copy sheets. Combination red-and-black typewriter ribbons that make it easy to prepare typewritten copy in colors are now available.

It is generally understood in printing offices that all marks, instructions, and suggestions written in the margin of a proof and enclosed by a ring or by brackets are not to be considered as copy.

THE COMPOUNDING OF WORDS

Of the many questions concerning the correct use of English, there is no question more perplexing than that having reference to the compounding of words. Two or more words may be so closely associated in their meaning or use as to require their union also in form. This may be done by writing them together as a single word, called a *solid compound*, as *keyboard*, *underrate*, *overcoat*; or hyphens may be used, and a *hyphenated*, or *hyphenated compound* made, as in *laughter-loving*, *easy-mannered*, *twenty-five*, etc. Obviously, there are only three ways in which two words may

be written; separately, with a hyphen between them, and as one solid word; as *post man*, *post-man*, *postman*. It is not always easy to decide whether a term should be written as two words, as a hyphenated compound, or as a solid compound.

The closeness of association between words used together in speech or writing is of every degree, and does not remain constant. Moreover, when general usage has sanctioned the writing of a term as a hyphenated or as a solid compound, it does not follow that all similar terms will be compounded in the same way. For instance, one dictionary gives *corn-meal* as a hyphenated word and *oatmeal* as a solid word. Usage changes with time and varies with locality, and cannot be controlled by fixed rules, however desirable that may be. Up to within recent years, *today* and *tomorrow* were seldom or never written as solid words, while now it is a well established custom so to write them. The changes, however, are not always from the hyphenated to the solid form. Terms like *one-half*, *two-thirds*, *twenty-five*, etc. were, until recently, almost invariably written with the hyphen, but lately there is a tendency to write such expressions as two words, and the practice may in time become general.

The English spoken and written in Great Britain is in many respects different from the English of her colonies and from that of the United States; and in the United States, there are in the various sections noteworthy differences in the language of even cultured people. What is considered good usage on the Atlantic Slope is not always so regarded on the Pacific Slope; and the language and preferences of educated people in the North differs much from that of the same class in the South.

There are so many exceptions to the rules that grammarians and lexicographers have formulated, and the rule makers have themselves been so inconsistent in their own compounding, that their rules are of little value. One of the latest and best dictionaries gives these two rules:

1. All words should be separate when used in regular grammatical relation and construction, unless they are jointly applied in some arbitrary way.

2. Abnormal association of words generally indicates unification in sense, and hence compounding in form.

The difficulty in applying these rules is that not all people will agree as to what is "regular grammatical relation and construction," and both "arbitrary way" and "abnormal association" leave more than is desirable to the judgment of individuals, if uniformity is to be promoted.

Considering the differences in opinion as to good usage that will be found by consulting different dictionaries and by looking into the practice of various publishing houses, and considering also the changes that come about in even that which is at any given time regarded as good usage, it is best not to depend on any fixed rule. The better plan is to be discriminating and to look into the question of usage and to inquire as to whether there is need for compounding in order to have words show at a glance their proper relation to each other.

Printers are aided in solving the vexatious questions of compounding by the fact that large printing concerns and publishing houses have a "style card" that regulates, to some extent at least, the compounding of words in copy set up in their composing rooms. These style cards usually have lists of words that are to be written as compounds, and a certain dictionary is regarded as an authority as to other words. In business offices there is ordinarily no such guide. Some employers will indicate their preferences, or direct employes to follow a certain dictionary, but in most cases the advertising man uses his own judgment. The printing office, unless otherwise instructed, will compound according to its own style.

The following matter is not laid down as a set of rules but as explanations and examples of practice in many offices that may stimulate discrimination and research in cases of doubt.

When Fulton brought forward his great invention, the words *steam* and *boat* began to be spoken and written much together, but they were at first regarded and pronounced as two words. By and by, the very fact of their frequent association led some one to write them with a hyphen, and the accent fell strongly on the first element. Later, the

hyphen was dropped, no one knowing when or by whom, and *steam-boat* became *steamboat*. This, in general, is the history of the compounding of words.

Where two words written separately may possibly have two different meanings, it is advisable to either change the construction or to compound the words, provided of course that compounding will remove the possible ambiguity.

Thus, the words *blue coat* are used to describe a coat that is blue, but *bluecoat* is used as a name for a blue-uniformed man. If we write, "In the rear of the house there was a brick yard," the words may be construed to refer to a yard paved with brick, or to a place where brick is made; but written as *brickyard*, the meaning is clear as referring to a yard where brick is made. We may properly write *an imposing stone* if we are describing the Kohinoor diamond or Cleopatra's needle, but a printer's stone table is not imposing in the usual sense of that adjective and it is more exact to refer to the table as *an imposing-stone*. Observe an expression with two adjectives, *light brown hair*. Construing the language literally, is it the hair that is light or is it the color of the hair? If we want to express unmistakably the idea that the color is light brown, we should not leave the adjectives as independent qualifiers of hair, but should write the expression as *light-brown hair*, thus confining the descriptive effect of *light* entirely to *brown*. A hyphen is not required in *His spinal column was broken*; but in a *spinal-column disease*, the hyphen is properly used. The expression *three dollar payments* is ambiguous; but *three-dollar payments* and *three dollar-payments* are perfectly clear.

The practice set forth in the additional paragraphs is common to a number of prominent publishing houses and printing offices and may serve as a guide when the writer has no reason for preferring different practice.

With the exception of such forms as well-known fact, ill-mannered man, let an adverb and an adjective or a participle when used before another word or used separately remain as two words. Examples: strongly made box, highly colored painting. Even *well known* when used as in a sentence such as *He was well known* may be used without the hyphen.

Hyphen such combinations as *two-wheeled*, *one-sided* when used as compound adjectives, also such combinations of verbs and adverbs or prepositions as *blow-down*, *hold-up*, *stand-off*.

Points of the compass are usually written as one word, as *northeast*; but when one of the words is repeated, as in *north-northeast*, the hyphen is used. Expressions in which *half*, *quarter*, *eighth*, etc. appear are usually conjoined by a hyphen, as *half-tone*, *one-half*, *one-quarter*, *five-eighths*, etc., though *quartermaster*, *headquarters*, and a very few other common combinations are written as single words. *One-half*, *two-thirds* and the like may be written without the hyphen where the separate halves or third are thought of as in *One half of the farm had all the buildings on it; the other half contained the timber*—but in such expressions as *two-thirds of the distance* (the distance here being thought of as an unbroken length), a *one-half interest*, *three sixty-ninths*, etc., the hyphen should be used. The use of the hyphen in writing *Eighty-Second Street* and in *twenty-five*, *thirty-seven* and similar combinations is at present generally commended.

Score, *penny*, *pence*, *fold*, etc. are ordinarily consolidated, as *threescore*, *fourpence*, *twofold*; but the words that would make long combinations, such as a *hundred fold*, are written separately. *First-rate*, *high-grade*, *second-class*, etc., require the hyphen when used as in *A bolt of high-grade silk*, but the hyphen is not required in *This silk is of high grade*.

Man and *woman* when affixed to other words ordinarily require no hyphen, as *Frenchman*, *needlewoman*, etc., but long combinations such as *American woman* are separated. Civic and military titles are conjoined with a hyphen, as *vice-president*, *major-general*.

Homelike, *businesslike* and other compounds ending with *like* are usually made one word unless similar consonants thereby meet, when the hyphen should be used, as in *shell-like*.

The common compounds beginning with *mid* are written with the hyphen. Where the prefixes *pre*, *re*, *co*, etc. are joined to words beginning with the vowel with which the prefix ends, the combinations are now printed in many offices

as *preexist*, *recenter*, *coworker*, etc. But *re-creation* should be written with a hyphen to distinguish it from the very different word *recreation*.

The prefixes *over*, *under*, *after*, *out*, *cross*, and *counter* are usually consolidated, as *overestimate*, *underbid*, *afterthought*, *outdo*, etc. Sometimes, however, when these prefixes come before nouns or adjectives of two syllables or make unusual combinations, the hyphen is required, as in *over-jealous*, *cross-section*, etc.

Words like *self-respect* require the hyphen, but *selfhood*, *selfsome*, and *selfish* do not. *Myself*, *itself*, *herself*, etc. are invariably written as solids, though many writers prefer *one's self* to the solid form *oneself*.

The use of hyphenated words to excess should be avoided, for, as an able writer says, "Hyphens string words together as if they were sausages." When separate words will convey clearly the required meaning, do not connect them with hyphens. *Attorney at law* is perfectly clear without hyphens, and so are such phrases as *an ever to be remembered day*. Of course until usage seems to demand it, writers should not undertake to separate and use as two words such combinations as *rainfall*, *railroad*, *broadcloth*, *brownstone*, etc., which have long been used as single words.

THE DIVISION OF WORDS

A simple rule in general use in printing offices permits the division of words on any syllable that will be the most convenient for the proper spacing of the line, except that it is not considered good practice to leave a syllable of only one letter at the end of a line or to carry over to the next line a last syllable of two letters, as *-ly* or *-ed*. The effect is especially objectionable when a paragraph ends with a syllable of two letters in the last line. In some printing offices it is not permissible to divide a word on the first syllable of two letters, as *re-member*, except in narrow-measure work—i. e., composition in which the lines are narrow. By remembering this practice, the advertising man can forestall criticism on high-grade work.

Words in which the first syllable is composed of one letter, as in *a-bide*, *a-gain*, *a-part*, *a-ble*, *o-ver*, etc., should not be divided, neither should words of only four letters, as *also*, *dual*, etc. or words consisting of one syllable no matter how long. Therefore, it is not permissible to divide such words as *wrought*, *through*, *chance*, and even in the plural forms like *chances* it seems better to keep the entire word on one line than to divide as *chan-ces*. Words like *charged*, *drowned*, pronounced as a single syllable, should not be divided.

A large amount expressed in figures may be divided on groups of three figures, but the comma between the groups on which the division is made should not be carried over to the next line with the group it precedes. When the first part of the amount is expressed by but one or two figures, it should not be separated from the following group of three figures, neither should the decimal part of an amount, as .50, be separated from a whole-number part.

Such abbreviations as *A. M.*, *P. M.*, etc. should never be separated by placing the first letter of the abbreviation at the end of a line and the second letter at the beginning of the next line. It is sometimes necessary to separate two abbreviated honorary titles, as *D. D.*, *LL. D.*, following a person's name, but it is well to avoid this separation when it can be done conveniently.

Authorities differ as to the proper syllabication of a great many words, and it frequently happens that the division of a word as given by one dictionary is not sanctioned by another. For instance, one dictionary gives the divisions of the words *baking* and *dancing* as *ba-king* and *dan-cing*, while others give the divisions of the same words as *bak-ing* and *danc-ing*. The advertising man in such cases should follow the usage of the dictionary he prefers, unless directed otherwise by an employer.

In dividing words such as *knowledge*, *children*, etc. it is well to consult the dictionary so as to be sure of the syllabication. For example, many printers, doubtless because of setting the word *know* frequently, divide *knowledge* as *know-ledge*, whereas the correct division, according to the accepted pronunciation, is *knowl-edge*.

PROOF-READING

Proofs.—When copy has been set by the compositor, an impression, called a *proof*, is taken from the type. In book-printing offices and in all important work, the proof is read and corrected several times. The first proof is read *by copy*, as it is termed, the copy reader reading to the proof-reader the copy, word for word, and naming each punctuation or other mark. All typographical errors and departures from copy are marked and after these corrections have been made, another proof is taken. This second proof is compared with the first, to see that all errors have been corrected, and is then submitted to the author for approval. This second proof is technically known as the *first proof* because it is the first proof sent out, the original proof being considered an office proof. If a subsequent proof is required by an author, it is called a *second*, or *revised*, *proof*. In catalog and book work, second proofs are usually submitted in page form, and are then known as *page proofs*. Page proofs are again read by the proof-reader to detect grammatical errors, inconsistencies, and errors of make-up. The pages are then prepared to be sent to the foundry to have electrotype plates made, and a proof, known as the *foundry proof*, is then taken. This proof is not read as were the others, but it is revised to see that all errors on the previous proof were corrected and the proof-reader looks all around the edges to see that no type has dropped from the sides and that nothing is misplaced. The proof-reader's work is then finished.

In newspaper offices time will not allow of the reading of a number of proofs, and sometimes, when there are few errors in the original proof of an advertisement, no second proof will be taken unless it is to be submitted to the ad-writer. If the advertisement is complicated and the correct wording is important, it is advisable for the ad-writer to see a proof, as it will be a safeguard against his own errors as well as those of the printer. Mistakes and weaknesses that pass unnoticed in copy are sometimes revealed in print. In general,

unless the advertising man is sure that good service will be given in display as well as otherwise, he should see a proof before the advertisement is inserted.

Responsibility for Errors.—A printing office is not responsible for errors that may appear in copy but is responsible for any departure from it. The proof-reader will not make changes in the wording of an advertisement, but is expected to correct errors of spelling. His work, primarily, so far as advertisements are concerned is to see that the matter as it appears in print is according to the copy and directions furnished, and he will not correct grammatical errors unless liberty to do so has been specifically given to him. In case he thinks an error has been made he will call attention to it by some kind of notation on the margin of the proof. The usual method of making a query to the author is to draw a ring around the word or expression and write in the margin of the proof simply an interrogation point or the abbreviation "O. K." followed by the interrogation point. This is equivalent to asking the question "Is this correct?" The proof-reader may also write out a suggested change in the wording and place an interrogation point after it. The interrogation point is a request for the author's approval or disapproval of the suggestion. If the query is not answered clearly, no change will be made.

The proof-reader is expected to exercise good judgment in making corrections, but should not be criticised for a failure to correct the spelling of a word when a change would convey a different meaning. For instance if a word were spelled *reign* instead of *rein*, the proof-reader would make no change unless the context, or surrounding matter, made it clear which way the word was to be spelled. In cases of doubt the proof-reader merely queries and thus puts the responsibility on the author.




























The ad-writer is responsible for any errors that appear in copy, but in his capacity of proof-reader he can correct these errors and also any typographical errors that may have escaped the proof-reader's eye. He can also make any changes on proof that he wishes, even to the extent of rewriting the whole matter if he is willing to stand the cost

EXPLANATION OF PROOF-MARKS

<i>caps</i>	Change to capitals.
<i>sc.</i>	Change to small capitals.
<i>lc.</i>	Change to lower case.
<i>rom.</i>	Change to Roman.
<i>ital.</i>	Change to Italic.
<i>b.f.</i>	Change to bold face.
<u> </u>	Under word, means "Put this in Italic."
<u> </u>	Under word, means "Put this in small caps."
<u> </u>	Under word, means "Put this in caps."
<u> </u>	Under word, means "Put this in bold face."
stet.	Retain crossed-out word or letter.
.....	Under a cancelation, means "Let it stand"; used in conjunction with <i>stet</i> in the margin.
<i>out— see copy</i>	Here is an omission; see the copy.
<i>run in</i>	Make no break in the reading.
<i>run over</i>	Run this word or syllable over to the next line.*
<i>run back</i>	Run this word or syllable back to the preceding line.
¶	Start a paragraph here.
No ¶	No paragraph; sometimes written "run in."
○ ^{or} <i>spell out</i>	Spell out the enclosed word or words.
<i>tr.</i>	Transpose words or letters as indicated.
<i>w.f.</i>	Wrong font; change to proper font.
<i>Qu. or ?</i>	Is this right?
⌘	This mark, the dele, means "Take out the crossed-out type, word, or sentence."
⌘	Take out the character indicated and close up
∨	Insert apostrophe.

* Where only one letter is to be transposed, simply mark it out using the *dele*, and insert it at the proper place.

EXPLANATION OF PROOF-MARKS—(Continued)

-   Insert quotation marks.
 Make correction indicated in margin.
 Join these letters in a logotype, as œ, æ, etc.
 Unevenly spaced; make spacing uniform.
 Line up; i. e., make the lines even with other matter.
 Straighten lines or type out of line.
 Insert period.
 Insert colon.
 Insert comma.
 Insert semicolon.
 Insert hyphen.
 Insert one-em dash.
 Insert two-em dash.
 Insert en dash.
 Insert interrogation mark.
 Insert exclamation mark.
 Upside down; reverse.
 Insert space here.
 Close up; no space.
 Move this to the left.
 Move this to the right.
 Raise to proper position.
 Lower to proper position.
 Indent line one em of size of type used.
 Push down this lead or space.
 Battered type; change.

Reverse
S. R. H.

w.f.

Plain Piano Tak

Why don't you settle that much-mooted question in your family by buying a piano?

Talking about it won't put it to you/home—will not stop the opportunities of the young folk.

Let's guess why you are procrastinating.

You want a piano, you feel the need of it, but you can't spare the money to pay cash just now, and you think you can save money by waiting until you can spare it, and you wait and wait.

You are wrong. No man, no matter what his station in life, can buy a piano in our store for less money by paying cash than the man who takes advantage of our little-a-month plan, with interest at 6 per cent. a year.

Every piano on our floors is marked the spot-cash price. If you want to borrow the money to pay for it we will lend it to you at 6 per cent interest a year on the unpaid balance. Cash or time, the price is the same.

We will sell you any piano you may select, at the spot-cash price and give you 20 to 30 months in which to pay for it.

Suppose you tried to save the money to pay cash. Could you do it? Would you do it?

Let us talk with you. Come in and see what we have.

No tricks, no guessing contests, the only one price, no-commission piano and music house.

J. W. JENKINS SONS
[**MUSIC CO.**

1013-1015 Walnut Street

Insert lead →

i/ & lead # →

#

tr.

o/ &

s/

run back

=/

[

l

=

NOW run over & run over

run over or bring s back

i/a/ l.c./ s/ r/

=/

=/ & l

[Fix]

≡

tr/=/

stal./?

s/i

te

Cap.

PROOF LEFT FULL OF ERRORS TO SHOW USE OF PROOF-MARKS

Plain Piano Talk

Why don't you settle that much-mooted question in your family by buying a piano NOW?

Talking about it won't put it into your home—will not stop the importunities of the young folk.

Let's guess why you are procrastinating.

You want a piano; you feel the need of it; but you can't spare the money to pay cash just now, and you think you can save money by waiting until you can spare it. And you wait and wait.

You are wrong. No man, no matter what his station in life, can buy a piano in our store for less money by paying cash down than the man who takes advantage of our little-a-month plan, with interest at 6 per cent. a year.

Every piano on our floors is marked the spot-cash price. If you want to borrow the money to pay for it we will lend it to you at 6 per cent interest a year on the unpaid balance. Cash or time, the price is the same.

We will sell you, at the spot-cash price, any piano you may select, and give you 20 to 30 months in which to pay for it.

Suppose you tried to save the money to pay cash. *Could you do it? Would you do it?*

Let us talk with you. Come in and see what we have.

No tricks, no guessing contests; the only one-price, no-commission piano and music house.

**J. W. JENKINS' SONS
MUSIC CO.**

1013-1015 Walnut Street

Why Women Read Advertisements

a.c. That women read advertising is everywhere acknowledged. The question why they do so brings us into interesting discussion of certain elements in modern life

The first reason that makes a woman read business announcements is, that they are so attractive to her eye. Illustrated with skill and art, they induce her to inquire into the nature of their contents, and, once a reader, their interesting discussion of why various

articles are essential to comfort, health, or happiness, makes her a reader forever. The advertisement writer of today has secured, through practice, a skill in making business

subjects attractive that is truly wonderful. It competes with literature in its power to attract and hold the attention. At the same time the cost of advertising space (all) made brevity so necessary a feature of advertisements that every unessential word or matter must be eliminated.

Then, too, things are talked about in such a pleasing conversational style. The announcements of a seamstress or a baker, for instance, often remind the writer of certain features

of the writings of Dr. Holmes, the delightful "autocrat of the breakfast table." They actually "talk." In a word, women read advertisements first of all because they are so interesting to read.

The woman, having become a reader of advertisements, soon recognizes the benefit of the practice. It puts her in relation with the best at the lowest prices. This latter feature is one that almost every keeper of a household cannot afford to overlook. Confined, as she is, to limited incomes, and desirous, as every good woman is, to make every part of the home attractive, she is intelligent enough to immediately recognize that by doing her shopping with least expenditure she is enabled to purchase a host of articles that otherwise would be beyond the money at her disposal.

Mahin's Magazine.

tr
[insert rule]
L/b.c.
rom.

lead
[run-]
lead
[out] [insert] [at]
1/1
1-1/c
[disposal]

PROOF SHOWING PROOF-MARKS IN PRACTICAL USE IN BODY MATTER

Why Women Read Advertisements

THAT women read advertising is everywhere acknowledged. The question why they do so brings us into interesting discussion of certain elements in modern life.

The first reason that makes a woman read business announcements is, that they are so attractive to her eye. Illustrated with skill and art, they induce her to inquire into the nature of their contents, and, once a reader, their interesting discussion of why various articles are essential to comfort, health, or happiness, makes her a reader forever. The advertisement writer of today has secured, through practice, a skill in making business subjects attractive that is truly wonderful; it competes with literature in its power to attract and hold the attention. At the same time the cost of advertising space has made brevity so necessary a feature of all advertisements that every unessential word or matter must be eliminated. Then, too, things are talked about in such a pleasing conversational style. The announcements of Wanamaker or Saks, for instance, often remind the writer of certain features of the writings of Dr. Holmes, the delightful "autocrat of the breakfast table." They actually "talk." In a word, women read advertisements first of all because they are so interesting to read.

The woman, having become a reader of advertisements, soon recognizes the benefit of the practice. It puts her in relation with the best things offered, and enables her to purchase these at the lowest prices. This latter feature is one that almost every keeper of a household cannot afford to overlook. Confined, as she is, to limited incomes, and desirous, as every good woman is, to make every part of the home attractive, she is intelligent enough to immediately recognize that by doing her shopping with least expenditure she is enabled to purchase a host of articles that otherwise would be beyond the money at her disposal.—*Mahin's Magazine*.

PROOF AFTER CORRECTION

and delay that such alterations may necessitate. Publishers do not ordinarily make extra charges for a reasonable amount of change in advertisements inserted in their own publications. Some printing offices undertake to hold the author responsible for all errors appearing on a proof read and approved by him, even if they do not appear in copy, but in some instances advertisers have required publishers to stand all or part of the loss sustained by the publication of erroneous prices where correct figures were given in the copy.

Answering Queries and Indorsing Proof.—A proof-reader's query should always be answered clearly, which may often be done with a stroke of the pencil if the use of query marks is understood. If only an interrogation point appears in the margin to call attention to a word or expression, it means that the proof-reader is in doubt, perhaps because the copy may not be clear, and wishes the author to give it further consideration. If the word or expression is to remain as it appears, all that is necessary is to cross out the interrogation point in the margin and the proof-reader will understand that there is to be no change made. If a change is to be made, the interrogation point should be crossed out and the correction written. The same method is followed when the query is made by writing the abbreviation O. K. followed by the interrogation point, only the interrogation point is crossed out if no change is to be made, "O. K." being allowed to stand. See page 118. If a change is to be made, the abbreviation as well as the interrogation point is crossed out and the correction indicated. Approval of a suggested change is given by crossing out the interrogation point, and disapproval by crossing out the entire suggestion. Never erase queries. In case the proof-reader queries "Shouldn't this be 75 cents" do not answer with "O. K." because this leaves it in doubt as to whether the original figure or the suggested change is to remain.

When a proof has been submitted to an ad-writer it should be read promptly, and when ready to be returned should be indorsed "O. K." or "O. K. with corrections," and signed by the author. If a second, or revised, proof is to be submitted, the indorsement should be "Revise" with the

signature of the person requesting it. There is so little time for a daily newspaper office to submit proofs that an advertiser should be careful to make all his corrections on the first proof and not ask for a second. An office with a capable proof-reader can safely be trusted to make all corrections marked, and it would be a hardship if a daily newspaper office should be compelled to submit many revised proofs. In fact, when advertisements are small and the style desired by the advertiser is known, publishers often request that they be not asked to submit proofs. Proof is not always necessary when the copy and layout have been carefully prepared and the office has a capable proof-reader. In magazine advertising, there is more time, and it is advisable, as a rule, to see a proof before the advertisement is inserted.

Changes in Proof.—When copy is properly prepared, there is no occasion for extensive changes in the proof. Typesetting is expensive, and a word or two inserted or struck out of the middle of a paragraph may necessitate the readjustment of the entire paragraph. Additions should be made near the ends of paragraphs, when possible, or enough words supplied to make an even line; it may be possible to cut out a word to make room for one that is to be added. If a little more matter is to be supplied on proof to fill a certain space, be sure to add just enough. Sometimes a few extra leads may be put in somewhere to take up the unfilled space; or an extra subhead may be put in or a main heading may be made larger, if the style of the matter permits such changes.

The Marking of Errors.—It is usual, in marking errors in proof, to cross out the wrong letter or word and write the correction in the margin at the right or left of the column, according to which side the error is nearest. It is sometimes desirable, to draw a line from the error to the correction marked in the margin (see Fig. 1), but this practice should not be followed when there are many errors and there would be a maze of lines. In reading a proof of complicated work, or work of wide measure, it may be found convenient to mark the errors in some white space near the error rather than at some distance from it. In such cases the correction should be made unusually prominent, so that it will not be overlooked.

When several errors occur in one word, it is better to cross out the entire word and rewrite it in the margin than to mark each error separately.

When a cut is improperly placed in the matter—that is, if it is turned so that the top is at the bottom or at the side—

O.K. as corrected
S. Roland Hall

Best Camera Supplies
Cost Little Here

Careful and good developing can only be done when one has the right supplies and plenty of them.

2-ounce Jar Paste, reg. 4c., at 2c
Hydrochinon Powders, regularly 20c. $\frac{1}{2}$ dozen, at 16c
 Sello for Plates, regularly 25c. 19c
 Metol Developer, regularly 25c., at 19c
 Candle Lamps, regularly 19c., 11c
 4 inch Rollers, regularly 14c., at 8c
 Revoli Tints, regularly 22c., at 16c
 Main floor, Central Building.

OK (circled and crossed out) points to "Hydrochinon".

to (written vertically) points to "only be done".

Fourth (written below) points to "Main floor".

FIG. 1. ILLUSTRATION OF A SMALL PANEL PROOF, ON WHICH SEVERAL CHANGES HAVE BEEN MADE, A QUERY ANSWERED BY CROSSING OFF THE INTERROGATION MARK, AND THE PROOF INDORSED

it may be indicated by "Reverse cut" or "Turn cut," and if necessary the top or the bottom of the cut should be plainly indicated.

The usual proof-reader's marks, together with reproductions of marked proofs and proofs of the corrected matter, are shown on pages 110 to 115, inclusive.

ENGRAVING AND PRINTING METHODS

ENGRAVINGS

LINE ENGRAVINGS

Line engravings, or zinc etchings, can be made from any drawing or print consisting of distinct lines, dots, or masses of solid color, such as pen, crayon, or charcoal drawings. It is better to have all copy for line engravings in black ink on a white surface. Gray, or shaded, effects are obtained by the use of numerous fine lines or dots placed close together, but each dot and line should be in black. A zinc etching cannot be made from a photograph, a wash drawing, a colored lithograph, or a natural object without first making a line or a stipple drawing. Red lines can be photographed if they are strong; matter in dark-blue and dark-green lines can also be reproduced, but it is much better in every case to have black prints or black drawings.

Size of Drawing.—Drawings for reproduction should be made larger than the cut that is desired, so that in making the reduction, any little defects, irregularities, or roughness of the lines of the drawing will not be noticeable in the finished cut. If the cut is made larger than the drawing, lines that seem smooth in the original drawing are often ragged in the finished cut. There is only one objection to making a drawing much larger than the finished cut is to be, and that is the tendency to put in more detail than is necessary or advisable.

Mounting.—Line engravings are usually mounted on blocks of well-dried wood. If the cut is to be stereotyped, it should either be mounted on a metal base or left unmounted.

Etching.—The etching in a good cut should be deep. If the etching is very shallow, the crevices will fill up with ink and the cut will smudge in printing. Good electrotypes cannot be made from a cut that is too shallow.



A Newspaper Man Writes:

"Ivorydale is the cleanest factory I ever visited. . . . Saw more contented, happy men and women than in any plant it has been my good fortune to enter."

It ought to be a matter of gratification to you, as it certainly is to the manufacturers to know that Ivory Soap is made under conditions that leave nothing to be desired. Bath; toilet; fine laundry..

There is no "free" (uncombined) alkali in Ivory Soap. That is why it will not injure the finest fabric or the most delicate skin.



Ivory Soap
99 $\frac{1}{100}$ Per Cent. Pure

FIG. 1. ADVERTISEMENT CONTAINING OUTLINE ILLUSTRATION

KINDS OF LINE CUTS

The line cut is the most practical style of engraving for illustrations that are to be used in newspapers and other publications using cheap paper. It requires little or no make-ready and even in the hands of a poor printer will print satisfactorily.

Line cuts stereotype satisfactorily, and are therefore much used in newspaper illustration. Some of the most artistic illustrations produced are in line.



FIG. 2. HALF-SHADED LINE ILLUSTRATION

Outline and Shaded Illustrations.—Illustrations in which there is no shading are called outline illustrations. In the half-shaded illustration, only part of the drawing is given a shaded effect. In the whole-shaded illustration, a tone or value is given to each part of the drawing. In the mass-

shaded illustration, the shading is heavy and is in masses. In the silhouette illustration, the figure or object is shown in a shadow-like form, almost entirely black or almost entirely white.



The reputation, skill and accuracy which stand behind the Goerz lens are offered with the "Sector" Shutter.

"It's a Goerz Product"

The mechanism of the "Sector" Shutter is beautifully simple yet combines those necessary qualities which will be appreciated by all photographers. We want you to know all about the "Sector." Send your name and address and an interesting booklet will be mailed free by return mail.

C. P. GOERZ,
Room 5, 52 E. Union Square, New York City

FIG. 3. SILHOUETTE ILLUSTRATION

Reverse Effects.—Strong and unusual illustrations are sometimes made by reversing the colors of the design. An illustration of this kind is usually drawn in the ordinary way, with black figures and lettering on a white background, but the engraver is instructed to reverse the color of the design; that is, to let black lines in the drawing appear white

in the cut and have the white spaces on the drawing appear black. See Fig. 4. A cut thus made will print white figures and lettering on a black ground.

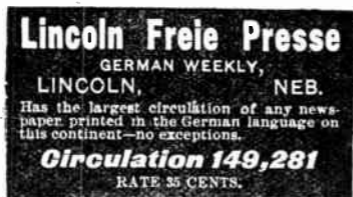


FIG. 4. ILLUSTRATION FROM REVERSE CUT

Type that is very small or has a light face and lines that are very fine should be avoided in reverse effects, as in printing the ink will fill the small depressions in the plate very quickly and then the lines will no longer print clearly. Many of the reverse effects are not so strong as black against a white background would be. Compare the two illustrations of Figs. 4 and 5. Fig. 5 is more effective.



FIG. 5. THE ORIGINAL SETTING FROM WHICH THE REVERSE CUT WAS MADE

Hand-Stipple Work.—This is an illustrative style in which the shadows are formed by small black dots the depth of the shadow being regulated by the size and compactness of the

dots. This style of illustration produces an effect somewhat similar to a coarse half-tone, and is largely used in clothing advertisements.

Ross-Paper Illustrations.—Drawings made on a chalk-surfaced paper, on which various arrangements of lines or dots have been printed by machinery, are known as Ross-paper illustrations. The illustration is made by darkening some portion of the paper by applying black ink with a pen and brush and lightening other portions by scratching, or



FIG. 6. EXAMPLE OF STIPPLE WORK

scrapping, away the chalked surface so as to expose the white underneath.

Another style of Ross paper is white, with the surface embossed with a raised, stippled, or lined pattern. The drawing is made by passing a soft pencil or a piece of crayon over the paper, only the raised portions of which receive the impression of the pencil or the crayon. The result is a drawing that greatly resembles a hand stipple.

The Day Shading Machine.—This is a machine for tinting drawing paper, zinc and copper plates, or lithographic stones,

thus shading the illustration already made on the surface, or giving a background tint, as desired. A great many effects can be produced by this machine. Some of the effects are so much like Ross-paper work or hand stipple that sometimes it is not possible to tell by what process an illustration

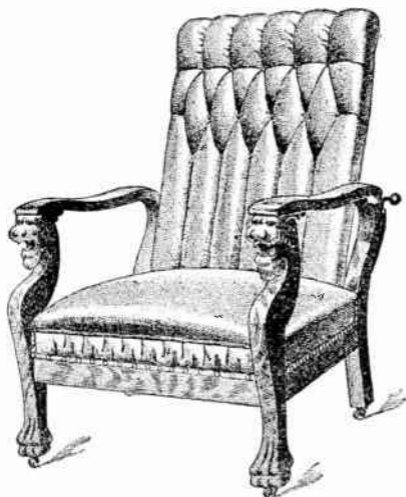
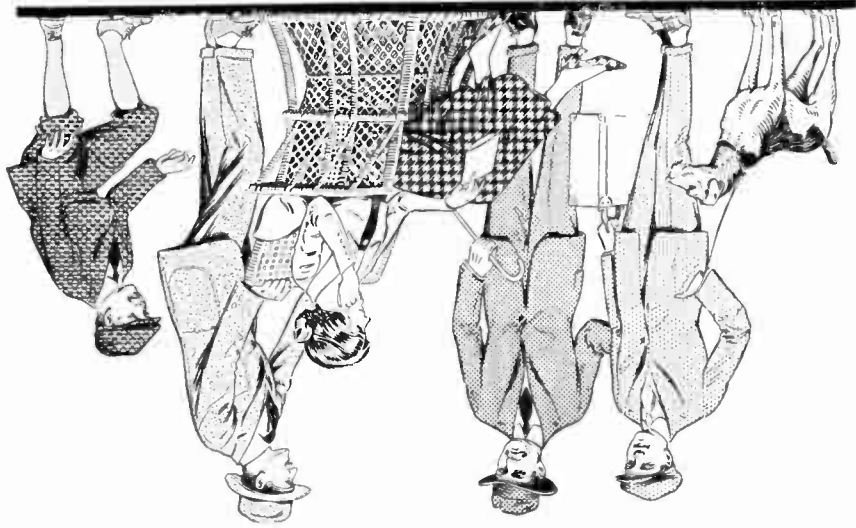
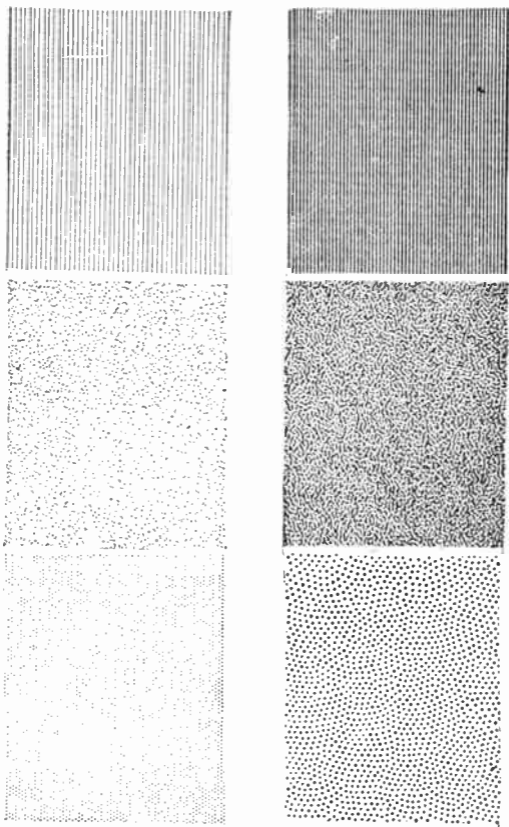


FIG. 7. ROSS-STIPPLE ILLUSTRATION FOR NEWSPAPER USE.
THIS ROSS-PAPER EFFECT IS MUCH LIKE
HAND-STIPPLE WORK

was produced. The different values shown in Fig. 8, except the solid white and the solid black effects, were produced by means of the Ben Day process.

Crayon Illustrations.—Crayon illustrations are suitable for use in any publication. The drawing is made on very rough paper with a lithographic crayon, or "grease pencil." This





117 FIG. 9. SOME BEN DAY EFFECTS

crayon, or pencil, has a soft, greasy lead that adheres to the raised portions of this paper. The completed drawing is composed of black dots and irregular masses. A cut made from such a drawing can be satisfactorily stereotyped or electrotyped.

Spatter Work.—In making backgrounds or flattened portions of outline drawings, *spatter work* is used. The drawing, with the exception of the portions to be spattered, is first completed. This spattering is done by snapping, with a match or a knife blade, the bristles of a tooth brush that has been filled with black drafting ink. The portion of the drawing that is not to be spattered is protected by a shield.

HALF-TONE ENGRAVING

Half-Tone Engraving Process.—For fine book, magazine, catalog, and booklet printing, half-tones are made on copper: for stereotyping and printing in newspapers, they are made on zinc. Copper half-tones are harder and more durable than those made of zinc, and therefore reproduce more delicate gradations of light and shade. Zinc half-tones can be more quickly etched to a proper depth for stereotyping and are cheaper than those made of copper.

To illustrate the process, assume that it is desired to make a copper half-tone of a photograph. A negative of the photograph is made, as in line engraving, except that the light passes through a *screen* before it falls on the negative plate. This *half-tone screen*, as it is called, consists of two pieces of glass that are ruled with parallel lines and joined together in such a manner that the lines run at right angles. The ruling on the different screens ordinarily used varies from 55 to 200 lines to the inch. If there are 100 lines, the screen is termed a *100-line screen*. The more lines there are to the inch, the finer the illustration. The effect of the screen is to break up the solid masses into fine sections.

Copy for Half-Tones.—While the line engraving can be reproduced only from a drawing or print consisting of distinct lines, dots, or masses of color, all possessing the same tone, the half-tone, being essentially a photograph on metal, can be reproduced from a great variety of "originals," any

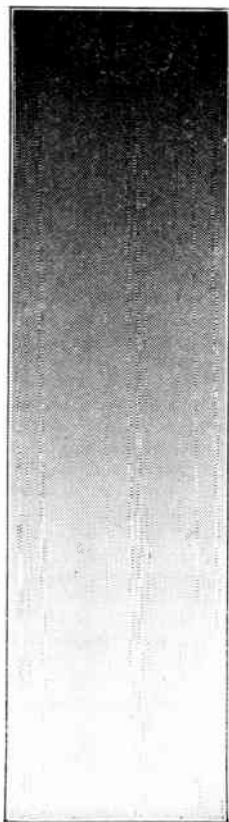


FIG. 10. PANEL OF GRADED TONES SHOWING THE EFFECT OF THE HALF-TONE SCREEN

of which may possess any tint, varying from pure white to the deepest shadow. The intermediate tints, or half-tones, are essential to the picture, and from the fact that these are retained in the plates, the process has been termed *half-tone engraving*. Half-tone engravings can be made from photographs, wash drawings, water-color paintings, photogravures, lithographs, steel engravings, etc., or direct from the object itself. In reproducing anything having colors, it is usually necessary to take a photograph first.

Half-Tones Direct From Objects.—It is possible to make a half-tone direct from an object, provided the object is nearly flat, so that all of it can be brought into focus. For instance, half-tones can be made direct from gloves, buttons, combs, etc.

Wash Drawings.—A *wash drawing* is a drawing made with a brush, diluted India ink, and some water color, the ink being made very faint where it is desired to have a light wash or tone. Wash drawings for half-tone reproductions are rendered in varying tones of one color, usually black or brown. To get good results, strong contrasts should be used. Most imitations of photographs are made by this method.

Wash drawings are very often used to represent objects that do not exist, or that need to be idealized for use in an advertisement. If it is desired to advertise a building before its completion, a wash drawing may be made from the architect's plans. If the plans are well drawn, the wash drawing will reproduce like a photograph. In fact, it is sometimes difficult to tell whether a half-tone has been made from a photograph or from a wash drawing. Sometimes, when photographs are repainted, certain objects are, by means of wash drawing, added or eliminated in order to produce a more artistic effect. Shrubbery, for example, may be added to the photograph of a house that has no shrubbery around it. Facial expression, etc., can be changed.

Pen, Pencil, Crayon, and Charcoal Drawings.—Satisfactory half-tones can be made from *pen, pencil, crayon, and charcoal drawings*. The screen has a softening and blending effect that reduces the contrasts but yields a more refined illustration than if the reproduction were in line.

WOOLEN HINTS

FOLLOW THE DIRECTIONS
and see how CLEAN—
SOFT and FLUFFY your
Woolens and Flannels will
be. Wash Woolens and Flannels
by hand in lukewarm

Pearline

suds, Rinse thoroughly in warm
water, Wring dry, Pull and
shape well, Dry in warm tem-
perature, and they will KEEP
SOFT without shrinking.



All Woolens Need Pearline

FIG. 11. ILLUSTRATION WITH A REVERSE EFFECT. SHOWING HALF-TONE BACKGROUND

Half-Tone Backgrounds.—The half-tone principle is sometimes utilized to secure an intermediate tone as a background. Sometimes very black type or very black illustrations are made more harmonious by half-toning them and allowing the screen to soften the dense black.

Painting and Tooling.—While a half-tone can be made from almost any good photograph, the photographs that

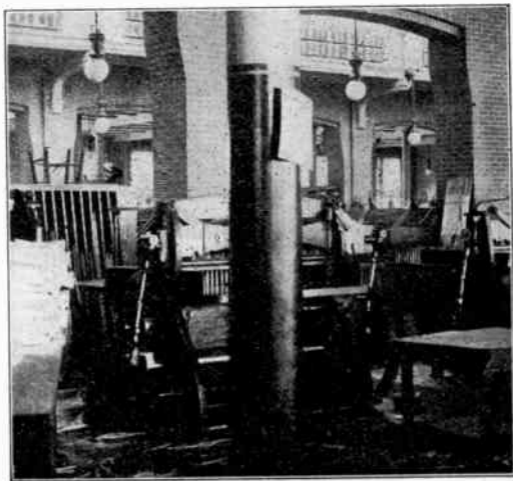


FIG. 12. AN UNPAINTED PHOTOGRAPH OF A PAPER CUTTER

give best results are those printed on glossy reddish or purplish paper. To get the best results in the finished cut, the photograph should be *painted* by an illustrator that makes a specialty of preparing copy for engravers. It is wonderful what improvement can be made by painting. In fact, a half-tone made from a painted photograph

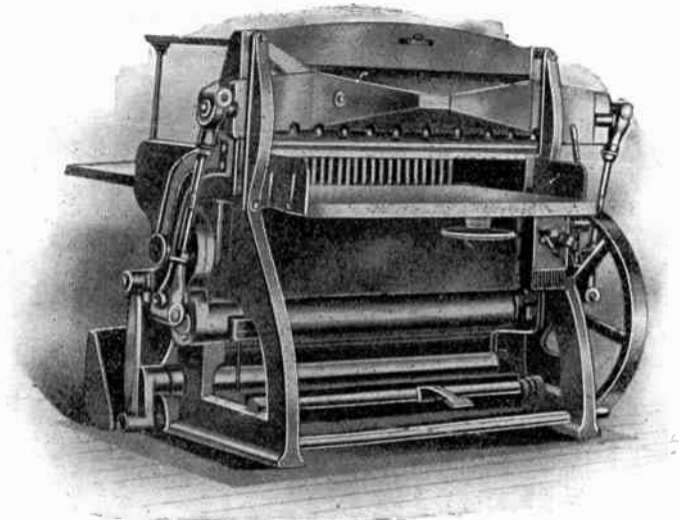


FIG. 13. A FINISHED ILLUSTRATION MADE FROM THE PHOTOGRAPH SHOWN IN FIG. 12

often shows such objects as machinery more attractively than they are in reality. Fig. 12 shows an illustration made from a photograph of a paper cutter as it stood in a printing office. The photograph includes many unnecessary details and a post is directly in front of the machine, thus cutting off part of the view. Fig. 13 shows the illustration produced from the painted photograph. The post and the other unnecessary details have been painted out, and the missing part of the view supplied. The improvement in the appearance more than justifies the additional cost.

Nearly any half-tone plate can be improved by hand or machine engraving, or *tooling*, as it is called. This tooling is especially effective in half-tones of polished metal or glass, in which brilliant high lights are desired. Photographs having large surfaces of nearly uniform color often reproduce flat in the half-tone. Rounded effects and depth may be secured by tooling the fine lines. Shadows or other large surfaces of a half-tone that are too dark may be relieved by reetching the plate at the places where lighter effects are desired.

Like painting, tooling is expensive; therefore, it is important to secure the best possible photograph in the beginning, so that little or none of this extra expense will be necessary.

HOW TO ORDER ENGRAVINGS

In ordering half-tones, if the ad-writer is acquainted with the different kinds of screens, he should advise the engraver of the number of line screen that is to be used. If he is not thoroughly conversant with screens, he should either let the engraver know about the kind and quality of paper on which the half-tone is to be printed or send a sample of it. It is also necessary to state the style of finish required—whether it be vignette, outline with no background, straight edge, with or without line finish on edge, oval, circular, or with finished drawn border.

A drawing properly marked for the engraver is shown in

Fig. 1. When the width is ordered reduced to a given size, the length must be reduced proportionately, so that it is unnecessary to give directions for both dimensions.

If it is desired to have the cut of a different proportion from the original—that is, to have the depth reduced more than the width, or vice versa—a portion of

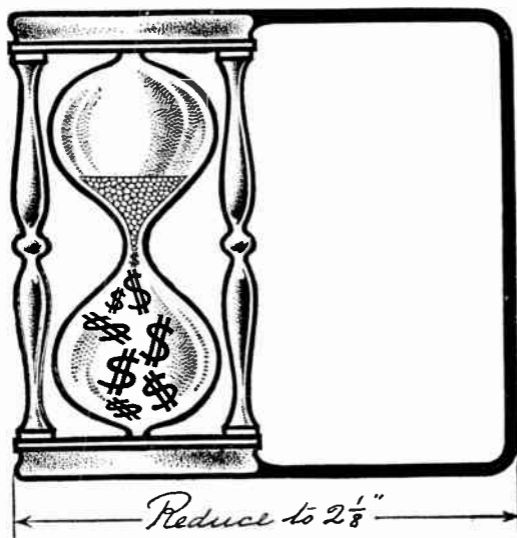


FIG. 1. DRAWING MARKED FOR REDUCTION

the photograph or drawing across the top, bottom, or sides can be covered with a paper mask. Unless a photograph or drawing is square, it is not possible to reduce both the length and the width the same distance, except by painting or covering up part of the original. Thus, if

a drawing is 6 in. wide and 4 in. high and the height is to be reduced to 2 in., the width will be reduced to 3 in., both dimensions being cut in half. If a cut 2 in.×2 in. were to be made from such a drawing, part of the width would be covered or painted.

Method of Finding One Dimension When the Other is Known.—It is an easy matter to calculate the reduction when a drawing is 4 in.×6 in., but when a drawing with dimensions in fractional figures is to be reduced to a given depth, it is more difficult to calculate the size of the more reduced dimensions. Calculations may be avoided, however, by adopting the following method:

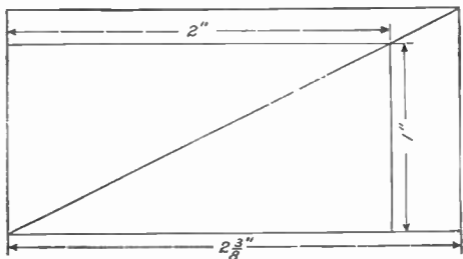


FIG. 2. METHOD OF FINDING REDUCTIONS

Draw a faint pencil line around the original, making a perfect rectangle and taking care to see that the extreme outside of the original drawing or photograph touches on all four sides the edge of the rectangle. Stretch a string from the upper right-hand corner, just as the long line is drawn in the diagram of Fig. 2, which illustrates an example of a drawing $2\frac{3}{8}$ in.× $1\frac{1}{8}$ in. deep that is to be reduced to 2 in. wide. By moving a ruler horizontally up from the bottom until the 2-in. mark rests on the string, a point is established that marks the height of the reduction—in this case, 1 in. A very faint

pencil line may be drawn instead of using a string, provided it is afterwards carefully erased. It is better, however, not to draw pencil marks across photographs or fine drawings, but to make the calculations on a sheet of paper of the same size. If the depth or height of this reduction were known to be 1 in. and the object were to find the corresponding reduced width, the ruler could be moved along vertically from either side until the 1-in. mark reached the string. This point would then be seen to be 2 in. from the left side. The width of this reduction would therefore be 2 in.

Improving and Making Changes in Copy.—If it is desired to have the engraving house improve the copy by painting, cut out unimportant parts, or put in some detail not shown on the original, explicit directions should be given. Retouching is usually charged for at the rate of about \$2 an hour.

Screens to Be Used on Different Kinds of Paper.—For newspapers that are printed on ordinary cheap newspaper, and from stereotypes, a zinc half-tone of 55-, 65-, 75-, or 85-line screen should be used. The 65-line screen is used very extensively for such newspapers. The 85-line screen is also commonly used. Engravers secure greater depth on zinc plates with coarse screens, and for this reason such plates give better results when printed on cheap paper.

For newspapers that use the best grades of newspaper and where the printing is direct from half-tones (no stereotyping), a 100- or even a 120-line screen can be used. These screens will show contrasts and details that would be lost in the stereotyping process.

The 120-line screen is generally used for publications that are printed on machine-finish paper of good grade.

For the higher grade of printing, such as that of high-class magazines, trade papers, catalogs, booklets, etc., half-tones made in 133-, 150-, 175-, or 200-line screen can be used, according to the quality of the paper and the detail required in the plate. The 133-line screen is the



FINISHED SQUARE WITH LINE



FINISHED SQUARE WITHOUT LINE



OVAL WITH TOOLED BACKGROUND



120 SILHOUETTE, OR CUT-OUT BACKGROUND EFFECT



VIGNETTE



VIGNETTE FINISHED WITH SQUARE BASE

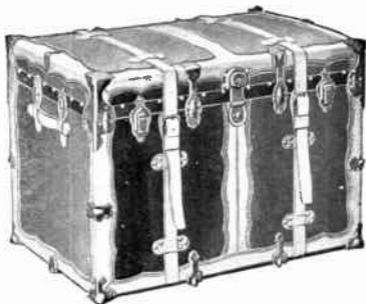


133-Line Half-Tone

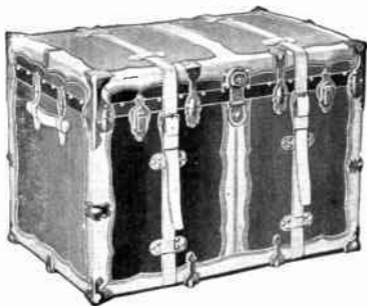


150-Line Half-Tone

This is a specimen leaf of a supercalendered paper of standard grade. Usually the paper is referred to as "super" paper. It is a finer grade than machine finished. However, its surface is not smooth enough to produce the best results from vigneted half-tones. Supercalendered papers are used extensively in book work and in circular advertising. When supercalendered paper has a sizing to make it a little smoother it is known as "sized and supercalendered"—an expression abbreviated to "S. & S. C."



175-Line Half-Tone



200-Line Half-Tone

This is a specimen of coated, or enameled, paper of high grade. Observe the polished surface. Papers of this grade are used for high-class catalogs and a few periodicals in which smooth paper must be used on account of the fine half-tone cuts. Enameled papers are suitable for the reproduction of the finest half-tone engravings but are more likely to crack and break where folded than some other papers. There are various qualities of this kind of stock, some being much finer than others.



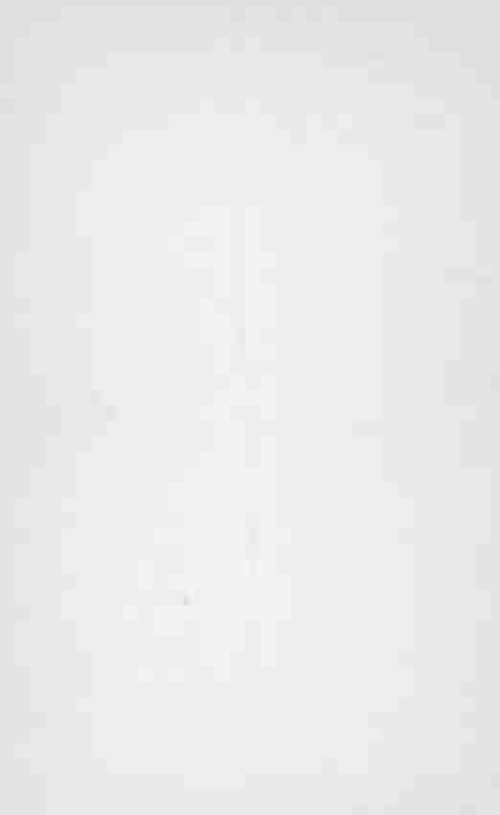
65-Line Half-Tone



85-Line Half-Tone

This is a specimen of the usual quality of news paper. This is the cheapest printing paper made. Owing to the limitations of stereotyping, only coarse-screen half-tones will print to advantage on paper of this grade. Good results are obtainable, however, from line cuts.

This is a specimen of antique-finish, tinted, book paper. It will be observed that the surface is not polished, but has a dull, slightly rough appearance. Antique-finish paper is used extensively in work that contains no fine half-tones. Sometimes, in books, antique paper is used for text pages, the half-tone illustrations being printed on smooth paper and then inset. It is possible to iron, or smooth, a panel on antique paper for the printing of a fine half-tone, but this increases the cost.



This is a specimen of high-grade, deckle-edge, book paper. This specimen has a high plate finish for half-tone printing but does not have the glare and stiffness of coated papers. Paper of this class permits the running of half-tones with text, with good results. The screen of the half-tones used should not, however, be finer than 120 lines. The deckle, or ragged edge of the paper is left with the idea that it makes the book or circular more artistic. As the original sheets are large and are not deckled on four sides, all the edges of a book printed with this paper will not be deckled.

one used for a large proportion of the general magazines, although the 150-line screen is often ordered for use in the better-printed standard magazines.

Mortises in Plates.—Very often advertisers want a border, either emblematic of the subject advertised, or purely ornamental, used around a type advertisement. When such borders are made, the space intended for the type is cut out of the plate. This cutting out for the insertion of type, in either half-tone or line cuts, is called *mortising*. Where coupons are used in electrotyped advertisements, the electrotype is often mortised so that different box or street numbers may be inserted in type.

No reduction is made for that part of the plate which is cut out. That is, if a border plate is made up with the entire central space mortised for type, the engraver charges the same for the plate as if it were not mortised, measuring from the widest and deepest parts. In addition, a small charge is made for the extra work of mortising—usually 15 or 20 cents, but more if there are many angles.

Time Required to Complete Half-Tone Engravings. While an engraver can turn out a half-tone engraving in 1 or 2 days, the best results cannot be secured under such conditions. If possible, he should be given at least a week.

When an engraving must be delivered at a certain time, the day should be specified definitely. If the engraver is merely requested to "rush the job," he will not know whether he has 1 day, 2 days, or 3 days in which to get out the work.

How Copy Should Be Sent to the Engraver.—In sending a photograph to the engraver, particular care should be taken to see that it is protected thoroughly, both back and front, by cardboard or something else. If such care is not taken, the defects caused by careless handling will have to be corrected. The backs of unmounted photographs sent to engravers should never be written

on, as the impression of the pencil or pen will show on the face.

The sender's name should be on every piece of copy. If a photograph is to be returned without being marked or impaired, be sure to instruct the engraver on that point.

COLOR PLATES

Plates for Producing Two Colors or Three Colors.—If an illustration is to appear only in black and white, only one cut is required. One cut will also be sufficient if the reproduction is to be in the solid tones and tints of one color, as the light tints can be produced by breaking up the solid surface of the plate with fine lines of white or by burnishing or stippling. If, however, two distinct colors are to be used, or a color is to be used in connection with black (black is not a color in the strict sense of the word), two separate plates will be necessary and two impressions will be required. If three distinct colors are desired, it may be necessary to have three separate plates.

Sometimes a three-color design can be produced with two cuts. For instance, if it were desired to reproduce a design in blue, red, and violet, only two plates would be required—the blue and the red—for the red plate and the blue plate could be made to lap one over the other, and thus produce violet. A yellow and a blue can be made to lap and produce green, and so on.

Tint Blocks.—The plate used to produce the background effect of many fine color illustrations is known as a *tint block*. Sometimes these tint blocks have solid surfaces and print a solid tint of some light ink. Other tint blocks have a stippled surface. The Ben Day machine is used extensively in preparing tint blocks with stippled or lined surface.

Three-Color Process.—The process known as the *three-color process* provides for the use of three plates, one representing all the yellow elements of the picture or

subject, another the red elements, and another the blue elements, and these plates are printed one over another. The principle of the process is that all colors are made up of yellow, red, and blue, which principle, while not scientifically true as applied to light, gives approximately correct results when applied to inks.

The three-color process plates used are made sensitive to two colors, which colors are sifted out of the color rays from the picture by the use of color screens or filters so that a record of the third is shown on the negative.

For the yellow plate a violet screen is used, which, being composed of red and blue, allows the red and blue light rays to pass through and affect the plate but obstructs the yellow rays, leaving the plate unaffected by light in the yellow portions. Such unaffected portions remain soluble and wash away so that the yellow value will print.

Likewise, red values are obtained by the use of a green filter, which permits the passage of blue and yellow rays; and blue values by the use of an orange filter, which permits the passage of red and yellow rays.

The photographic negatives thus obtained are used to produce copper plates representing the yellow, the red, and the blue values.

These plates are printed in practically the same manner as other half-tone illustrations, except that three printings are required. First, the yellow plate is printed, next the red, and then the blue; which completes the picture in all its natural colors.

In the four-color process, a plate with light black tones is used as a third plate, the blue being run last.

COST OF PHOTOENGRAVING

There is quite a variation in the prices of engraving, depending on the grade of the product, location of the plant, and prices of material; therefore, when estimating

costs of work, it is advisable to get quotations from the engraver.

Line cuts cost comparatively about one-half as much as square-finished half-tones.

Half-tones on zinc for newspaper work, made with a coarse screen, cost about 25 per cent. less than copper half-tones.

For first-class results, re-etching is necessary to get satisfactory contrast and proper gradation.

Cuts for color work vary in cost according to the delicacy of the work required. As a usual thing, the engraver will base his charge largely on the amount of time the color work takes.

LITHOGRAPHY

Lithography is a process of printing from stones or metal plates that have been treated chemically so that the ink will adhere to some parts of the surface but not to others. While there is a slight etching on the surface, the design is not made to stand up in relief as in a line engraving. The lower cost and the greater speed of three-color and four-color processes have resulted in the displacement of lithographic work to a large extent, but process printing is not always equal to the effects obtained by lithographing.

Zinc and aluminum plates are now used extensively in place of the porous limestone formerly used exclusively. It is possible to use the metal plate on a rotary press but the general principle of reproducing the design is the same.

The press ordinarily used in lithographic printing resembles a flat-bed printing press, but provision is made for moistening the stone as well as inking it.

The press known as the offset press produces, by means of a rubber roller, work that promises to revolutionize much lithographic and high-grade half-tone work.

WOOD ENGRAVING

Wood engraving is one of the early methods of producing illustrations. This method is still used and is still unsurpassed for certain classes of work, but the saving in time and cost brought about by photoengraving has been such that comparatively few illustrations are now produced from wood engravings.

A fine wood engraving requires great skill and well-developed artistic ideas on the part of the engraver, but the method is simple. A design is either drawn on the wood or printed on it by means of photography. The engraver then cuts away, with hand tools, or with a machine, the portions of the block that do not enter into the design, leaving the design standing in relief, as in photoengraving. Shadows and tints are produced by regulating the space between lines and dots.

Original woodcuts should not be used for printing. Electrotypes may be made that give practically as good results as the originals. The cost of new electrotypes to replace old or injured ones is very small when compared with the expense of making new woodcuts. The make-ready of illustrations is much easier when electrotypes of woodcuts are used than when half-tones are used, and paper of highly polished surface need not be used.

EMBOSSING

The class of work known as *embossing* is that in which the letters or the designs to be produced are visibly raised above the general surface of the paper. If a sheet containing embossed letters or designs is reversed, a concave reproduction of the embossing will be seen. Unless the matter to be embossed is something simple, like a plain-rule design, it is better to have a special die in New York, Philadelphia, Chicago, and other cities.

on an ordinary job-printing press, but the best work is done by means of heavy presses made especially for this purpose.

ELECTROTYPES

An *electrotype* is a metallic copy of either a type form or an engraving, or both. It is made by means of electrolysis, as in electroplating, and is used in the same manner as the original type or engraving.

The electrotype plate, when trimmed, is ordinarily mounted on a kiln-dried block of wood, and fastened in place with screws or nails, the whole being made type high. The finished plate, or electrotype, is commonly called an electro.

Lead-Molding Process of Electrotyping.—The process of electrotyping in which a sheet of lead instead of wax is used as a mold gives such excellent reproductions of half-tones that even experts cannot tell the original from the duplicate. It is, of course, more costly than the older process, but obviates the making of so many originals as are sometimes required with the wax process.

Use and Advantages of Electrotypes.—If an expensive original engraving is accidentally injured, it must be replaced at the original cost, and in the meantime there may be much delay in carrying out the work. Furthermore, after a certain amount of use, an original engraving will show signs of wear. In printing from an original, only one form containing that illustration can be kept running, and this feature alone would be a serious disadvantage in printing large editions. An advertiser can order a number of original copies of an engraving, and sometimes this is done. This plan increases the cost; but as, until very recently, it was possible to secure very much better results by the use of originals, advertisers frequently used nothing but original engravings for their most expensive work. However, it is usually advisable to have an electrotype

made from the original engraving and to keep the original for future use.

Type pages are also frequently duplicated by this method, especially when very large editions are to be printed. The electrotyping of type pages saves wear on expensive type, and, also, when a set of electrotype plates has been made, these plates may be filed after one edition has been printed. In this way it is possible to print a later edition without expense for composition unless, of course, it is necessary to make changes. It is sometimes advisable to have a number of sets of electrotypes when a large edition is to be printed of a small folder or booklet. If, however, an edition of only about 5,000 copies of a booklet or a folder is to be printed, nothing will be saved by having duplicate electrotypes.

Half-Tone Electrotypes.—Ordinarily, the 133-screen half-tone is as fine as will give satisfactory electrotyping results where the paper used in printing is of the quality used by the large general magazines. However, electrotypes of the 150-screen half-tone should give very satisfactory results when printed on a good grade of enameled book paper.

Special Electrotypes for Color Work.—Electrotypes intended for use in color printing are often plated with silver or nickel, owing to the fact that many inks, particularly red, are affected by copper-faced electrotypes. Moreover, colored inks are, in many cases, injurious to ordinary electrotypes. Some of these inks, especially those of a reddish color, have a tendency to eat away the copper face.

Solid Electrotypes.—When the electrotype is too small to hold nails, or when there is no place to insert them, or for any special reason a wooden base is not practicable, it is customary to mount the electrotype on a solid lead base by means of a process called *sweating*. An electrotype thus mounted is called a *solid electrotype*. A solid electrotype has a decided advantage over one with a wooden base, in that it has no wood to warp and

shrink and no nails or screws to work loose. The objections to the solid electrotype are the extra expense for metal, the extreme weight, and the increased cost of mailing, when that is necessary. Some newspapers, however, refuse to accept for stereotyping, electrotypes that are not mounted on metal bases. The better plan is to send unmounted electrotypes to such newspapers when it is not practicable to send those mounted on metal bases.

In the absence of specific instruction, the electrotyper will always mount an electrotype on a wooden base.

Anchored Plates.—If the space along the edges or on the inside of either an original cut or an electrotype is so crowded that none can be spared for nailing, it will be necessary either to mount on metal or to use a wooden block and, instead of nailing, to fasten the plate by the method known as *anchoring*. By this method, holes are bored through the blocks and metal plugs or screws are soldered to the plate. As the mounting on metal is more expensive than mounting on wood, electrotypes for mail-order advertisements are frequently anchored.

Patent Blocks.—In many printing offices, either *patent adjustable blocks* that have clamps for holding the plates or *patent stereotype blocks* take the place of the wooden or the metal base of the ordinary electrotype.

Making of Duplicate Electrotypes.—Any number of electrotypes can be made from either a type form or an electrotype. The type form, however, is preferable for this purpose, as making an electrotype from an electrotype has a tendency to thicken the face of the plate. In reproducing fine half-tone engravings, the mold should always be made from the original. The large magazines that have to duplicate plates in order to run the same page on a number of presses always ask that original half-tones be sent them.

Stereotyping of Electrotypes.—Electrotypes can be stereotyped satisfactorily unless they contain fine-screen half-tones. It is not safe to expect good results on ordi-

nary newspaper stock from a stereotype made from a half-tone electrotype of finer screen than 85 lines.

Alterations and Mortises in Plates.—Slight changes can be made in electrotypes without much trouble or expense—perhaps a few cents for each patch—but extensive corrections will cost more than resetting and reelectrotyping. An engraver can readily cut out any part that is not wanted on a cut, provided its place can be left white, and can trim down lines or soften them by tooling, change full lines into dotted lines, etc. To build up lines is more difficult, and yet where solder can be placed, lines may be added or injured parts repaired. Small breaks in lines can sometimes be restored without soldering. Entire paragraphs may easily be inserted, as, for instance, new patches on the old plates.

It is possible for an electrotyper to build up display letters that have been accidentally smashed, and even to cut off the faces of regular type and put them in an electrotype so that they will print well.

Electrotypes may be mortised at slight cost for the insertion of keys, box numbers, local addresses, etc. Electrotypes are not always mortised for keys. Sometimes the key is patched on. If the advertiser expects to save original engravings and to use mortised electrotypes, it is better not to mortise the original. It is easier for the electrotyper to mold from a flat plate and then saw out the mortise.

Plates for Columns of Different Widths.—A number of papers have columns that are only 12 or 12½ picas wide. If plates 13 picas wide, or 26½ picas for double-column advertisements, are furnished to such newspapers, it will be necessary for the printers to shave off the borders or to reset the copy, sawing the plates up to get the illustrated portions. Therefore, before sending out plates to a list of newspapers, the column widths of the papers should be ascertained. If it is not practicable to make all cuts a trifle narrow, so that they may be used in both 12-pica and 13-pica columns, and also not practicable

to make special plates for the narrow-column papers, plates or matrices of only the illustrations should be furnished to all papers whose columns vary from the standard, and layouts or proofs sent for setting of copy.

Plates for Maximum Column Width.—If it is desired to have an illustration exactly fill a single-column or a double-column space, the engraver should be instructed to trim the block close to the sides; otherwise, he may leave a margin of $\frac{1}{8}$ or $\frac{1}{4}$ inch of the block on each side so as to have space for nailing the metal to the block. See Fig. 1 under *How to Order Engravings*.

Life of Electrotypes.—As a rule, the ordinary electrotype is good for 100,000 impressions. There is a great difference, however, in the quality of electrotypes. If the copper shell is too thin, the life of the electrotype will be short.

Care of Cuts.—To retain their efficiency, cuts must be cared for properly. They should be kept in a case by themselves, face down, and if placed one upon another, a piece of blotting paper or heavy cardboard should be placed between them. Cuts should never be kept with their faces together; nor should any hard substance be allowed to touch the faces.

MISCELLANEOUS INFORMATION ABOUT ENGRAVINGS, ELECTROTYPES, AND MATRICES

The *intaglio process* is one of the most perfect means ever devised for reproducing works of art in monotone. By this process a copper cylinder is etched so that it prints as from an engraved plate. The attractive sepia supplements to the Sunday papers are printed by this process, which produces very artistic effects even on very ordinary paper stock.

Original Half-Tones for Large Magazines.—When the half-tone is only part of the advertisement, the adver-

tiser can send the original cut to the publisher and have him set up the type portion. This plan, however, means that proof must be forwarded to the advertiser. If the advertisement is to be run in many magazines, the better, and the usual, plan is to order the requisite number of original half-tones and to have the advertisement set in an advertising agency's composing room or in a first-class job office. When the setting is exactly right, the type portion of the advertisement can be electrotyped—one electrotype for each magazine—and then one of the original half-tone plates of the illustration sweated on in its proper position in each electrotype.

When this plan is followed, the advertiser can be sure that, unless the plate is injured, his advertisement will appear the same in each medium, provided, of course, that the paper and presswork are uniform. Of course, there will be an expense for composition, as well as for electrotyping, that could be avoided by asking publishers to set the copy; but this expense is more than balanced by the better service that results from furnishing a complete plate to each publisher.

Pattern Plates.—Even when there is no necessity for furnishing each publication with an original half-tone, it is more satisfactory, in cases where a series of advertisements is to be sent to a number of magazines or newspapers, to have *original*, or *pattern*, plates made carefully and to send each publication electrotypes or matrices of these patterns. In this way, if new mediums are added to the advertiser's list from time to time, it will be easy to furnish the publishers with sets of plates or sets of matrices.

Matrices can be furnished to newspapers at a lower cost than electrotypes and when the advertisements are of small or moderate size, they can be forwarded by mail at small expense. Before sending a matrix to a newspaper, however, the advertiser should be sure that the newspaper has facilities for stereotyping. In mailing matrices, see that they are protected by stout pieces

of pasteboard. Occasionally, it is a good plan to furnish newspapers with matrices of only the illustrations, requiring them to set the type portions of the advertisement. This plan is sometimes a good one when column widths are not known.

Setting a Series of Advertisements.—In asking a publisher to set up a series of advertisements, it is well to keep in mind that his supply of a certain style of display type or border may be small, and that he may have several advertisers calling for the use of that type or border. It would not be practicable, therefore, for an advertiser to send half a dozen advertisements to a newspaper office, and ask that they be set up in Bookman and that this type be kept standing idle until he calls for the insertion of each advertisement. The better plan would be to have only one advertisement set and to have that set only a short time before it is to be used. Of course, there would be no objection to furnishing the publisher with a series of advertisements with memoranda showing when each advertisement is to be inserted, provided he is not required to set and submit proofs of all at one time.

THE MAKE-UP

Newspaper Make-Up.—The type from which a newspaper is to be printed is arranged, or made up, into pages on either stone- or metal-topped tables, known as *imposing stones*. In newspaper advertising, the advertisement may occupy a full page or it may occupy only a few inches in one column. In either case, the advertisement, when approved, is brought to the imposing stones, and if it is to occupy only part of the page, is put into its proper place, with respect to the remainder of the page, inside of an iron frame, known as a *chase*. After the page is completely filled with advertisements or reading matter, or both, it is tightened slightly and planned, so as to level any types that may be sticking

up, after which it is securely tightened. The page is then said to be *locked up*.

Newspapers of small circulation are usually printed direct from the type. If the advertisement is to appear in such a paper, the page after being "imposed," planed,



FIG. 1. STEREO TYPE PLATE OF A NEWSPAPER PAGE

and locked up finally, is ready to put on the press.

Stereotyping.—In large newspaper offices, thousands of copies must be printed each hour and the rotary web press is necessary. As the rotary press requires a page plate curved in the shape of a half circle, the flat type

page must be *stereotyped*. The stereotyping process consists of taking an impression of the flat type form on a thick, pulpy sheet of specially prepared paper. This sheet, after receiving the impression of the type, is known as the *matrix*. After being dried, this matrix is placed in a curved mold, known as the *casting box*, and hot metal is cast into the mold. The curved plate thus produced is known as a stereotype. In Fig. 1 is shown a stereotype plate for use on a rotary press. This plate prints an entire newspaper page.

The advantages of stereotyping are that it makes speedy presswork possible, saves the wear on type and original cuts, and furnishes a means of making several stereotypes of each page, so that several presses can produce the same page at the same time.

Magazine Make-Up.—The magazine make-up differs from the newspaper make-up in that a number of pages are usually made up in one chase, and in that, where pages are not printed direct from type, they are electrotyped. One section of a large magazine's advertising pages will frequently be printed a number of days ahead of another section. It is sometimes possible to get an advertisement in a late section when the first has gone to press.

The magazines that publish only a few thousand copies of each number usually print direct from type pages. If, however, a large edition is to be printed, electrotypes are made of all pages. Magazines with unusually large circulations make several electrotypes of each page, so that several forms containing the same matter can be run at one time.

Trade papers of moderate circulations often electrotype the advertising pages even when the text pages are printed direct from type. Electrotyping saves wear on the display type and also saves composition in cases where the advertiser keeps the same advertisements running continually. Continual running of type may necessitate the resetting of the advertisement on account of the type becoming worn out.

Catalog, Booklet, and Folder Make-Up.—The make-up of pages for catalogs, booklets, and folders does not differ materially from magazine work except that pages are made up on galleys before being placed on the imposing stone for imposition. In both cases, the separate pages are made up with running head, page number, etc., before being imposed. If the pages are very small, more than 100 pages may be put on a very large press at one time. The most common runs are forms of either 16 or 32 pages.

THE MAKE-READY

A matter of importance in the printing of magazines, books, catalogs, etc., and, in a lesser degree, of the colored or half-tone supplements of newspapers, is what is known as the *make-ready* or the operation of making a form ready for printing. On the proper execution of the make-ready depends the effective appearance of the printed page.

In straight printing from type or electrotypes of text matter, comparatively little make-ready is required. When, however, the forms contain cuts—particularly half-tone cuts or fine engravings—the amount of time required in the make-ready is often considerable. No matter how carefully the casting and finishing of the plates may have been done, it is almost impossible to obtain a number of plates whose face and thickness are absolutely true. There will be depressions in some spots where the face of the plate in printing scarcely touches the paper, and similar elevations in other places. The first impression on the sheet is therefore more or less imperfect; it is the duty of the pressman to overcome the irregularities by the aid of *underlays* and *overlays*, and until this has been done it is not advisable to start printing.

When a form containing half-tones is to be printed, the work of overlaying is complex and the experienced pressman should have some artistic judgment if the plates are to reproduce the design of the artist in the printed sheet.

PAPER

Paper is made of various materials—wood, linen and cotton rags and scraps, esparto grass, jute, flax, hemp, and waste. In fact, it can be made of almost any vegetable fiber. The principal materials used at the present time are linen and cotton rags and scraps, and wood. Rags and scraps are more costly than wood and are therefore used in making the higher-priced papers. The clippings obtained from shirt factories make high-grade writing paper. Very dirty and colored rags can be cleaned, bleached, and used to make excellent paper. The cheap paper on which newspapers are printed is made from wood pulp. Spruce, pine, hemlock, poplar, and other woods are used.

Very little hand work is needed in modern paper making, as highly improved machinery does much of the work. There are, however, some papers known as "hand-made" that represent more hand work than other grades; such papers cost more than machine-made stock.

Paper is made in many sizes, weights, finishes, and qualities. The cheaper grades can be bought for a few cents a pound, while papers of very high quality sell for many times as much.

Excluding news and wrapping paper, the great bulk of papers ordinarily used costs from 9 or 10 cents to 25 cents a pound. Weight determines the cost to some extent. Papers that are used extensively are usually made in two or more weights, and as paper is sold by the pound, a ream of the heavier stock costs more.

It is not necessary that the advertising man should familiarize himself with the chemistry and the other technical details of paper manufacturing. It is not even essential that he should remember all the different sizes, weights, finishes, and qualities. Printers and the paper-jobbing firms are always ready to give any special information desired about a job of printing and have at hand samples of many kinds of paper. Every adver-

tising man, however, should be familiar with the kinds of paper commonly used and with what results can be expected when such papers are used. The specimen sheets shown in this Handbook are examples of papers that are used extensively. These specimens, however, do not constitute a comprehensive range. The product of different manufacturers varies and such papers as book papers are made in a great variety of finishes, tints, weights, and strengths. A first-class printer should be consulted before deciding finally on the paper to be used for any job. He will be able to advise as to an appropriate quality and finish of paper and will be in a position to suggest a size for the page that may be printed, without undue waste, on stock of standard size. If a very large quantity of paper is to be used, the paper manufacturers will make up stock in sheets of special sizes, but ordinarily paper is made in sheets of certain standard sizes, such as 22 in. \times 28 in., 25 in. \times 38 in., and so on. There are so many of these sizes that the advertising man will save time by letting the printer, who is buying paper constantly, figure this part of the work. Most papers are sold in separate sheets, 500 sheets constituting a ream. The paper used by large newspapers is put up in large rolls, the sheet being continuous and several miles long.

PRINTING, ENGRAVING, AND ADVERTISING TERMS IN COMMON USE

Advance Sheets.—Sheets of a book or magazine sent out in advance of formal publication.

Assembling.—Bringing the various parts of a job together in proper order.

Author's Corrections.—The changes, or corrections, made in the proof by the author after the compositor's errors have been corrected. If there are many author's corrections, printers make extra charges, particularly on job work.

Author's Proof.—The proof that, together with the

manuscript, is sent to the writer, after errors noted by the proofreaders have been corrected.

Bleed.—In bookbinding, when a book has been cut down or trimmed so closely that the knife has cut into the print, the book is said to *bleed*.

Body Matter.—The part of an advertisement set in body type; not display.

Body Type.—The face of type generally used for reading matter in books, periodicals, and advertisements.

Bold Face.—Often abbreviated *b. f.* Any type of heavy face. Bold-faced type generally has heavy stems.

Book Paper.—A general term applied to the size and quality of paper used in book making, to distinguish it from news paper.

Caps and Small Caps.—A colloquial expression for capitals and small capitals. THIS SENTENCE IS IN CAPS AND SMALL CAPS. Caps and small caps are frequently used for headings.

Broadside.—A large sheet printed on one side only and which may consist of one job or a number of jobs. From an advertising standpoint a broadside is any printed sheet that unfolds to large size.

Brochure.—A small pamphlet or a brief treatise in pamphlet form. In advertising parlance, the word is applied to booklets designed to appeal to the reader's artistic taste. Pronounced *bro-shoor'*.

Clean Proof.—Proof needing but few corrections.

Coated Paper.—A paper with a very fine, hard, smooth finish, suitable for high-grade half-tone work.

Collate.—To examine the sheets of a book after they have been gathered, to see whether all the sheets are there and whether they follow in regular order.

Color Form.—A form to be printed in color to register with a black form.

Crash Finish.—A term used in referring to papers that have a somewhat rough surface, resembling the surface of crash.

Cut-off Rule.—In the newspaper world, a full-measure rule inserted between pure reading matter and advertise-

ments, designed to show that the matter below the rule is advertising.

d. c.—Double column.

Dead Matter.—Matter in type not to be used, or ready to be distributed.

Deckle Edge.—The rough feathery edge of hand-made paper. Some paper made by machinery in imitation of hand-made paper has deckle edges.

Delete.—A proof-reader's mark (∂) signifying to take out. Pronounced *de-leet*. Commonly called an *out mark* and sometimes abbreviated *dele*.

Dirty Proof.—An expression applied to proofs that contain many errors.

Double Lead.—Matter with two leads, or strips of metal, each 2 points thick, inserted between the composed lines.

Double Rule.—Brass rule with two lines, one heavy and one light (=====).

Dummy.—A general layout of a booklet or book, used to give an idea of how the job will look when finished, and to show arrangement, quality of paper, size, and weight. A dummy is usually made up mostly of blank pages. Sometimes a layout of a page advertisement made up of proof taken from galley matter is called a dummy.

Duplicate or *Dup.*—The extra facsimile proof accompanying an official proof when two proofs are asked for. No errors should be marked on duplicate proofs.

ed.—Every day.

Edition de Luxe.—A sumptuous edition of a book.

Electro.—Electrotype.

Electrotype.—A copper-covered duplicate of type or cut matter, made type high, generally with a wooden or a metallic base.

Em.—The square of a type body. Called *em* because the body of the letter *m* in the Roman type is usually square. The cost of setting reading matter is generally reckoned on a basis of ems, there being an established price per thousand ems.

Em Dash.—A dash (—) an em long, used in indicating punctuation.

En.—Half an em.

En Dash.—A dash (-) an en long.

eod.—Every other day.

Errata.—A printed list of such errors as are thought necessary to be called to the attention of the reader; sometimes placed at the beginning or the end of a book.

Even Page.—The second, fourth, sixth, or any even-numbered page of a book. Even pages are always the left-hand pages of a printed book.

Folioing.—Page numbering manuscript or proof.

Follow Copy.—These words, when written on copy, mean that the wording and punctuation of manuscript copy must be adhered to; when written on printed sheets, that the typography of the copy must be followed exactly, or as closely as possible.

Font.—An assortment of type of a single size and style as put up by type founders. The different letters in a font vary in number, and are in about the proportion necessary for ordinary work. Thus, a *20-a font* would contain 20 a's, 8 b's, 11 c's, 12 d's, 27 e's, etc.

Foot-Note.—A note that, instead of being embodied in the text, is placed at the foot of the page with a reference mark to connect it with the passage to which it refers.

Form.—A page or pages of type, engravings, plates, etc., locked in a chase ready for printing.

Forms for July Close May 30.—Such a memorandum means that nothing can be accepted for the July number after May 30.

Foundry Forms.—Forms to be electrotyped.

Foundry Proof.—The final proof before stereotyping or electrotyping.

F. P.—Full position, which, in newspaper advertising, is position at top of column next to reading matter or first following and alongside of reading matter.

Full Stop.—Printer's term for a period.

Galley Proof.—First proof of work, usually printed on

long sheets of some soft, cheap paper, from the type as it stands on the galley.

Hair Line.—The thin line of the type face connecting or prolonging its parts. A very fine rule is spoken of as a *hair-line rule*.

Hair Spaces.—The thinnest metal type space in use.

Half-Tone.—A class of photoengraving in which the relief lines are produced by etching a plate that has received the photographic picture through a fine-ruled glass screen having from 55 to 200 lines to the inch. The closer the lines the softer the "tone," and the more difficult to print acceptably.

Hanging Indention.—Where successive lines are "set in" an em or more beyond the first line, the whole is called a *hanging indention*. This paragraph is set that way.

Imposition.—The art of laying out pages so that, when the form is locked up and printed, they will come in regular consecutive order in the printed and folded sheet, with the proper margin.

Imprint.—The name of the printer or publisher appended to jobs or title pages.

Indention.—The space placed at the commencement of a line; for example, at the beginning of a paragraph.

Insertion.—Copy left out by accident, or additional copy furnished to be inserted in original copy or proof. In newspaper work, *one insertion* means to publish an advertisement once; *two insertions*, to publish it twice; and so on.

Inset.—A sheet or section consisting of one or more leaves, inserted or set in between the regular folded pages of a book. Frequently termed *insert*.

Justify.—To space out lines or pages to a given length, so that they will be neither too long nor too short.

Keep Standing.—Type kept set up pending possibility of use or reprint.

Key Form.—When a page or a form is to be printed in two or more colors, the color that determines the position

and margins on the printed sheet is known as the key form.

Key Plate.—See key form.

Kill.—To “kill” type or other matter is to direct that it is not to be used.

Laid and Wove Papers.—The term *laid* is used in referring to a paper that, when held up to the light, shows the impression of the parallel wires of one of the rolls of the paper-making machine. *Wove paper* does not show any such marks or design. These terms, *laid* and *wove*, are frequently used in referring to writing papers.

l. c.—Lower case, referring to the small letters in the lower case, as distinguished from upper case, or capital, letters.

Leaded Matter.—Matter that has leads between the lines.

Leaders.—Dots or hyphens placed at intervals to guide the eye across a blank line to price figures, folios in tables of contents, etc., thus. Pronounced *léd'-ers*.

Linon Finish.—A finish that somewhat resembles the surface of linen.

Lithography.—The art of producing printing matter from a flat lithographic stone, or a metal plate, on which a drawn design, or transfer, has been made.

Live Copy.—Manuscript to be put into type; *live matter* is matter that is to be printed—the opposite of dead matter.

Logotype.—Two or more letters or words cast on one body; as, fi, ff, and, of the, etc.

Make-Ready.—The operation of making a form ready for printing, after it is placed on the press, by means of overlays and underlays. Also, the paper sheet on which are pasted the overlays for a form.

Make-Up.—To arrange type matter, illustrations, etc., into pages.

Mat.—Abbreviation for matrix.

Matrix.—In stereotyping the papier-mâché impression of a form from which a plate for printing may be made. In type founding and in typesetting or type-casting

machines, the part of the mold that forms the face of a letter. Pronounced either *mā'-tīx* or *mal'-rīx*.

Matter.—Type that has been set. Designated as *live matter* (ready to print), *standing matter* (held waiting orders), or *dead matter* (ready for distribution).

Measure.—The width of a type page or column or the width of the job.

Mitered Corners.—Rules beveled at the ends to form borders.

Modern Face.—That style of Roman type having sharper hair lines and longer serifs than the original old style, and with more precise and symmetrical outlines. Two modern faces in common use are Bodoni and Scotch Roman.

Monotype.—A typesetting machine that casts individual letters and characters.

Mortise.—A space cut out, as in the body matter of an engraving or block, to allow for the insertion of other matter. *Mortised type* is type in which some part that does not print is cut away, so that other letters or rules may be inserted.

MS.—Manuscript; plural, *MSS*.

Nonpareil.—Six-point type; generally used for the reading matter in large daily papers, and rarely used as a basis of measurement of advertising spaces; 12 lines of nonpareil, set solid, have the depth of 1 inch.

N. R. M.—Next to reading matter.

Odd Page, or Folio.—The first, third, and all uneven-numbered pages. They are the right-hand pages in a book.

Offset.—It commonly occurs that, as the result of insufficient drying or from other causes, the impression of one sheet appears on the back of another; such work is said to be *offset*. A new method of high-grade printing is known as the offset method. See page 134.

Old Style.—An early form of Roman letters having as one distinguishing feature a short and rather stubby serif. It is less formal and precise in its contours than is the modern face; the characters are not, as a rule, so uniform as to scale as is the modern style. There are

more styles of old-style type in common use than of any other form, and some of these are in big families, as for example, the Caslon and Cheltenham families. Also old-style type comes in rugged styles, as Powell, Hearst, Pabst, Post, etc. Classic faces that closely resemble the early old-style letters are Cloister Oldstyle and Kennerley. As a rule, old-style type is better for printing rough or antique-finish paper than are the precisely designed modern faces with their light hair lines.

Open Spacing.—Wide spacing between the words of a line or different lines.

Out.—An omission marked in copy or proof by the reader.

Out of Register.—When the various colors of a plate or type form do not properly connect, or the color lines of type do not strike in the correct position, they are said to be *out of register*; the expression is also used when pages on the front and back of a leaf in books or periodicals do not exactly back each other.

Patent Insides or Outsides.—Many publications in small towns buy from auxiliary printing houses paper that is already printed on one side and that contains general and miscellaneous matter. If the newspaper is printed on the first and last pages, it is called a *patent outside*; if it is printed on the second and third, or inside, pages, it is known as a *patent inside*. These "patent" sheets are printed in large quantities and furnished papers in different cities and towns at a fraction of what it would cost the small publisher to produce them. Advertisements are accepted for the patent sides by the houses furnishing these sheets.

Perforating.—Cutting lines of small holes in paper, so that it can be easily torn along the lines.

Pi.—Type that has been dropped, upset, or otherwise disarranged so that it cannot readily be used until sorted.

Pica.—Twelve-point type. Six lines of pica, set solid, make an inch. Pronounced *pī'-ca* (i sounded as in *pie*).

Pure Reading.—Bona-fide news matter; or advertising that has no asterisk, cut-off rule, or *adv.* mark to indicate

its character. Many publications refuse to insert advertisements as "pure reading."

Proof.—A printed trial sheet showing a form of type or plates in print, either with or without marked corrections. Generally "pulled" to detect errors, or to satisfy the customer that the setting is all right.

Proof Dummy.—A dummy made with duplicate proof.

Proof Paper.—The paper used for taking proofs.

Proof Press.—A special press used exclusively for pulling proofs.

Proof-Reader.—A person that reads and marks errors in proofs. Sometimes called a *corrector of the press*.

Proof Room.—The room or compartment in which proofs are read and revised.

Proof Sheet.—The print taken from the type after the compositor has finished his work, which print or sheet is intended to be read and corrected.

Pull a Proof.—To take a proof, by any process, is called *pulling a proof*, from the original way of taking it on a hand press.

Put Up.—To capitalize a word; *put down* is to begin with lower case.

Query.—A mark made on a proof by the proof-reader or author to call attention to a possible error or a suggested improvement; generally expressed by an interrogation mark (?).

Reader.—A person that critically examines literary matter offered for publication. Also, one who reads for the correction of typographical errors; a proof-reader. Also, a reading-notice advertisement.

Reprint.—A new edition of any printed work. Also, printed copy, in distinction from pen-written or type-written matter.

Retouching.—A name applied to the process of correcting or improving photographic negatives or prints for half-tone work, in order that the finished cut will print to the best possible advantage.

Revise.—A new proof taken after the first proof has been corrected in the type. Pronounced *re-viz'*.

Rotate.—Advertisements are said to rotate when each of a series has been inserted and the insertions are then repeated, starting again with No. 1, this repeating being kept up.

Routing.—The gouging, or drilling out, of the blank portion of a plate, to prevent it from blurring the work in printing.

Rule Work.—Composition in which rules are largely used, such as panel and tabular work.

Run In.—To reset displayed matter in the type of the body matter; also, to indicate that no paragraph is desired.

Running Title.—The title of the book placed at the top of each page; also called *running head*. See top of this page.

Run Over.—To carry words from the end of one line to the beginning of the next, and so on to the end of the paragraph, or until by closer spacing the matter is taken in.

Saddle Stitched.—A cheap method of binding small books by stapling them through the center of the back.

s. c.—Single column; also means *small caps*.

Scale.—The minimum schedule of wages adopted by local typographical unions.

Script Type.—A type face made in imitation of writing. Very little used in modern typesetting, but still popular for copper-plate and steel-plate engraving.

Side Heads.—Words in heavier type than the body matter, at the side or indented into a paragraph.

Side Stitched.—A book is said to be *side stitched* when it is sewed or wire stitched through the side instead of through the back, as in saddle-stitched work.

Signature.—Each section of a book as represented by separate sheets is called a *signature*. A book may consist of one or of several signatures; for example, a 16-page booklet printed on a single sheet has 1 signature, while a 160-page book printed in 5 forms of 32 pages each has 5 signatures. In advertisements, the firm name or the

firm name and address is spoken of as the signature or as the signature cut.

Sized and Unsized Paper.—Paper is said to be *sized* when the pores have been filled so as to make the surface harder, while that in which the pores are not filled is said to be *unsized*. Sized paper does not absorb ink so readily as unsized paper. Writing paper of good quality must be well sized. The paper known as *blotting paper* is an extreme example of unsized paper.

Slip Sheetting.—When printing on hard-surfaced, highly-finished paper, which will not absorb ink readily, a sheet of blank paper is inserted between each printed sheet as it comes off the press, to prevent offsetting. This is called *slip sheetting*. Slip sheetting adds materially to the cost of presswork.

Small Capitals.—Letters having the same form as capitals on the same size type body, but a smaller face. Abbreviated to *sm. caps*, or *s. c.*

Solid Matter.—Type composed without leads; also matter containing no break lines.

Sorts.—The letters in the several boxes of a type case are separately called sorts by printers and foundrymen. Copy is said to be *hard on sorts* or to *run on sorts* when it requires an unusual number of certain characters.

Square.—The square is used by a few newspapers as the basis of advertising space measurement. In different cities the term varies in its significance, being understood to mean eight, nine, or ten agate lines, single column. It is gradually being abandoned in favor of the agate-line basis of measurement.

Standing Card.—An advertisement, or card, that stands a long time without change of copy.

Standing Matter.—Set-up type to be printed from, or that has been printed from and is waiting to be printed from again.

Stereotypes.—Printing plates made by pouring molten type metal into a mold, in which the matrix is first placed. They are less expensive than electrotypes, but will not wear so long nor do as fine work.

Stet.—Signifies, when written opposite an erroneous correction, that no attention is to be paid to such correction, that the original matter is to stand; sometimes abbreviated to *st.* Another way of signifying *stet* is to place a number of dots close together under the words crossed out, but it is best to also put *stet* in the margin to catch the printer's eye.

Stipple.—A stipple cut is made from a drawing in which dots instead of lines are used.

Style.—The particular method, in matters of spelling, capitalizing, punctuation, and the like, in which one printing office differs from others. This is called the *style of the office*; it is sometimes formulated in a *style card*, or *book*, for the guidance of the compositors.

t. a. w.—Twice a week.

t. c.—Top of column.

t. c. n. r. m.—Top of column next to reading matter.

Telegraph Readers.—Reading-notice advertisements set in small type—usually at the bottom of news columns—in the style of short telegraphic news items.

Text.—The body of a book as distinguished from the notes, index, illustrations, etc. Also, the name of a style of type.

t. f.—Till forbidden; that is, continue until ordered to discontinue; *daily t. f.* means run daily until ordered to stop.

Tooling.—Tooling consists in using a tool employed by engravers in bringing out high lights and sharpening straight lines on half-tones.

Transpose.—To change the order of words, lines, or spaces in a form. In proofs this is indicated by writing *tr.* in the margin, and drawing a line around and from the part to be transposed to the place where it is to be inserted.

Upper Case and Lower Case.—In printing offices, capital letters are often called *upper case*; letters that are not capitals are referred to as *lower case*.

Upper and lower case means the use of both capitals and lower-case letters. The line on page 159 is in upper and

lower-case letters, capitals being used for the first letter of each of the words. If the words were set entirely in capitals, the line would be said to be in *all capitals* or *all caps*.

Tender, Mild, Sugar-Cured Hams

Wash Drawing.—A brush-work drawing generally made with India ink, sepia, or neutral tint mixed with water. A little water color is sometimes used. Wash drawings are reproduced by the half-tone process.

Work and Turn.—When the same form is printed on both sides of a sheet, transposing it in the second printing in such a manner as to duplicate the work, the sheet being cut in half when perfected, the job is said to be run *work and turn*.

Wrong Font.—A type that belongs to some other font than that in which it is found. Abbreviated to *w. f.*

ADVERTISEMENT ILLUSTRATION

Value of Illustrations.—Pictures play an important part in advertising. In the first place, they have a certain inherent attractive value. Children are interested in pictures long before they can understand words. The publishers of the popular magazines, realizing the power of pictures, illustrate their publications freely.

In addition to their inherent attractive value, pictures are valuable in advertising because they convey the impression to the eye instantly—tell the story at a glance, and thus convey the advertisers' message to many that would not take the time to read a word description. Salesmanship is made easier by the attractive personality of the salesman and by an exhibit of the goods to be sold. As the goods themselves cannot be shown in the magazine or newspaper advertisement, the next thing to do is to show a good picture of them. If the advertiser's personality is a strong sales factor, his picture may be

shown also; or, an attractive picture of some other person may be introduced in order to give human interest.

Most advertisements are strengthened by illustration, but not all. The classified "want ad" does not ordinarily need a picture, nor does the broker's advertisement of 5% bonds. Before undertaking to have an illustration prepared, decide whether an illustration will add more to the attracting and convincing powers of an advertisement than the same amount of space filled with words. No rule can be laid down. It is a matter of judgment.

Kind of Illustration to Use.—If it is decided that an illustration will strengthen the advertisement, try to select one that will do more than merely attract attention. It is easy to attract attention, but not so easy to attract attention that develops into favorable interest and finally makes or helps to make sales.

Humorous Illustrations.—In former years a great many advertisers used humorous or odd pictures that had no relation whatever to the goods or service they were trying to sell, the idea being that anything that drew attention to their messages was good advertising. Few modern advertisers hold to the notion, and the fact that a few continue the humorous or odd illustration is no proof that the advertising is the most profitable style. Today, instead of printing the picture of a man quarreling with his wife along with copy of the style of "Don't quarrel with your wife but buy a Jones buggy and get to church on time," the advertiser uses an illustration of the buggy and in a rational way tells of its good qualities.

The Specific Illustration.—If blankets are offered for sale, illustrate blankets. If a rheumatism cure is being advertised, nothing will be gained by using an illustration that will draw the attention of everybody. Persons free from rheumatism will not be interested anyhow, and will not buy. It is better to use an illustration that will appeal particularly to rheumatic sufferers—the figure, for instance, of a man with a rheumatic back or knee. Force is lost by trying to interest all;

whereas, the illustration that appeals to a class gains force by concentration. So far as general publicity is concerned—the creating of future patronage among persons not at the time suffering with rheumatism, but who may be some day—it is certain that the specific illustration will do as much as the general one.

Illustrations That Attract the Wrong Class.—A national employment bureau illustrated a page advertisement of its service with a picture of a fleet of battleships and used the headline "Uncle Sam Needs Men." The advertisement drew attention, but it was the attention of the people interested in the navy instead of those seeking employment. The illustration that is too funny or cute may defeat its own purpose by drawing attention entirely away from the article to be sold.

Illustrations as Mere Eye Catchers.—Department stores and stores of a similar nature frequently use, as "eye catchers," illustrations that do not relate particularly to any item of the advertisement, but connect in some way with the introductory remarks or announce to the roving eye of the reader the general character or the seasonableness of the advertisement. At the Christmas season, for instance, an illustration of Santa Claus may be used; at Thanksgiving time, a Thanksgiving-dinner scene; and so on. It is well to have an illustration as attractive as circumstances permit, but it should connect logically with the advertiser's message.

Showing the Article or Its Use.—When it is possible to show the goods to be sold or to show them in use, it is an advantage to do so. Therefore, instead of showing a pointer dog to illustrate the headline, "A Pointer on Flour" it would be better to show a pleased cook taking flour out of a bag bearing a good display of the name or trade mark of the flour. The play on the word pointer would be merely a poor pun. The association of a dog with flour is about as unagreeable as the association of frogs with coffee, but, incongruous as it may seem, a national advertiser illustrated an entire series of coffee advertisements with pictures of frogs.

Women and Children in Illustrations.—Pictures of pretty women and bright children are used to illustrate a great many advertisements, and while it is true that the unusual interest inherent in this class of pictures adapts them to a wider range of usefulness, the picture of a woman or a child should not be introduced for its sake alone. Unless the picture is connected logically with the advertiser's message to the public, there is no good reason for its use. For example, the picture of a pleased woman seated in an automobile suggests the pleasure of automobiling, the happiness an automobile owner may give to the women of his family and acquaintances, etc., but the picture of a woman in an advertisement of a rubber tire for automobiles has no connection with the subject and creates no association of ideas likely to help the sale of the article. Therefore, when the figures of women and children are introduced, they should be shown using the article, or pleased with its use, or indorsing it.

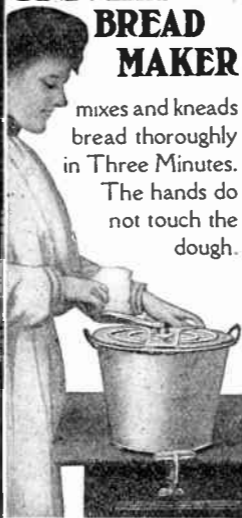
Use of Models in Making Illustrations.—In the designing of special illustrations, models are often found to be indispensable. If a large store, for instance, wishes to make a feature of wedding dresses in its newspaper advertising and something better than a stock cut is wanted, the best way to get such an illustration is to photograph a model wearing one of the handsome dresses and to make either a coarse half-tone from the photograph or a good line cut from a drawing of the photograph.

Good models are scarce, and models that are exactly suited to the advertiser's purpose are still rarer. It is not easy to find persons that have the physical attributes and posing ability necessary for photographic reproduction. Most models are women of attractive face and figure. Professional models charge from \$5 to several times this amount for posing, and while they understand the art of posing, there is the disadvantage that they pose for many advertisers. There is a New York model whose face and form appear in the advertisements of a



FIG. 1. AN UNUSUALLY HIGH-GRADE EXAMPLE OF AN ILLUSTRATED REAL-ESTATE ADVERTISEMENT. REDUCED FROM THREE COLUMNS WIDE

THE
**UNIVERSAL
BREAD
MAKER**



mixes and kneads
bread thoroughly
in Three Minutes.

The hands do
not touch the
dough.

Simple, Easy, Sanitary.

Does away with hand kneading
and makes Better Bread. Sent
prepaid anywhere in U. S. for
\$3.00. If unsatisfactory we refund
money and pay return charges.

*Send for Booklet A—Free.
Sold by Hardware Dealers.*

MADE BY

LANDERS, FRARY & CLARK,
New Britain, Conn., U. S. A.

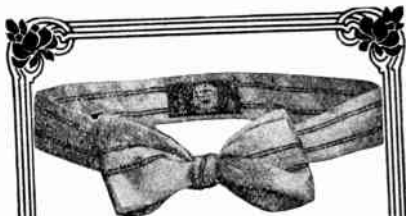
FIG. 2. AN ILLUSTRATION THAT SHOWS THE ARTICLE IN USE. INTRODUCES THE ELEMENT OF HUMAN INTEREST, AND STILL IS ECONOMICAL OF SPACE, AS ONLY PART OF THE WOMAN'S FIGURE IS SHOWN 164

dozen different firms; this tends to lessen individuality. It is less expensive and will give more individuality if attractive models who are not professionals are selected. Mothers are not always averse to having pictures of their pretty children in advertisements, and frequently the ad-writer can prevail on some young woman acquaintance to pose. In some classes of advertising, an elderly man makes the best model; in other classes, the workman in his working clothes is most appropriate.

Imaginary Characters in Advertisements.—A method of illustrating advertisements that has long found favor with advertisers is the introduction of such imaginary characters as "Velvet Joe" in the Velvet Tobacco advertisements in most magazines, the "Uneda Boy" in the advertisements of the National Biscuit Company, "The Dutch Girl" in the Old Dutch Cleanser advertisements, etc. The advertising value of such illustrations depends largely on their relevancy to the article advertised. It is noticeable that imaginary characters are most popular with advertisers of articles that are staple and concerning which it is more or less difficult to write a "selling-point" advertisement. As the "Velvet Joe" character illustrates the delight of the friendly old man made possible by the quality and aroma of Velvet Tobacco, the idea is a strong one.

Use of Portraits of Advertisers.—A great many advertisers do not use their own portraits in advertising for the simple reason that their goods are for sale, not themselves. But other advertisers are actually trading on their judgment, their experience, their knowledge, or their reputation; and when such is the case, the more personal and "man to man" the advertising is, the better. A portrait that looks straight into the reader's eye suggests sincerity and conviction and compels attention. This is especially true in mail-order advertising, in which the reader is asked to entrust money or property to the advertiser. The portrait of an honest-looking man inspires confidence.

The advertisements of such commodities as clothing,



Correct Cravats

Men of good taste are extremely critical in their choice of a Cravat—it must be distinctive, handsome, refined, and above all correct.

KEISER CRAVATS

are correctly cut and proportioned whether Four-in-Hand for day wear or a Tie for evening dress.

Keiser-Barathea staples in black, white, plain colors and figures—also white or black for evening dress.

An illustrated book "The Cravat" on the ethics of Correct Dress, sent anywhere on receipt of six cents in stamps.

JAMES R. KEISER,
WHOLESALE ONLY
10-16 W. 20th St., New York



FIG. 3. AN EXAMPLE OF AN ADVERTISEMENT IN WHICH THE ARTICLE ITSELF—WITHOUT ANY ACCESSORIES—MAKES THE BEST ILLUSTRATION. NOTE THE APPROPRIATENESS OF THE BORDER; IT IS JUST ORNAMENTAL ENOUGH TO LEND THE PROPER ARTISTIC TOUCH TO THE ADVERTISEMENT. THE TYPE IS ALSO VERY APPROPRIATE

hats, etc., are often made more attractive and of greater demonstrative value by showing the articles on the human figure, but it should not be made an invariable rule to introduce the human figure, or some part of it into all clothing and hat advertisements, for some of the most effective series of advertisements of this kind have shown merely the goods in a realistic way. See the advertisement of the Keiser cravat in Fig. 3.

Showing a Plain Picture of the Article.—Sometimes a well-executed picture of the article itself is the most effective illustration. An inkstand of distinctive shape is an example of an article of this class.

Sectional Views.—If an inkstand has some special inside feature, it is advisable to show a sectional view in order to make the special features clear. It is often advisable to show sectional views of machinery. Occasionally it is a good plan to show two or more views of a machine or tool, thus making its method of operating clear.

Illustrating the Chief Selling Point.—An illustration does not necessarily have to bring out several selling points of an article; it may be stronger if it is confined to the chief selling point. The chief selling point of the Iver Johnson revolver is that it cannot be fired unless the trigger is pulled, and as the possibility of accidental discharge is what keeps many persons from owning revolvers, the one who conceived the idea of illustrating merely the safety feature of the revolver exercised excellent judgment.

Negative Illustration.—As a rule, it is better to have the illustration show what the advertised article will do rather than to show what it does not do, though occasionally it is a good plan to use two illustrations, one of the negative character and the other showing the improvement made possible by the use of the advertised article.

Illustrations That Demonstrate Use.—It is an excellent plan to show some commodities in use, particularly in cases where the article is a new one and its method of

operation is not known generally or where the unusual case of operation is a selling point.

Value of Illustrations That Show Only the Essentials. It is not always essential to show the full machine or the full figure of the operator. The stern end of a row-boat would be sufficient for a picture of how a small propeller could be attached. By showing only the stern, the illustration can be made larger and clearer. As the barrels of most shot guns look alike in pictures, it would be a good plan, in exploiting a certain make of gun, to exclude the upper part of the barrel and thus get a larger and clearer view of lock and stock. Of course, in catalogs and booklets where there is more room, the advertiser can be more liberal in showing details than where space is worth from \$1 to \$75 an inch. But even if it were not important to economize in the use of space, the fact that too much detail obscures the important point of the illustration should be a constant reminder to the advertiser to have his illustration simple and bold. It is a most common fault of inexperienced advertisers to attempt to show too much. The new advertiser is not always content to use an illustration like the one on page 177 which shows an attractive shoe on a dainty foot; he often wishes to show a parlor scene or a shoe store, or the entire figure of the woman, or include much useless scroll or other so-called ornamental work. Slight details are often advisable in order to give realism to the advertisement, but they should be as slight as possible and the thing to be illustrated should be the chief attraction.

Illustrations of Unusual Shape.—As most advertisements are rectangular in shape, a design that is round or in the form of some article, or that has an unusual outline will attract the eye.

Colored Illustrations.—At present, illustrations printed in two or more colors are used mostly in booklets, catalogs, etc. And the fine two-color effects that are now obtainable at reasonable cost add very greatly to the

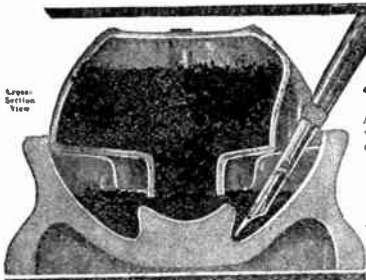
selling power of the circular literature. There are great possibilities, even with two-color cuts.

Special numbers and special sections of newspapers are sometimes run in two colors, and magazines are beginning to use two colors to some extent on their inside advertising pages; but this color feature has not been extended to illustrations except by special arrangement, the extra color—red—being used only for display lines. However, some very fine colored illustrations are printed on the back covers of some magazines. These illustrations are printed at the time that the front, or first, covers are printed. Other colored advertisements, by special arrangement, are printed on insets. The back-cover advertisements in colors, on account of the position they occupy, the cost of preparing the several plates required, and the additional presswork, command a higher price than inside pages in one color—usually three or four times as much. Several years ago a large concern dealing in ready-mixed varnish used a four-page inset in colors in three magazines of large circulation, the colors in the advertisement portraying the different shades in which the varnish could be purchased. For a subject of this kind, or for an advertisement showing carpets, wallpapers, fine pottery, or some such article, an illustration in colors has a great advantage over an all-black illustration. The three-color and four-color processes enable the advertiser to show a great many different shades, hues, and tints with few printings.

How to Procure Illustrations.—In having an original illustration made, it is necessary to have: (1) a good idea for the illustration; (2) the services of a good illustrator; and (3) the services of a photoengraver.

In almost every town of 50,000 or more inhabitants there is at least one engraving house and usually some one that can draw well enough for newspaper reproduction. If there is no local engraving house capable of doing first-class work, excellent and prompt service can be had from any of the large engraving concerns located in New York, Philadelphia, Chicago, and other cities.

"One Month's Supply of Ink Lasted Five Months"



Such is the result reported by one of the innumerable satisfied users of
"The Ink-Well That Fills Itself"

A railroad company equipped its billing desks with REVOLVING INK WELLS. At the end of a year they found this result:

Each Clerk formerly used 5 qts. per year.
 With Revolving Well he used 1 qt. per year.
 Each Revolving Well SAVED 4 qts. per year.
 1600 Revolving Wells are now used by this road.

Why it Saved 80% of the Ink Bill

Practically No Evaporation. With most wells "Evaporation" gets more ink than the user.

Frequent Refilling Eliminated. Goes three to six times as long between fillings as other wells, and there's no waste when it does require filling. This means time saved, too.

No Dust or Ruin. Most wells collect dust in the ink, or contaminate by rusting metal or sitting rubber; result, dirty ink and dirty pens. In the Revolving Well, the last drop is as usable as the first.

Virtually Impossible to Upset. An overturned ink well means wasted ink. Remember, too, the damage to clothing, papers, etc.

Just a Turn-Full at a Time. Never see ink on the penholder; never too much on the pen. Deep or shallow dip to suit any pen point.

Indestructible. Made of heavy pressed glass; can't get out of order.

If you are a large user of ink you cannot afford to overlook this well that will pay for itself in a few months' reduction of ink-bills, and will then go right on saving. If the saving of ink is not an item of importance to you, you are nevertheless interested in a well that is immeasurably more convenient, safer and more lasting than any other ever devised.

We will gladly furnish, upon application, full particulars of the practical test referred to in this advertisement, as well as copies of letters of endorsement from well known concerns in almost every line of business.

Regular Price \$1.50—Read This Special Offer. Cut out and mail this advertisement to our home office, with your name and address and the name and address of your stationer. Enclose \$1.00 or if you prefer, deposit \$1.00 with the stationer, and you will receive a REVOLVING INK WELL promptly, thus saving one-third of the usual price.

REVOLVING INK-WELL CO., Inc., - Home Office, LOUISVILLE, KY.
 Chicago Office, Suite 907, 186 Dearborn St.

FIG. 4. THE SECTIONAL VIEW IN THIS ADVERTISEMENT SHOWS THE READER HOW THE INKSTAND OPERATES

Many of these firms have their own artists, and if a photograph, a rough sketch of the idea, a blueprint, or the object to be illustrated is furnished, they can produce the drawing as well as the cut.

Relative Value of Half-Tone and Line Cut.—The half-tone from a photograph has realism in its favor, but the



FIG. 5. AN EXAMPLE OF HOW TOO MUCH DETAIL OBSCURES THE REAL SUBJECT OF THE ADVERTISEMENT

half-tone shows to the best advantage when the space is large and the paper on which the advertisement is to be printed is of good quality. When the space for the illustration is small or the paper is poor, the illustration from a line drawing will, as a rule, give the best results, though there are times when, on account of the superior

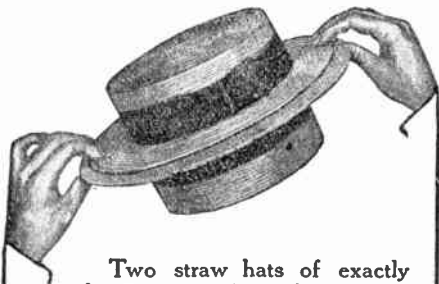
realistic effect, it is advisable to use the small half-tone illustrations even when the paper is poor.

Stock Cuts and Syndicate Service.—There are a number of firms furnishing what are known as stock cuts or syndicate-service cuts. These cuts, which are duplicated and sold to the same class of advertisers in different



FIG. 6. A BETTER ILLUSTRATION OF THE IDEA USED IN FIG. 5. ONLY ONE MAN IS SHOWN AND ONLY A PART OF HIS FIGURE IS INTRODUCED. NOTE HOW ATTENTION IS DRAWN TO THE CLIP-CAP BY THE MAN'S POINTING TO IT

cities, have the advantage of being cheap (ranging from 35 cents to several dollars each) and they answer almost all needs of a great many retailers. But, they have the fault that they do not always illustrate the exact style of goods advertised; therefore, they do not entirely take



Two straw hats of exactly the same head-size, but with a difference in height of crown and width of brim. Each one is a 1919

KNOX HAT

and hence in the latest fashion, but such little differences as these make it easy for you to secure just the hat that is most comfortable and becoming.



FIG. 7. AN EFFECTIVE HALF-TONE ILLUSTRATION THAT SHOWS THE ARTICLE, BRINGS OUT A SELLING POINT, INTRODUCES A HUMAN-INTEREST ELEMENT (BY THE USE OF THE HANDS), AND THAT IS WELL PLACED WITH REFERENCE TO THE BORDER AND THE OTHER DISPLAY UNITS

the place of special illustrations drawn or photographed from the actual goods to be sold or meet the advertisers' particular needs, although there are occasional stock illustrations of a general nature just as appropriate as specially drawn designs. These stock illustrations are devoted mainly to such subjects as clothing, shoes, furniture, etc. Some of them are the work of high-grade artists and are cheap only because the same illustration is sold to a number of advertisers. Others are of mediocre quality, containing entirely too much detail or being weak in contrasts. Rarely can the general, the mail-order, or the trade-paper advertiser find in a cut service just what he needs.



FIG. 8. THE ADVERTISEMENT SHOWN HERE IS IN THE SHAPE OF A DENNISON TAG

Manufacturers' Cuts.—Many manufacturers aid the retailer by supplying him, free of charge, with cuts of the goods that they sell him. When these cuts are well made, they have an advantage over the product of the stock-cut house in that they more truly illustrate the goods; that is, they show particular features that are not shown by a general cut. For instance, a cut supplied to the retailer by the manufacturers of the Crossett shoe would show the exact model of the Crossett shoe, while it is not likely that a stock shoe cut would do so.

Harmony Between Illustration and Copy.—An offering of dainty millinery should not be illustrated with a cut having stern, heavy outlines. In such a case, the drawing should be fine, airy, and delicate, so as to be in

harmony with the subject. On the other hand, the illustration of an engine should be of firm, bold character, carrying the idea of strength and power. Observe how the illustration in the Park Hill advertisement of Fig. 1 creates an "atmosphere" that is in perfect harmony with the spirit of the text. Illustrations of this kind add considerably to the power of the advertisement.



FIG. 9. A MODIFICATION OF THE CIRCLE FORM OF DISPLAY THAT IS APPROPRIATE AND EFFECTIVE

How to Place Illustrations Effectively.—The illustration should be treated as a unit of display and balanced carefully with respect to the other display units of the advertisement. The illustration may be placed at the top of the space in the center, or in one of the upper corners, or slightly above the middle of the space, or even at the bottom in one of the corners—the best place depending, of course, on the size and character of the illustration and on the other display units. If two illustrations are to be used, they should be so arranged

The "CAPITOL" NON-EVAPORATING INKSTAND

PATENTS
AUG. 8, 1905
AUG. 28, 1906
SEPT. 11, 1906



**Supplies Just the
Right Amount of Ink
to the Pen Without
Pressing Down a Funnel**

*Send for our Catalogue
of Office Specialties.*

The "Capitol" is a large and handsome inkstand equally suitable for home or office desk, constructed on scientific principles. The broad, flat base gives stability (impossible to upset it), and the graceful dome-shaped reservoir will hold several months' supply. Protected both from air and dust, the ink can neither evaporate nor clog, and always remains clear and fluid until the last drop is used from the concave depression under the funnel. Inking of fingers impossible, as funnel construction keeps pen-holder clean. Get a "Capitol" to-day and see how far superior it is over all other inkstands.

Single "Capitol," pressed glass, 50c; cut glass, \$1.00.

Pair, with oak or mahogany base, black and red funnels, pressed glass, \$2.25; cut glass, \$5.25.

Fitted with ornamental Sterling Silver tops, an especially handsome gift, \$2.50 extra.

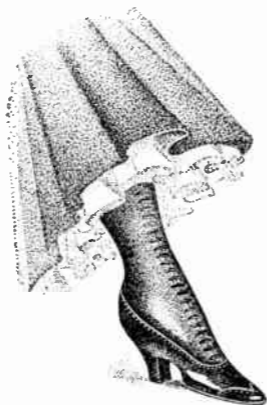
For sale by most stationers. If yours cannot supply you, write direct to us mentioning his name. If you order from us direct, add 10 cents for single and 20 cents for double stands, to cover delivery charges.

CUSHMAN & DENISON MFG. CO., Dept. 6, 240-242 W. 23d St., New York



FIG. 10. A PLAIN PICTURE OF THE ARTICLE THAT MAKES AN EFFECTIVE ILLUSTRATION

The New Street Shoe for Women



A comfortable walking shoe on a new last in gun-metal or Russia calf, wing tip, perforated vamp, wave top, Cuban heel, \$5.50.

(Basement, Market Street Side)

FIG. 11. ILLUSTRATION SHOWING SHOE ON FOOT WITHOUT UNNECESSARY DETAIL

as to balance each other. Before deciding finally on the position of the illustration, place it in several different positions and see which is the most effective. If a heavy border is run close around a delicate illustration, the effect will not be good. But, if the border is delicate or of a refined nature, as in the advertisement of Fig. 3,

Get Your Uniforms And Play Ball

The nine must have uniforms in order to make the proper showing. We have just received our full line of samples. It means a great deal to say that the colors are even prettier than those of last season, but they are; and prices are no higher.

Come in and get samples to show the team. The style book this year suggests good color combinations. Copies free.

Complete suits—cap, shirt, belt, trousers, stockings, and shoes, \$6, \$8, \$10, and \$13.50. The \$6 and \$8 suits are the best we have ever offered at that price.

Get in your order early and get your suits early. Suits for whole team lettered free.

REINHART, 10 WASHINGTON AVENUE

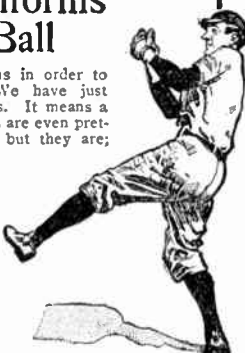


FIG. 12. AN ADVERTISEMENT ILLUSTRATED WITH A STOCK CUT, WHICH IS EFFECTIVELY PLACED IN A BREAK OF THE BORDER. NOTE THAT THE POSE OF THE FIGURE IS SUCH AS TO DIRECT ATTENTION TO THE TEXT AND NOT AWAY FROM IT

the illustration may be enclosed entirely within the border. Often an excellent way of securing good display for the illustrations is to insert it in a break of the border, as is done in Figs. 4, 7, 10, and 13.

Indicating Position of Illustration on the Layout. There are several ways in which illustrations may be shown on the layout. If the cut is at hand, it can be



Fit Snug and Smooth

And it's all due to the vents in each side of the waist. It's wonderful how such a little thing as side vents can affect the entire *fit* of your trousers, yet it is just this principle that makes

Present "Nufangl" Trousers

fit so snug and smooth—without a wrinkle or fold anywhere.

Your trousers may be cut in the latest style, yet if they do not *fit*, their dressy appearance is lost. With "Nufangl" Trousers it's different — they are made in the prevailing style, yet because of the "Nufangl" principle *fit perfectly*, thus affording that smart hang and appearance so desired by good dressers.

Leading clothiers have "Nufangl" Trousers in all reasonable weights and fabrics. Prices, \$4 to \$8.

If not at yours, we will refer you to our agent in your town, or supply direct, by EXPRESS PREPAID. Only waist and length measurements necessary. Write for free samples.

**PRESENT & COMPANY,
592 Broadway, New York City.**

FIG. 13. BY SHOWING ONLY THE WAIST OF THE MAN, THE "NUFANGL" IDEA IS MADE MORE PROMINENT.
NOTE THE GOOD EFFECT OF THE CIRCLE

stamped on the layout with the aid of an ordinary inking pad. After placing the layout on a blotter the cut should be inked, placed face downwards on the layout in exactly the position it is to appear, and then pressed firmly with the hand. If the illustration is a new one, the engraver's proof can be used to illustrate the layout; or, if the illustration has already been printed, it may be clipped out of an old advertisement and pasted on the layout. When none of these means is available, the illustrations may be sketched on the layout or the dimensions may be shown by placing the cut on the layout and drawing a pencil mark around it.

Necessity of Sending Cuts With Copy.—When an advertisement is to be illustrated, the cuts should always accompany the copy, unless, of course, the printer has them already in his possession. In sending cuts by mail or by express, great care should be taken to protect them from injury by wrapping them in blotting paper, corrugated pasteboard, or some similar material. If two or more cuts are to be shipped together, pasteboard or blotting paper should be placed between them.

ADVERTISING MEDIUMS

No matter how strong an advertisement or a series of advertisements is, if the mediums that carry the message to those involved in the distribution, purchase, or use of the commodity advertised are not properly chosen, the power of the advertisements will be greatly decreased, if not lost altogether.

There are three things every medium should have in some degree: (1) *Attention value*, or the relative probability of its advertisements being seen; (2) *reader interest*, or the hold it has upon its readers; (3) *reader confidence*, or the real belief of its readers in its intrinsic worth as a publication.

Functions of Mediums.—A medium should do three things, and the better it does them the more valuable it

is. It should, first, concentrate on the desired market; second, involve a minimum of waste; third, produce results in reasonable proportion to its cost.

Concentration.—Since not all advertisers seek the same market, no universal rule can apply in measuring concentration. The closer a medium's audience coincides with the advertiser's particular market, the better the medium is for that advertiser. An advertiser's market may be limited: (1) to a certain geographical or territorial division; (2) to a stratum or class of society; or (3) to one sex only.

The nature of the advertiser's business, competition faced, etc., determine the territory dimensions to a great extent.

The nature of the article, its first cost, maintenance cost, appearance, pride of ownership, its utility or service, decide largely the class of persons or society stratum to which the advertising should be addressed and also the sex it should reach.

It is necessary, however, in the matter of sex to discriminate between primary and secondary markets. For instance, the primary market for foodstuffs is largely among women, but men constitute a strong secondary market.

Avoidance of Waste.—No advertising that does not produce an actual unfavorable impression can be said to be absolutely wasted, but some advertising does not produce results proportionate to cost. All things being equal, however, that medium best performs its functions which offers the least percentage of what, relatively speaking, may be called waste.

Production of Satisfactory Results.—There is no fixed standard by which to determine what in all cases would be a satisfactory ratio of returns or results to the cost of advertising in a given medium. The cost that one advertiser can afford to pay for a certain amount of returns may be entirely prohibitive for another whose cost of doing business is higher or whose margin of profit is less.

For example, each of two advertisers might invest \$500 in advertising and, as a result, each might sell goods to the amount of \$2,000. If one man's cost of goods and expense of handling were \$1,000 besides the cost of advertising, his profits would be \$500. If the other man's expense and cost amounted to \$1,500, he would have no profit after paying for his advertising.

Each advertiser, therefore, must decide for himself what amount of returns he must get from his advertising in order to make it profitable. Then he must decide, as best he may, what mediums are best suited to his purpose.

Experience may show that certain mediums give results much better than the necessary minimum. In such cases, if the appropriation be limited, it would be good business to drop some of those which showed results only slightly above the necessary minimum and to concentrate on those mediums which brought larger returns.

Of course, accurate checking of results from any medium is, at best, difficult. Often it is wholly impossible, as, for example, in the case of general-publicity advertising. Under such conditions results can only be measured indirectly. This is best done by considering the medium in relation to the degree in which it possesses the three essentials, of *attention value*, *reader interest*, and *reader confidence*, and the degree in which it performs the other two functions of concentrating on the desired market and of minimizing waste. From these data it should be possible to estimate whether the advertising value of a medium is equal to the cost of using it.

CLASSIFICATION AND DESCRIPTION OF MEDIUMS

Kinds of Mediums.—There are almost as many kinds of mediums as there are kinds of people. Comparatively few of this great number have much commercial importance. Circulation statements giving the circulation by states, may be had for weekly and regular standard

monthly publications, as well as women's, agricultural, trade, professional, and technical publications. These statements are similar in form to the one shown in

Circulation Statement of a Leading National Weekly

Average Circulation for six-months' period 1901013

Mail Subscribers (Individual)	656	440	BROUGHT FORWARD		
Net Sales through Newsdealers	1236	187	Advertising Agency	1895	590
TOTAL NET PAID			Exchanges and Complimentary		188
Term Subscriptions in Bulk		46	Samples		
Single Issue Sales in Bulk		378	Canvassers	1	350
TOTAL NET PAID INCLUDING BULK			Employees	2	703
Correspondents			File Copies		570
Advertisers	2	539	TOTAL DISTRIBUTION		
				1901	013

Net paid circulation by states

STATE	MAIL SUBSCRIBERS	NEWSDEALERS	STATE	MAIL SUBSCRIBERS	NEWSDEALERS
Maine	5 460	8 240	Indiana	15 877	34 663
New Hampshire	2 835	4 853	Illinois	37 678	94 528
Vermont	3 070	3 248	Michigan	27 365	49 918
Massachusetts	23 534	54 621	Wisconsin	17 285	20 997
Rhode Island	3 425	7 576	Minnesota	16 438	30 718
Connecticut	9 007	20 429	Iowa	20 803	20 895
NEW ENGLAND STATES			Missouri	16 575	36 462
New York	60 752	139 835	North Dakota	7 399	5 773
New Jersey	16 392	35 522	South Dakota	5 696	6 525
Pennsylvania	47 084	91 307	Nebraska	11 307	15 928
Delaware	1 405	1 993	Kansas	10 615	19 759
Maryland	6 612	14 079	MIDDLE STATES		
Dist of Columbia	4 428	14 987	Montana	10 165	12 432
EAST STATES			Wyoming	2 485	2 299
Virginia	9 760	16 715	Colorado	10 526	17 070
North Carolina	6 910	10 574	New Mexico	2 777	4 843
South Carolina	4 807	9 004	Arizona	3 011	6 921
Georgia	7 777	18 240	Utah	2 538	7 727
Florida	4 797	13 282	Nevada	1 004	2 481
SO E STATES			Idaho	4 444	6 498
Kentucky	7 713	10 544	Washington	15 144	32 087
West Virginia	6 351	9 528	Oregon	9 582	14 547
Tennessee	7 014	13 021	California	35 584	95 695
Alabama	5 113	13 272	WEST STATES		
Mississippi	4 398	7 163	Unclassified	97 258	202 580
Louisiana	4 071	10 905	UNITED STATES		
Texas	19 408	45 594	Canada	28 322	90 724
Oklahoma	7 320	20 697	Alaska & U S Poss	5 721	2 869
Arkansas	4 703	9 209	Foreign	5 107	14 799
SO W STATES			Miscellaneous		
Ohio	68 079	139 933	GRAND TOTAL		
	41 657	76 518		649 417	1336 512

FIG. 1

Fig. 1, which is that of a very large national weekly.

Table I shows the distribution, according to strata of population, of four leading national weeklies.

TABLE I
DISTRIBUTION OF CIRCULATION ACCORDING TO STRATA OF POPULATION

	In Towns of 5,000 and Under	In Cities of 5,000 to 10,000	In Cities of 10,000 to 25,000	In Cities of 25,000 to 100,000	In Cities of 100,000 or Over	Canada— Foreign and Miscel- laneous	Total
NATIONAL WEEKLY No. 1							
Circulation	522,223	144,896	200,502	301,784	669,182	147,342	1,985,929
Percentage of total	26.7	7.2	10.0	15.1	33.6	7.4	
NATIONAL WEEKLY No. 2							
Circulation	330,272	82,568	117,059	183,949	331,318		1,045,166
Percentage of total	31.6	7.9	11.2	17.6	31.7		
NATIONAL WEEKLY No. 3							
Circulation	266,509	75,358	91,900	117,631	367,599		918,997
Percentage of total	29.0	8.2	10.0	12.8	40.0		
NATIONAL WEEKLY No. 4							
Circulation	148,090	31,995	51,649	70,845	154,489		457,068
Percentage of total	32.4	7.0	11.3	15.5	33.8		
Grand total	1,267,094	334,817	461,110	674,209	1,522,588	147,342	4,407,160
Percentage of total	28.8	7.6	10.4	15.3	34.5	3.4	

The better class of publications belong to what is called the Audit Bureau of Circulation, and furnish audited statements of their circulations. Many advertisers are members of this Bureau and send direct to the Bureau for the statements.

Mediums may be grouped into ten important classifications. In the order of their importance, they are:

1. MAGAZINES AND PERIODICALS

Weeklies.—Such as Collier's, Saturday Evening Post, Literary Digest, Outlook, Life, Christian Herald.

Standards.—Most standards are monthly, such as American, Cosmopolitan, Atlantic Monthly, Scribner's, World's Work, Ainslee's, All Story (weekly), Munsey's, Popular Science Monthly, Field and Stream, Motion Picture Magazine.

Women's Publications.—Such as Ladies' Home Journal, Delineator.

Agricultural Publications.—There is a long list of agricultural publications. Some are national in scope, as The Country Gentleman and the Farm Journal. Some are sectional, as The Progressive Farmer, which circulates largely in the Southern states. Others have their appeal largely in a certain state or states. Many are specialized as to subject, as dairying, poultry raising, etc.

Mail-Order Publications.—These are papers carrying a preponderance of mail-order advertising, such as Capper's Weekly, Grit, Comfort, etc.

Juvenile Publications.—As American Boy, St. Nicholas, Youths' Companion.

Trade Publications.—Practically every trade has its own publication or publications.

Professional and Technical Publications.—Including Architecture and Building, Business Methods, Fashion, Legal, etc.

Class and Class-Interest Publications.—Country Life, House and Garden, Red Cross Magazine, etc. There is a very long list devoted to some one class interest or

TABLE II
CIRCULATION DATA OF VARIOUS CLASSES OF PUBLICATIONS

	Total for United States and Territories			Canada and New- foundland			Total		
	1917	1918	1919	1917	1918	1919	1917	1918	1919
Number of towns in which papers are published.....	11,035	10,884	10,461	735	726	728	11,770	11,610	11 189
Number of towns which are county seats.....	2,913	2,928	2,920				2,913	2,928	2,920
Daily publications.....	2,514	2,465	2,428	152	139	134	2,666	2,604	2,562
Triweekly publications.....	69	79	74	6	4	5	75	83	79
Semiweekly publications.....	590	532	483	45	43	39	635	575	522
Weekly publications.....	16,165	15,635	14,771	1,003	964	964	17,168	16,599	15,735
Fortnightly publications.....	69	78	62	3	3	4	72	81	66
Semimonthly publications.....	284	280	283	29	24	21	313	304	304
Monthly publications.....	3,250	3,261	3,073	226	216	224	3,476	3,477	3,297
Bimonthly publications.....	95	124	108	3	4	3	98	128	111
Quarterly publications.....	317	349	345	13	12	15	330	361	360
Miscellaneous publications.....	34	39	37	1	1	1	35	40	38
Total of all issues.....	23,387	22,842	21,664	1,481	1,410	1,410	24,868	24,252	23,074

Courtesy of the American Newspaper Directory and Annual

9. DIRECTORIES, REGISTERS, AND ANNUALS

Telephone directories, city and business directories, annuals of all sorts, including trade directories and registers.

10. NOVELTIES, SPECIALTIES, PREMIUMS, ETC.

Under this heading belong almost innumerable articles such as ash trays, pocketbooks, cigar cutters, clothes brushes, etc.

EXPENDITURES FOR ADVERTISING

Advertising expenditures were estimated at about \$770,000,000 for the year 1917. Approximately \$125,000,000 of this went to magazines of all descriptions and \$400,000,000 to newspapers; \$40,000,000 was spent for outdoor work, and \$14,000,000 for street-car advertising. \$150,000,000 was used for direct advertising, which includes about \$7,000,000 for house organs. The sum of \$5,000,000 was spent on store and window displays. \$1,000,000 was expended for motion-picture films and slides; \$10,000,000 for time tables, directories, annuals, etc.; and \$25,000,000 for novelties.

SELECTION OF MEDIUMS

The judicious selection of advertising mediums is perhaps the most difficult single undertaking, and at the same time the most important one, that advertising involves. Probably as many advertising failures have resulted from unwise selection of mediums as from any other one source. And the sums of money absolutely wasted through this cause alone unquestionably run high up into the millions of dollars.

Because it appears to be such a simple matter, and because it is so easy to go wrong, are the very two reasons why wise and experienced advertisers rely almost entirely upon the trained and seasoned judgment of their advertising agents in all matters having to do with the selection and use of advertising mediums.

There are three fundamental principles of a broad general nature which should be thoroughly understood. These are:

1. *Eliminate all personal preference and bias.* It is unsafe to judge a medium from one's own personal feeling toward it.

2. *Base judgment on proved facts only.* Magazines of the more dependable sort go to great extremes to furnish data to prove their values as mediums. While some of this data is reliable, the advertiser must avoid much that is colored and prejudiced.

3. *Every case must be considered strictly in relation to its own individual requirements.* This is perhaps the most vital principle of all. The value of any medium is relative, depending upon the extent to which it satisfies the special and particular demands of the case in point. The mediums which an advertiser is to use must be selected on the sole basis of his own particular requirements.

Some tests that may be applied when an advertiser has reached the point of deciding what mediums he should use are:

1. What is the basic underlying purpose, mission, or reason for existence of the medium?

2. Who stands back of it as its real owners; that is, who gives it its real status?

3. Editorially, what is the medium, and what does it stand for?

4. By what methods is its circulation secured? It makes a difference if circulation is gained by forced premium methods, etc.

5. What is the general character of the advertising carried? In other words, what company will your advertising keep?

6. What has been the experience of other advertisers in the medium for purposes similar to the case in point?

METHODS OF SELECTING MEDIUMS

The simplest and safest method of procedure in choosing the mediums of publicity in any particular case is as follows:

1. Analyze the requirements of the case as to mediums; that is, determine what qualities they must possess in order to be most valuable.

2. Rate the various possible mediums in order of primary importance, secondary importance, and supplementary, in accordance with the degree in which each of them satisfies the requirements of the case.

3. Determine for each medium of primary and secondary importance the most efficient unit of use—space, position, colors, or whatever it may be—and the necessary thoroughness of use, that is, continuity, repetition, or duration, of showing.

4. Eliminate by cutting out the less valuable mediums to meet the limits of the advertising appropriation.

Analysis of Requirements.—The qualities ordinarily demanded, in some degree, and in some one form or another, in advertising mediums are practically all included in the following list. They are arranged in descending order of average importance, and the nature and application of each are indicated by questions such as would arise in determining the extent to which a given case would be influenced by the quality mentioned.

1. *Elasticity:* The term elasticity, when applied to an advertising medium, refers to its capability of focusing a message upon a given field—larger or smaller, as required. It depends on the concentration or scope of the medium, and is the quality that enables the medium to satisfy the varying demands of many different advertisers along lines indicated by such questions as: How much and what territory must be covered? What kind of folks, or what stratum of population, should be reached? Which sex? What ages?

For instance, newspapers, as a medium, possess far greater elasticity than magazines. For newspapers permit of covering any given territory, large or small, and

that territory only. Magazines do not. And newspapers enable an advertiser to reach any desired level of society, or either sex independently of the other, with just as much, if not more, accuracy than is possible with magazines, with this exception, that women's magazines unquestionably offer far greater sex specialization than does any other general type of medium in existence.

2. *Adaptability or Flexibility:* This quality enables a medium to fill widely varying requirements of such a nature as are suggested by the questions: When? How often? With how large space? At what cost? Here again newspapers are obviously richer than magazines. Newspapers may be used as frequently or as seldom as needed, with almost any sized space desired, and at almost any cost. One newspaper may be used or ten thousand, one city covered or the entire country.

3. *Thoroughness of Covering:* The thoroughness with which a medium covers its field must be considered, in connection with such questions as: Is a selective or a universal appeal desired? An intensive cultivation of the field, or a broadcast, generalized, dissemination? If selective, what is the basis of selection?

4. *Effectiveness of Impression:* How deep in should the impression be made to sink? How far home must the message be driven?

5. *Continuity of Impression:* How often should the story be hammered in? How much does it gain, or lose, by repetition?

6. *Lifetime of Appeal:* How sturdy and long-lived is it? How long must it last before being repeated?

7. *Mechanical Possibilities:* Must photographs be used? Life-size reproductions? Color? Special artistic or typographical effects?

8. *Immediacy or Speed:* How quickly must the message be transmitted? How frequently varied or revised?

USE OF MEDIUMS

The subject of the use of mediums is a broad one and much has already been said about it. Further treatment

LUZIANNE coffee

Luzianne and Corn Pone —Yum-Yum!

WHEN you see your mammy, Honey, bringin' in the coffee and the pone, you can tell before you taste it that the coffee's Luzianne—sure-nuf—by the whifs a-streaming, steaming in the air.

It's the coffee—Luzianne—you remember and you hanker after it until you get another cup.

Luzianne Coffee (your grocer has it) comes put up in tins. Try it tomorrow morning for breakfast. If it isn't all you expect, you can get your money back.

Luzianne for aroma, fragrance and snap. Try it.

"When It Pours, It Reigns"

35032 A

FIG. 1

will be merely to outline chief fundamentals and to explain the basic rules.

Copy Suitability.—So far as practicable, the advertising message a selected medium is to carry should be made as appropriate as possible to that particular kind of medium. The style and atmosphere of the copy should fit both the nature of the commodity and the character of medium used. Fig. 1 shows the adaptation of the copy to use in a Southern newspaper.

Correlation.—There is some danger in copy specialization that unity of impression may be lost. So some means of linking up a series of advertisements needs to be used. Usually, the best method of tying up the different lines of attack in a campaign is to utilize one or more common identifying agencies, such as:

1. *A trade character.* For example, the Victor dog, the Cream of Wheat darkey, Velvet Joe, the Fairy Soap fairy, etc.

2. *A standardized suggestive, descriptive, or explanatory phrase or slogan.* For example, "99 $\frac{4}{100}$ % pure," "Hasn't scratched yet," "Your nose knows," "It floats," etc.

3. *A prominent featuring of the trade-mark.* For instance, the Heinz 57 Varieties, the National Biscuit Co.'s In-er-seal, etc.

4. *A standardized art or layout treatment.* For example, the Cox Gelatine checkerboard background, the International Correspondence Schools' standardized coupon, etc.

5. *A distinctive copy style,* either of idea, diction, or phraseology. For example, the man-to-man slang of Prince Albert Tobacco advertising, the genial good nature and cheer of the Big Ben clock advertising.

6. *Standardized style of illustration,* most often of the article, package, or carton. For example, the 3-in-1 Oil bottle, the Velvet Joe tobacco illustrations, the "Bent Bones vs. Straight Bones" illustrations of Educator Shoe advertisements.

Whatever the method adopted, the essential thing is to make each separate piece of copy reinforce and supplement each other piece. The advertising appearing in dif-

ferent mediums should be welded into one harmonious, consolidated whole.

Art and Typographical Treatment.—A great deal depends on the proper adaptation of the physical form and arrangement of advertisements to the particular mechanical requirements of the mediums in which they are to appear. If the medium is of the periodical class, the style of art treatment will depend on its mechanical make-up. Most women's magazines, for instance, are printed on good quality calendered paper, permitting highly artistic and delicate art work. Many agricultural papers, on the other hand, utilize cheap newsprint paper on which good results can only be obtained by the use of line cuts.

SPACE

The nature of the medium has a great deal to do with the determination of space units. If the advertisement is of such a character as to demand or justify domination over all neighboring advertisements, then the space unit will be largely decided by (1) the size of the page; (2) the method of making it up; and (3) the probable nature and number and size of the other advertisements likely to appear on it. Each of these three factors is of course a variable one, depending solely upon the medium itself. So the type of medium should receive due consideration in the determination of units of space.

As a general thing, and subject to many exceptions, it may safely be said that the present trend of experienced advertisers is clearly in the direction of using larger and larger units of space. This is true with but comparatively few exceptions so far as general-publicity advertising is concerned; that is, advertising whose chief purpose and function is to tell a story, to preach a commercial sermon, and thereby convert readers into an attitude of greater friendliness and greater desire to purchase, use, or recommend the commodity advertised.

There is no general rule as regards large or small space units in the case of advertising the chief purpose of which is a direct return of some kind or other—either

a mail order, or an inquiry, or a request for a booklet, or sample, or whatever else the advertising may urge the reader to send for. Advertisers of this type, of course, have the benefit of a definite means of checking up the returns received from any given advertisement, since their system of keying all advertisements enables them to figure very closely just what each inquiry and each sale produced by a given advertisement costs. In such cases, a certain space unit is sooner or later found to be most economical and therefore most efficient. Ordinarily, this most effective space unit is neither very small nor very large. Even in such cases as these, however, the general tendency seems to be in the direction of larger spaces rather than smaller.

Some shrewd advertisers have found it more effective to increase the number of their insertions in a given issue of a given publication and limit each insertion to whatever size has been found most efficient, rather than to combine these several smaller insertions into one insertion of much larger size.

Frequency.—Frequency of insertion is obviously affected in high degree by the frequency of issue or appearance of the medium, and by its normal average duration of life. Here again, however, each and every advertising problem presents some new phase or other, and the ultimate decision must rest chiefly upon the individual requirements of the case in point.

Position.—Advertisers usually try to avail themselves of every advantage of position that a medium offers. In making use of different kinds of mediums it is accordingly helpful to know just what are the regulations and the habits of each with regard to this matter. Definite knowledge concerning position requirements is almost indispensable in all cases where color is involved, where coupons are to be utilized, or where the layout or actual text matter of an advertisement is of such a nature as in any way to presuppose a particular location on the page, or on some special page, or a certain location in relation to any permanently fixed feature, such as a margin, a

gutter (made by the two inside white margins) between two pages facing each other, or some regular editorial fixture.

When a coupon is used, it is, of course, desirable to have the coupon located along either an outside or a bottom margin, preferably both, in order to reduce to the minimum the trouble involved in tearing or cutting it off. So the whole layout of the advertisement is largely dependent upon the position which it is to occupy in the medium.

The same thing is true in the case of special locations or special pages. If a double-page spread in a magazine is contemplated, for instance, it is important to know whether or not the two center pages can be secured. If so, one unbroken design on one large plate will answer for both pages, as the center gutter between the two type pages will form an integral part of the whole. If, however, the center spread is unobtainable, and it is a case of using some other two pages facing, then the layout must allow for the two inside white margins, commonly called the gutter, and two plates will be required instead of one.

Definite locations with respect to fixed points are most common in the case of outdoor advertising. Now and then, however, some advertiser will try to turn some regular periodical feature to his advantage, perhaps, for example, by intimately relating his use of a magazine back cover to the front cover subject, or by directly linking up his advertisement to the subject of some leading editorial feature.

This latter practice is more or less common in the case of certain technical, professional, and class magazines, where an entire issue is frequently devoted to some noteworthy new achievement in the particular field covered by that magazine. In such issues, those advertisers whose services or products have been employed in the designing or construction of this particular accomplishment often feature this fact in their advertisements in that issue.

SUPPLEMENTAL USES

Properly handled, an advertising medium may be made to perform a number of supplemental services. In other words, in addition to its normal function of delivering the advertising message to the should-be consumer, a good medium is capable of accomplishing various other incidental and indirect functions. These are the by-products of the medium.

Indirect Advertising.—An interesting example of indirect utilization of magazine advertising is supplied by two recent campaigns run by a large manufacturer of bags. Most of his bags being sold to flour manufacturers, for holding flour to be sold in retail stores, the most logical way for him to increase his business was to increase the total consumption of flour in bags. To increase this consumption, he advertised the superiorities of home-made bread, as compared with Baker's bread.

Direct-Mail Service.—The fact that certain mediums are to be used in a forthcoming advertising campaign may be capitalized, often to considerable advantage, by announcing it to the trade, in the form of direct-mail work. Usually this takes the form of a trade folder or broadside, in which the outstanding features of the campaign are explained, the several mediums listed, their respective circulation figures quoted, samples of the copy that is to be used shown, and the thoroughness, scope, continuity, comprehensiveness, or other particular merits of the campaign outlined as impressively as possible. Sometimes these folders are very elaborate, other times they are little more than proofs of individual advertisements. Occasionally, full-size, full-color reprints of the actual front cover of some magazine on the list are used, the advertisement usually being reproduced on the fourth page and the two inside pages being devoted to text matter describing the product and the advertising. Such reprints as these constitute a good example of the way in which primary mediums may be manipulated to render indirect and supplemental services.

Salesmen's-Helps Service.—Anything in the nature of an exhibit that helps to visualize the advertising that a manufacturer is doing, to his salesmen, or to the jobbers' salesmen who carry the line, or to the retailers who sell it, is of prime value and importance. As a consequence, salesmen's portfolios have of late received a good deal of thought and have reached, in certain instances, a fair stage of development. Frequently they form so critical a link in the chain of successful advertising that an advertiser is wise to pay several dollars apiece for them.

Display-Material Service.—The more effective and distinctive of the ideas and layouts used in the various primary mediums, particularly those treated in color, may be made to serve a double purpose, by adapting them to window- and store-display pieces. Sometimes an unusually effective layout or illustration may be repeated many times, in as many different forms. One large national advertiser utilizes the designs of his best color pages for the covers of his semiannual style books, for his billboard posters, for dealers' window-display cards, for dealers' store cards (either framed, hung, or mounted on easels), as a prominent feature of special letterheads for letters from his dealers to their prospective customers, on address labels for his dealers' delivery packages, on dealers' price tags, etc. In this way the whole campaign is strengthened, by virtue of being more closely knit together. Each repetition lends additional effectiveness and power to each other appearance of the design.

Electro Service.—Some of the characteristic illustrations of the campaign in the various primary mediums are frequently reproduced in electros that are furnished dealers, and that thus link the dealer's work closely with the general campaign.

Direct Cooperation From the Mediums.—It quite often lies within the power of the medium to render very material assistance to an advertising campaign. Many

mediums go so far as to maintain large and expensive cooperative bureaus, the sole purpose of which is to help advertisers in any and all reasonable and legitimate ways.

This service takes the form of local surveys and investigations aimed to aid the advertiser in the medium's own special field. The advertiser must learn to beware of some so-called investigations that have the name only. A few mediums are guilty of offering, in the name of service, partial and misleading information and of making actual misstatements the use of which would do much more harm than good.

CONTRACT RELATIONSHIPS WITH MEDIUMS

Advertising mediums are generally used by advertisers in accordance with a definite contract basis. It makes little difference whether such a contract for the use of an advertising medium by an advertiser be formally worded and executed on an elaborately prepared form, or whether it be simple and informal in its nature, as in the form of a business letter. Most publishers employ regular contract blanks, on which are specified the various details of the order. Advertising agencies likewise have their regular printed forms for issuing orders in behalf of the advertisers for whom they are acting.

The phraseology of the contract should be as simple and direct as it can be made. The important thing is to cover all the essentials of the contract with the fewest possible words. These essentials should normally include the total space ordered, the expiration limit, the rate that is to apply, and the basis upon which payments shall be due. Usually the unit of space which will be used and the schedule of insertions do not comprise part of the contract. Any special features of the contract must, however, be clearly defined if they are to have legal status.

Usual Forms of Contracts.—Contracts with publishers usually take one or the other of two forms. The general

practice nowadays is to use some such form as the following, which, when accepted by the publisher, becomes a contract:

Please enter our order for.....lines of space, to be used in your.....edition, within a period of..... (usually one year) from date, at the rate of.....cents per line. Payments to be made monthly as earned.

Since this form of contract states only the total amount of space to be used within a given period, the advertiser is wholly free to use it in such manner and at such time as he may think best, while, at the same time, he is fully protected as to rate—in other words, he has definite assurances that each and every advertisement he may insert during the specified period will be charged at the lowest rate to which his entire volume of advertising in that period entitles him. It is obvious that it is to the interest of the advertiser to contract for the largest total amount of space that he feels reasonably sure he will be in a position to use during the year. On the other hand, it is equally to his interest not to contract for more space than he will probably use, for if he fails to use as many inches as his contract calls for, he will, of course, fail to earn that rate, and all of the advertising which he has done under that contract will be charged at the somewhat higher rate to which the amount of space he has actually used entitles him. This procedure of billing an advertiser for the difference between the rate specified in the contract, but subsequently forfeited by failure to use the total contracted number of lines, and the rate to which he is actually entitled by the number of lines used within the specified period, is known as **short-rating**. It means simply that if an advertiser at the end of a given contract period has failed to use the total space contracted for, he is rebilled for whatever difference there may be between the price of the advertising he has actually done at the contract rate and the price of that advertising at the rate to which it actually has entitled the advertiser.

To illustrate, a certain newspaper charges a line rate of 8 cents for run-of-paper space, which, on yearly contracts, is reduced to 6 cents, 5 cents, 4 cents, and 3 cents, for yearly contracts of 1,000 lines, 2,500 lines, 5,000 lines, and 10,000 lines, respectively. Suppose that a local store contracts with this paper for 5,000 lines of advertising during a year at the rate of 4 cents per line. Space is used regularly and payments are made from time to time as used. At the end of the year, it becomes apparent that instead of using a total of 5,000 lines, the advertiser in question has used only 4,000 lines. For these 4,000 lines, at the rate of 4 cents per line, he has, of course, paid \$160. At the end of his contract year he is short-rated by the publisher in the amount of \$40, this being the difference between the cost of 4,000 lines at the contract rate of 4 cents per line, based on 5,000 lines, and at the rate of 5 cents per line, based on 2,500 lines, which is the lowest rate to which his 4,000 lines of advertising entitles him.

If, on the other hand, this same advertiser, during the year, should use enough advertising over his contracted 5,000 lines to bring the total up to 10,000 lines, practically all publishers would give him the advantage of the 3-cents-per-line rate, applying on 10,000-line contracts, although his original contract calls only for the 5,000-line rate of 4 cents per line. In this instance, it is apparent that his total of 10,000 lines of advertising would cost him \$300 rather than \$400, or, in other words, he would receive a rebate of \$100.

Short-rating is always to be avoided if possible. It often happens that it is really cheaper for an advertiser to continue his advertising in order to fill out a contract than it is to stop advertising and undergo short-rating, even when it appears absolutely unnecessary to continue the advertising for its own sake. In the case just described, for instance, the advertiser made a serious mistake in not using the 1,000 lines of advertising remaining unused at the end of his contract year. The fact is these 1,000 lines, if he had used them, would really have cost

him nothing whatever, inasmuch as his total year's expenditure would have remained \$200, at the 4-cent rate to which his advertising would then have entitled him, as compared with exactly the same expenditure for the 4,000 lines he actually did use, figured at the 5-cent rate, which was the best rate to which that amount of advertising entitled him.

Discounts and Special Rates.—There is, at the present time, a marked tendency on the part of newspaper publishers toward doing away with discounts based on yearly contracts. A large number of newspaper publishers have already established a uniform rate applicable to all advertisers alike, irrespective of the total amount of space used by each. Such a rate is known as a **flat rate**. It is obvious that in the case of publications employing the flat rate yearly contracts are rather superfluous, and the only contract relationship really necessary between publisher and advertiser consists of definite written instructions on the advertiser's part as to when, where, and how the publisher is to insert that advertiser's advertising message. However, many newspapers employing the flat rate make it a practice to urge their advertisers to sign a contract with them, because of the protection the contract gives the advertiser against a possible increase in rate.

The larger number of newspaper publishers still employ the sliding scale of rates, based on yearly contracts, but the flat rate has many advantages which are becoming more generally recognized all the time. When the sliding scale is utilized, discounts are almost invariably based on space used, the ordinary rate-determining units being 1,000 lines, 2,500 lines, 5,000 lines, 10,000 lines, and occasionally 20,000 lines. A good many newspaper publishers base their rate on so much per inch, rather than per line, and some scale their rates at 100, 300, 500, and 1,000 inches.

If advertising is to occupy special or preferred position and the contract is of the type that specifies space units and insertion dates, the special position and the price

are always stipulated in the contract. If the contract is of the kind first mentioned—that is, for a certain amount of space to be used within a given time—the extra rate that is to apply on all preferred or special-position insertions is stated in the contract. Newspaper publishers usually charge 25 per cent. extra for so-called full position; that is, a position at the top of column and next to reading matter, or first following and next to reading matter. Some charge only 20 per cent., others 33½ per cent., and some even as high as 50 per cent. Many publishers charge so much per line, or per inch, extra for position, but these extra charges, which are added to whatever basic rate the advertising earns, ordinarily amount to from one-third to one-fourth additional.

In the case of weekly and monthly magazines, there are a few publishers who still offer either time or space discounts, or both, but the great majority employ flat rates. There is also a clear tendency in the direction of making the charges for fractional parts of a page strictly pro rata to the charge for the whole page. One conspicuous exception to this rule is the case of the full-column spaces in women's magazines, which ordinarily command a higher rate than an equivalent amount of space in quarter-page units. Line rates are, of course, almost invariably considerably higher for the small-space units (usually up to ¼ or ½ of a page) than they are for the larger-space units, such, for instance, as the half or quarter pages.

Rate Cards.—Different publications issue their rate cards in different forms. Fig. 2 is the rate card of an important standard monthly with a circulation of about 1,000,000. Fig. 3 is the rate card of a metropolitan daily paper employing the flat rate for all advertisers. Its week-day circulation is 190,000, its Sunday circulation 135,000. Fig. 4 is the card of a morning paper in a city of 140,000; circulation about 28,000.

One country weekly paper, with a circulation of 1,400, quotes a rate of 10 cents per inch with 15 per cent. discount to advertising agents.

BLANK MAGAZINE

Advertising Rates

BLACK AND WHITE

Full Page (429 lines)	<small>Each Insertion.</small>	\$1900.00
Two Columns (286 lines)		1275.00
Single Column (143 lines)		643.50
Per Agate Line (14 lines to inch)		4.50
Minimum space accepted, 7 lines single column or 14 lines double column.		

COLOR PAGES

Subject to change without notice

Fourth Cover 4 colors	\$5000.00
Inside Covers 2 colors	3000.00
" " 3 or 4 colors	3300.00
Page Insert 3 or 4 colors	3500.00
<small>(on special stock)</small>	
Tint Page, black and 1 color	2100.00
<small>(on regular stock)</small>	
Gravure page	2100.00

*Rates based on
more than 900,000 circulation*

Size of Plates

Single Column . . .	2¼ x 10½ in.
Double Column . . .	4½ x 10½ in.
Full Page	7 x 10½ in.
Color Page	7 x 10½ in.
Cover Page	7 x 10½ in.
Halftones should be 120 screen.	

Closing Date

For inside (black and white) pages, 10th of second month preceding issue. For example: October issue closes August 10th.

When proofs for correction are desired, copy must be received one week before closing day.

Covers and color pages close 20th of third month preceding issue.

Publication Date

16th of month preceding date of issue. October issue is published September 16th.

SPECIAL RATES

Publishers' Rate . . . 20% discount
Residence Schools, per ¼ inch, \$19.00

IMPORTANT NOTES

Halftones should be 120 screen.

We cannot accept reservation or blanket orders.

We cannot accept orders stipulating position, and we can accept only non-cancellable orders for color pages or covers.

Cancellations or changes in orders cannot be accepted after closing date.

We must reserve the right to stipple solid cuts, heavy black-faced type and borders.

To insure best results color plates should be proved on our color stock which we will furnish for that purpose.

We cannot accept orders at these rates for more than one year (12 issues) in advance.

We cannot submit proofs for correction unless copy is in our hands one week before closing day.

A. B. C. Statement and Auditor's Report are always available.

FIG. 2

THE REPUBLICAN

Advertising Rates

7 13-em columns to page; 21 1/4 inches to column;
14 lines to inch

SPACE TO BE USED WITHIN ONE YEAR

DISPLAY	PER LINE
Less than 1,000 lines.....	10 cents
1,000 lines.....	7 cents
2,500 lines.....	6 cents
5,000 lines.....	5 cents

GUARANTEED POSITION

Next to reading.....	10 per cent. extra
Full position.....	25 per cent. extra

READERS

Reading notices.....	35 cents per count line
First-page readers.....	50 cents per count line
Telegraph readers.....	\$1 per count line
Headlines count double. All readers marked Adv.	

AMUSEMENTS

15 cents per Agate line

LEGAL AND POLITICAL

15 cents per Agate line

CLASSIFIED ADVERTISING

One cent per word each insertion. No order accepted
for less than 15 cents—cash with order

FIG. 4

The prevailing rates per inch per thousand of circulation of a group of publications representing each of the more important kinds are given in Table III.

TABLE III
RELATIVE BASIC ADVERTISING RATES OF DIFFERENT KINDS OF PUBLICATIONS

Kinds of Publications	Rate per Inch per 1,000 Circulation Cents
National Weeklies	6 to 17½
Standard Magazines (general and literary)....	12½
Standard Magazines (fiction)	5
Women's publications	7 to 10
Agricultural publications	7 to 10
Juvenile publications	5
Religious publications	8 to 10
Daily newspapers	1½ to 15
Country newspapers (weekly and semiweekly)	10 to 20

RETAIL ADVERTISING

REQUISITES FOR SUCCESSFUL RETAILING

Goods and Prices.—The most important requisites of successful retailing are to have the *right goods* and to so manufacture or buy them that they can be retailed at the *right prices*. No amount of aggressive advertising can bring continuous success to a retailer who does not carry a good stock of what the people want or what they will want when it is properly advertised. Advertising can only bring buyers to a store. If the merchant's stock and prices are not attractive, the force of the advertising is lost. Local reputation is the retailer's greatest asset; and local reputation will spread only as people are pleased with what they see and buy in the store. The best clerk cannot keep on making fine sales records in a poor store; neither can advertising—salesmanship in print—keep up sales records under such conditions.

What the "right goods" are depends on the store and its location. A shoe store in a town of 25,000 surrounded by a farming community requires a very different stock from a store on Fifth Avenue, New York. The right stock does not necessarily mean a large stock. In fact, some of the most successful smaller stores are able to do a more profitable business by carrying rather small but choice stocks and turning the investments over a number of times during the year than by trying to carry large stocks. In this way, the merchant with small capital is better able to compete successfully with larger stores. The principle of buying small stocks and keeping the goods moving—allowing nothing to stay in the store over a year—is one on which many successful retail businesses are conducted.

Store Service.—To have good *store service* is just as important as to have attractive merchandise. A retailer

may make up his products in the most approved manner, or buy most judiciously, and then fail to build up a very successful business solely because of poor store service, which includes lack of system and good management in the store, short-sighted policy toward customers, inadequate delivery service, incompetent help, etc.

Delivery Service.—Another important matter to be considered in retail merchandising is the *delivery service*. Of course, a store dealing largely in small goods, such as a 5- and 10-cent store, cannot always afford to deliver single purchases, and will have to make the minimum purchase that will be delivered 25 or 50 cents. However, many small retailers lose valuable customers because of disinclination or lack of facilities to deliver purchases a mile or more from the store, thus giving the department stores, with their better delivery systems, a chance to get the business and to hold it. It would be better to engage for this purpose a boy that can ride a bicycle, or to combine with one or more other small retailers in sharing the expense of a delivery system that will give customers prompt and efficient service.

Some city retailers with a view to drawing trade from the surrounding country that might otherwise go to rural stores, offer to pay freight charges to any point within 5 miles. If a retailer is always prepared to receive orders by telephone and to deliver with reasonable promptness, his store has a strong selling point.

Publicity Service.—When a retail establishment has the right goods, the right prices, and the right service for successful business, the next and perhaps most important consideration is to give these facts publicity.

Unless the proprietor or one of his salesmen has the necessary ability to advertise the store properly, the best outside man obtainable should be engaged. In nearly all cities will be found capable writers whose service may be had at from \$8 to \$40 a month, according to the amount and character of the work.

If an outside writer is employed, he should be paid for enough of his time to permit him to study thoroughly

the policy and service of the store and the goods. No amount of writing ability can take the place of a thorough knowledge of the store and what it has to offer; if the writer tries to get along without this, the copy he produces will likely be superficial.

Syndicate Service.—An advertising service that is available to some extent is called *syndicate advertising service*. This service is by firms that write and illustrate special lines of advertisements for one person in each city. Laundry, bank, and other special kinds of advertisements are favorites with syndicate ad-writers. While some of this copy is better than that of the average ad-writer and is cheaper, it often lacks individuality and definiteness.

RETAIL ADVERTISING MEDIUMS

NEWSPAPERS

The best medium for the retail advertiser is the newspaper, and it is well to remember that the paper with the lowest rate is not necessarily the cheapest; it is usually the most expensive, when circulation and results are considered.

Retail advertisers are constantly solicited by those who get up programs, directories, time tables, etc. The cost of advertising in practically all these mediums is frequently small, but the value is often small too, and the aggregate may amount to considerable. Discrimination must be used. Theater programs are fairly well distributed and are suitable for certain commodities, but copy should be changed often. Trials may be made of others among these mediums and returns carefully checked to see which of them pay. Circulation and class of readers must always be considered.

Newspaper Space.—Some advertisers, such as banks and laundries, are safe in contracting to use a certain amount of space daily or every other day or twice a week for a year, but most retailers should contract merely for a

certain amount of space to be used at will. By this plan, the retailer can gauge his advertising according to weather conditions, current events, state of trade, conditions of stock, etc. When he wants to use large advertisements, he will be at liberty to do so; when he feels it best to discontinue for a short time, there is nothing in the way. With the solicitor of the newspaper, the advertiser should come to a specific understanding as to the page and position for his advertisements, and when the advertisements are run, should then check carefully to see that he gets what he pays for.

The best plan in using small space is to specialize on one article or on one line of articles in each advertisement. If several papers are used each day, then several articles or several different lines may be advertised each day. The advertiser should exercise his best judgment in selecting the articles to be advertised, using only such as are very desirable, because of style or price, or some other selling point. These leaders will draw the people to the store and give the clerks an opportunity to sell them a variety of articles. It is a mistake to attempt to run a department-store style of advertisement in space only large enough to present a few articles properly.

Need of Salesmanship Copy.—In cities of small and medium size, nearly everybody knows where the stores of the principal retailers are located. Therefore, announcements to the effect that the merchant is "still at the old stand with a full stock of goods at low prices" is an almost valueless form of general publicity. The retailer that inserts an advertisement of this kind—and a great deal of retail advertising is of just this character—would not think of making such a pointless, uninteresting statement to a customer in his store; and there is no reason for making a statement like this in his advertisements. The new things that the retailer wants to announce and the old goods that he would like to get off his hands, should be described in his advertisements in a "newsy" style, just as he would tell customers if he

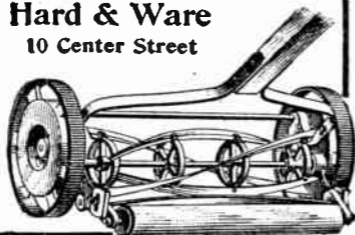
Shave Your Lawn

An unkempt grass plot looks like a man that needs a shave, but a smooth lawn greatly improves the appearance of any dwelling.

If your lawn needs a shave, a four-blade, Smooth-Kut Mower will trim the grass, level the humps, and fill up the hollows.

It will stay sharp, push easier, cut smoother, and wear longer than any lower-priced make. Price, \$5.50. Come and see one. We have cheaper makes if you prefer them; prices, \$2.75 and \$3.75.

Hard & Ware
10 Center Street



2-POINT RULE BORDER; HEADING IN 24-POINT DE VINNE;
BODY IN 8-POINT OLD-STYLE ROMAN, SOLID;
FIRM NAME IN 12-POINT DE VINNE

Trouble With Baby's Food? Get Holstein Milk

¶ If you are having trouble to find the food that just suits your baby, probably the simplest way out of your difficulty is to try Holstein milk. Many have found it so—and the reason is just here—ease of digestion. Holstein milk does not form a hard, tough curd in the baby's delicate little stomach. Other milks do. Most of them are too heavily loaded with fat, and fat is grease, and grease is not suitable for your baby or any other baby to eat. The milk of a Holstein cow is very different from other milks, but it digests in a baby's stomach in much the same way and with the same ease that mother's milk digests.

¶ Ask the doctor.

¶ Will supply you Holstein milk for your baby, in sterilized bottles, at 10 cents a quart. Daily deliveries. Phone 308 Main.

Clover Hill Dairy

HARTFORD ROAD

DISPLAY IN CASLON; BODY IN 8-POINT OLD-STYLE ROMAN,
SOLID. NOTE USE OF PARAGRAPH MARKS

The House You've Been Looking For

"Not in a row"; the sort of house you knew "back home." Yard—front, back, and side; porch—large and roomy and covered. The size: Six rooms, hall and attic. The price—and that's one of the very greatest features—\$3,975.

The houses are new, never been occupied, remarkably well built, finished in hard-wood throughout. They are as beautiful and perfect as a piece of furniture fresh from the factory. The heat is hot water.

There never has been anything like these offered in Washington under a much higher figure. All we ask is a chance to show you.

MOORE & HILL (Inc.)

717 14th St., N. W.

CHELTHENHAM DISPLAY; BODY IN 10-POINT OLD-STYLE
ROMAN, SOLID



Red Cross Shoes Mean Comfort

It's the constant rubbing of the sensitive sole of your foot against the stiff sole of your shoe that makes your feet hurt--makes the flesh draw and burn.

The sole of the Red Cross Shoe, though of regular thickness, is flexible. It bends when the foot bends--follows every movement, just as a glove moves with the hand. The leather is tanned with genuine oak bark by a process that takes six months--all its life and "spring" are preserved. Your feet never burn, draw, or ache in the Red Cross Shoe. It is absolutely comfortable, enabling you to stand or walk for hours without tiring.

The Red Cross Shoe is made in glazed kid, calfskin, tan and patent leathers in all the latest, fashionable lasts. Can be obtained nowhere else in the city but at our store.

High Shoes, \$4 Oxfords, \$3.50

SMITH & TANNER
25 Main Street

2-POINT RULE, ROUND CORNERS; BODY IN 8-POINT OLD-STYLE ROMAN, SOLID; DISPLAY IN QUENTELL AND FOSTER. EXCELLENT ILLUSTRATION

called at their homes and tried to get them to come to the store.

The reproductions of advertisements shown in the pages of this section will be suggestive of the way in which good advertisements are written and displayed. In re-

Choose Your Daughter's Corset As You Would Choose Her School

Why should the "sub-deb" years from 12 to 17 be difficult years, awkward stumbling years? What is the trouble? The figure—that's it! Too often lanky of line and shapeless.

Let the young form like the young mind develop along lines of beauty, harmony, and poise, with plenty of wholesome freedom and just the bit of discipline needed to produce lovely proportions.

Some years ago we began studying the figure needs of the so-called awkward age and at last we produced the right corset for the school girl—a corset that gives poise and support without pressure or girthing; a corset that softens the too straight lines of youth to a suggestion of curves.

A specially trained corsetiere of young girls studies the needs of each little customer and superintends all fittings. Prices \$1 to \$5.

L. V. LLOYD, 1429 Wyoming Ave.

CASLON DISPLAY; BODY IN 8-POINT OLD-STYLE ROMAN, LEADED; 4-POINT PARALLEL-RULE BORDER; REDUCED FROM 2 COLUMNS WIDE

producing these advertisements it was necessary in some cases to reduce the original type sizes.

SUPPLEMENTAL ADVERTISING METHODS

Window Display.—The *show window* can be made a never-ending object of interest to passers-by. When special offerings of any kind are to be made, new goods to be announced, etc., the show window should contain specimens of such bargains or new goods. Many small-city merchants do not show their goods properly in either the window or the store, nor give details of what they have in their advertisements, and then bewail the fact that their customers go to larger cities or order from the mail-order houses.

Show-Cards.—While the *show-card* is not so important as the proper display of merchandise, it is highly important both

markets, delicatessen shops, confectionery shops, etc. and such advertisers as Young Men's Christian Associations can

Any pair of shoes
on this counter

\$ 1.40

Reduced from ~~\$1.75~~ and ~~\$2.00~~

BARGAIN-COUNTER CARD

use outside bulletins effectively. The bulletin may consist of a frame on which may be fastened tough paper containing well-lettered items or it may consist of a blackboard on which



items may be neatly lettered with crayon. In any case, the bulletin board should be so placed that it will be seen by all

persons that go up or down the street. When two colors are used, very attractive effects can be produced.

Form Letters.—Letters in imitation of typewriting, or *form letters*, are sometimes good supplemental advertising. Lists of names to which form letters may be sent may be made up from sales records or from directories. To get results letters must contain more than a general plea for business.

There is an enterprising tailor that never fails, near the end of a season, to send out a letter to his patrons, telling them of the odd trousers patterns he has on hand and offering to make up one pair for \$5.50 or two pairs for \$10 from the same measure at the same time. He writes as if he were giving them inside information of the sale before offering the patterns to the general public. The plan has always worked well.

Sample Distribution.—Distributing samples is expensive, but it pays in the long run if the goods are of sufficient merit. No housewife with whom a sample loaf of fine-looking bread is left is going to throw it away; it will be tried, and if it is better than the bread she has been using, she is more than likely to buy the new bread regularly. A new baker could, of course, sample as thoroughly as his advertising appropriation allowed. An established bakery would pursue a different plan, leaving samples only at homes where it did not already have a customer.

Sometimes grocers, in undertaking sampling campaigns of coffees, flour, etc., are able to get samples from the manufacturer.

Checking carefully the value of each plan as he proceeds, the retailer should be able to determine what pays and what does not. The baker, for instance, might distribute 500 loaves in a given section and watch results carefully before going further with the sampling plan. After trying the distribution of the full-sized loaf, he might try the distribution of a small-sized loaf, with a ticket entitling the holder to a free full-sized loaf with the first purchase at the bakery.

CIRCULAR ADVERTISING

While the newspaper is the medium of the greatest value to the average retailer, there are many retailers so situated that they cannot use newspapers profitably. Take for example, the case of a grocer, a baker, or a druggist in one end of a large place like Chicago, Philadelphia, or St. Louis. Being away from the central part of the city and dependent for trade on just one section of it, this retailer cannot afford to pay the rates of newspapers that circulate over the entire city. The section in which he can hope to get patronage probably does not constitute one-fiftieth part of the city's area. If, therefore, he uses newspapers that circulate over all the city, he pays for circulation of which forty-nine fiftieths will do him no good. Such a retailer must depend on other mediums.

Unless the distribution of circulars at the doors of homes is prohibited in his city, such a retailer can at intervals get out well-printed circulars describing his offers, much in the manner of a newspaper advertisement. He can have these circulars distributed by boys, he can send them through the mails, or he can send out one of the circulars with every package. He can also send out large mailing cards describing specialties.

Store Papers.—Suppose, for instance, that a grocery store is to be advertised. A well-printed bulletin of the offerings of the store for the week might be made up with a title like "Brown's Grocery News," in the style of a little newspaper page. Following the methods of the large stores, the grocer may put up a leader for each day of the week, offering a well-known brand of soap at cost for one day of the week—limiting the number of bars sold to each customer—offering some other article of a standard nature for the next day, and so on for each day of the week. If he finds that too many come in to buy the specials, he can vary his offers by advertising on one day to give a 7-cent cake of Ivory soap with every 50 cent purchase; on another day, a small bottle of good olives with every dollar purchase; etc. In this connection read the article on House Organs beginning on page 394 of this Handbook.

Date

Brown's Grocery News

New Goods

Old Favorites

**Delivery
Service**

Monday Special

Friday Special

SUGGESTION FOR A GROCERY STORE PAPER

List of Customers.—Many mail-order dealers will spend more to get a new name on their books than the first sale is worth. The lesson to be learned from this is that the retailer does well to get the names and addresses of all customers, provided he can get the information tactfully. The name and address must always appear on the sales check when goods are to be delivered, and the information can also be obtained in most cases from customers that take their own packages. These names should be transferred to a card file.

With a complete card file of all his customers, the retailer is prepared to supplement the newspaper advertising by follow-up matter that will hold and develop trade. The principle of bargain advertising is to get the customer into the store. A woman may come in expecting to buy only the single bargain advertised, but the tempting counter displays and tactful salesmanship of the clerks usually cause her to buy articles that were not advertised. The retailer of a single line of goods can do much more than this. He can follow up his customer with mailed or distributed circular matter that will induce her to come again for more purchases. He can keep her informed of the arrival of new goods, invite her to attend openings or demonstrations, advise her of some very special bargains "not advertised in the newspapers, but announced to our regular customers only," etc.

A list of customers' names is especially valuable in case of an opening or a special sale. A neat card or folder printed in imitation of an engraved invitation to a society event should be sent to each address in a plain, sealed envelope. In the case of customers that prefer to be waited on by some particular clerk, the invitation may be accompanied by the clerk's personal card. As a change from the imitation of the social invitation card, the retailer can use effectively a neat letter printed in small typewriter type on a note sheet bearing the monogram of the store.

Distribution of Circulars.—Circulars may be distributed by messengers or sent through the mails. In some cities the distribution of circulars from door to door is prohibited.

If the matter is distributed by hand, reliable persons should be engaged. Small boys are inclined to waste circulars.

To determine the number of pieces of advertising matter required to cover a town of 10,000 or less, divide the number of inhabitants by 4; the result will represent the number of homes, approximately. For large cities, the divisor should be about 5.

A very effective way of distributing any kind of circular matter is to enclose one copy in every package sent out from the store.

THE ADVERTISING CAMPAIGN

PLANNING FOR THE YEAR

What the Plan Should Cover.—The advertising of any retail business should be conducted along the lines of a general plan, or scheme, determined in advance. At the beginning of each new year, the firm and the advertising manager should, if possible, decide: (1) how much money is to be spent during the year for advertising of all kinds; (2) in what mediums is it to be spent; and (3) the amount to be spent in each of the 12 months.

Margin for Emergencies.—It is seldom the case that any advertising plan—no matter how skilfully conceived—can be rigidly adhered to. Conditions may arise that will necessitate a heavier expenditure in some months than was originally provided for; or, perhaps, in some other month, less advertising is done than was expected. If a merchant is unwilling to spend more than \$6,000 for the year's advertising, the plan should dispose of not more than \$5,500, leaving a margin of \$500 to meet unusual expenses or to take advantage of unexpected opportunities.

Determination of Amount to be Spent for Advertising. The amount to be spent for the year's advertising is usually determined by taking a fixed percentage of the sales of the preceding year. A successful Brooklyn store furnishes an illustration of how skilfully cost of selling may be figured.

According to its figures, the average cost of selling is 23 per cent. of the sales. Ten per cent. of this figure covers general store expense, rent, light, depreciation of stock, etc.; the remaining 13 per cent. covers the cost of labor and advertising. If labor can be kept down to 6 per cent., then the store has 7 per cent. for advertising. Of course, both the sum represented by this 23 per cent. and the profit percentage of this store are added to the cost prices of goods. The full amount is not added to the prices of those articles which must be sold close to cost, but on other articles a higher profit percentage is added, so that the average sales will bring in the full expense and profit percentages.

It should not be inferred from the foregoing that 7 per cent. of the gross sales is the proper percentage for all retail stores. The proper percentage depends on the character of the store, the volume of the trade, the size of the territory, and other conditions. It might be 4 per cent. or it might be 6 or 8 per cent.

The smaller the capital of a business, the more necessary is a frequent turnover of that capital. If a grocer has only \$2,000 capital, and expects to make a \$1,000 living out of his grocery business, he will certainly have to turn over his capital many times during the year.

Firms already established in business know from experience what their net profit has been and can allow a definite percentage of total sales for advertising. But firms just starting in business must take as a basis of calculation an estimate of sales. In order to make a good start, the new store usually has to make a larger appropriation for advertising than would be necessary in the case of an established store.

Time Distribution of Appropriations.—After the total annual expenditure has been determined, the amount to be paid out for the salary of the advertising manager, or ad-writer, and the margin reserved for emergencies should be deducted from the estimated total expenditure. The remainder will represent the amount that is to be spent for space in various mediums and for printing and other advertising expenses.

The next thing to be determined is how much is to be spent in each of the 12 months of the year. This brings up the question of when it pays best to advertise: when business is naturally dull or when it is naturally brisk.

On the one hand, advertising might be considered as a stimulant for brisk trade at a time when everybody is inclined to buy; just before Christmas, for instance, it would seem best to use large space in an effort to capture a fair share of the holiday business. On the other hand, a plausible argument would be that as everybody intends to buy Christmas presents whether the dealer advertises or not, he might as well save his money and buy advertising in dull times, when business needs a tonic.

There are good points in both arguments, but the practice of experienced advertisers is to advertise heavily when conditions are favorable for business, and in dull times to advertise just enough to keep their goods before the public, or sufficient to keep their salesmen busy.

Midsummer is the dullest period for most lines of business, but there are some that thrive best in hot weather, such as liveries, ice-cream parlors, and laundries.

Distribution of Appropriation Among Mediums.—After deciding *when*, the next step is to determine *how* or *where* the appropriation is to be expended. The retailer has four general mediums to consider—*newspapers*, *circulars*, *street cars*, and *outdoor displays*. Just what percentage should be spent in each medium depends on the nature of the business. As a rule, however, the newspaper has the bulk of retail and local advertising.

SALES PLANS

VALUE OF SPECIAL SALES PLANS

No merchant can afford to carry over from season to season goods that deteriorate. He will do well to get rid of them at cost or nearly cost, because he can always be sure of regular patronage from some of those who come in to buy specially advertised articles. The *special sale* solves this

problem. The special sale also provides a means of moving merchandise in the middle of the season, when the retailer has too many goods on hand and needs money more than he needs stock.

To do the most successful business, the retailer must keep before the public. Therefore, in addition to the extra business that a special event of any kind brings, there is a certain amount of profitable publicity that comes through the public interest taken in the store's operations. Special sales and events may be made profitable even when there are no goods on hand that will suffer by age or deterioration.

When handled carefully, the special-sale idea is of never-ending value to the retailer. If it is handled carelessly or overworked, it becomes a drawback rather than a help; and while it may cause a temporary increase of sales, it will work great injury to future business. If a store, for instance, should advertise a closing-out sale or a removal sale and not afterwards close out or change the place of business, public confidence in the statements of the advertiser would be greatly decreased.

While the value of public attention is undisputed, if it be favorable attention, the retailer, before proceeding with any prize offer, guessing contest, or any other novel plan, should be sure that the attention attracted will be of the kind likely to result in more business for him. A man wearing a straw hat and no coat and walking along the streets in mid-winter with an advertisement of a haberdasher on his back, will attract much attention, but such a scheme will probably sell no goods.

Conducting a Sale.—When a special sale is on, the window displays, counter displays, and inside decorations should conform to and support the advertising. The salesmen should be ready to support earnestly every statement made in the advertisements. To do this, they must be systematically informed of what is to be advertised. Everything must be carefully planned in advance so that there will be no hitches or delays. If the sale is of special importance, it sometimes pays to announce its approach by reading notices, street-car advertisements, circulars, or invitations

sent to selected lists of names. During the progress of a sale, there should be no lack of enthusiasm, either in the advertising or on the part of the salespeople. In fact, it is easier to start a sale well than to keep it going until its purpose is fully accomplished. Every succeeding day's advertisement should bring out some new and strong feature, written up, illustrated, and displayed in a manner a little different from that of the preceding advertisement. The sale should, of course, be dropped as soon as it fails to draw the crowd, unless it can possibly be revived by the introduction of some new feature or by a further cut in the prices; but such a change in plan must be made with care, so as not to create the impression that the sale has been a failure.

A sale can be dropped by a final close-out cut in prices on odd lots, odd sizes, soiled garments, remnants, etc., the advertising space devoted to the announcement depending on the amount of "left-overs" on hand and their salability.

The Bargain Offer.—Nearly all special sales are based on the *bargain offer*; in most cases, the bargain is the kernel of the nut. The advertiser may announce a sale of odd sizes, a lot of left-overs, a bankrupt stock, or an anniversary event, but the strong selling point is, "here is your chance to get something at a much lower figure than the usual price."

The real bargain will always be a strong factor of retail advertising. No store ever made a fortune by selling goods at cost or thereabouts, but no other idea brings so many people to the store as the bargain idea, and with the store full of people, sales of other goods at regular prices will be made.

There are three classes of bargains that constitute advertising material: (1) unsalable stock on which the price is cut in order to close it out; (2) salable goods on which the price is cut in order to provide an advertising leader, and (3) seasonable goods that are purchased at advantageous prices.

Originating Sales Plans.—Success in retailing is obtained, not by following the beaten track—that is, doing what others do—but by proceeding along new and better lines. In retail advertising, as in mail-order and general advertising, it is

sometimes the case that the plan of selling commands more interest and has more selling force than the goods or the service. While the advertiser should always be on his guard against any sensational plans that may produce an unfavorable impression, he should be alert to use any special plan that will command public interest and result in increased business. The progressive merchant should not be bound by precedent nor confine himself to overworked methods. He can learn much by studying the plans and experiences of the progressive merchants of other communities, but he should try to improve such plans. This part of advertising work requires considerable merchandising ability, as it is usually more difficult to devise a good selling plan than to write an effective advertisement after the plan is determined. The advertiser should always try to give a sufficient and logical reason for a special sale. The mere announcement of a "special sale"—no reason being given—has been so often made that it is stale and unattractive.

Cooperative Advertising.—The merchants' associations in a number of cities have worked very successful plans to get customers within a radius of 25 or 50 miles to come to town at special times. The inducement offered is to pay the fare of any one that comes in and buys at least \$25 worth of merchandise from any merchant that joins in the plan. All that the visiting customer has to do in order to get his railroad fare refunded is to show the sales slip for his purchase of \$25 or more and his return ticket. This plan, when a number of merchants participate, brings in a big rural and small-town trade. Of course, such events are widely advertised, the windows being trimmed specially and every needed preparation made.

It is entirely practicable for merchants to cooperate in getting out a store paper to be mailed to buyers that cannot be reached by the newspapers. A furniture store, a hardware store, a dry-goods store, and a clothing store may participate and divide the cost of printing and distribution. Such cooperation will help rather than hurt individual interests.

DEPARTMENT-STORE ADVERTISING

Department-store advertising differs from other retail advertising more in *degree* than in *kind*. It is, in its present highly perfected system, retail advertising carried to its highest power.

A *Department Store*, in the modern and proper acceptance of the term, is a store in which a number of *different* lines of business are grouped under one roof and under one business title, yet with direct management and their accounts kept distinct and separate. In late years, it has become almost universal to group these various lines under a single general management. Although all the departments are usually owned by the same man or firm, they are conducted independently of one another in their direct management and their bookkeeping. Instead of independent owners, there are now independent "buyers" for each line of goods; and instead of receiving profits of their departments, the buyers receive a salary (often a portion of the profits, in addition), and they are under control of one general management. But the various departments contribute to the rent in proportion to the space occupied; they are charged pro rata with the lighting, heating, insurance, advertising, and other running expenses; they are charged independently for their help; and their accounts of purchases, sales, and profits are kept as rigidly distinct as if they were really separate stores.

ORGANIZATION

The *buyer* is the head of a department, and is responsible for its success. In all matters of routine action and direct, executive control, he is, in stores that are best managed, as much the master of his department as if he owned it outright. He is the sole arbiter of what goods shall be carried and the prices at which they shall be sold; he is held by his superiors only to a certain limit of investment and to the showing of a certain percentage of profit on the amount of

money he uses, these checks usually being exercised by the *general manager* or the *merchandise man*.

The *superintendent* has general charge of the help of the entire store; he formulates the rules that govern them and sees that such rules are lived up to, through his representatives, the *floor walkers*. In most stores, the superintendent does the actual engaging and dismissing of the help, and fixes the salaries paid.

The *merchandise man* is a comparatively recent addition to the ordinary department-store organization, but is now employed in nearly all stores of this kind except the very smallest. The merchandise man specializes on a branch of duty formerly performed by the general manager, the advertising manager, or sometimes the superintendent. He is the check on the buyers, it being his duty to pass upon the advisability of all purchases before they are actually made. It is his constant aim to keep the stock *down* and the sales and profits *up*. Next to the general manager, the merchandise man is usually the highest-salaried member of the entire organization. If the store is in a large city, he usually has a staff of *shoppers*—that is, women of trained taste and good appearance that he uses to test the offers and values of competitors by sending them to see or buy goods, as ordinary customers.

Advertising Staff.—The staff of the advertising office in a properly organized store of large size is made up as follows:

The *advertising manager*, who has general charge.

The *assistant advertising manager*, who is the advertising manager's lieutenant and executive officer.

One or more *copy writers*, or "reporters," for the work of preparing detail and advertising copy.

One or more *artists*, for the making of advertising illustrations and fashion drawings.

The *window trimmer*, with his assistants.

The *card writer*, with his assistants.

A staff of *shoppers*, for keeping in touch with the offers of competitors. These are often controlled by the merchandise man.

Such stenographers, office boys, messengers, etc. as the work requires.

The size of the staff of an advertising office depends, of course, on the importance of the store. In many stores, even in cities of good size, the entire work, including the correspondence, is done by one man and an office boy or a stenographer.

Duties of the Advertising Manager.—The *advertising manager* of a department store is, strictly speaking, responsible only for the publicity of his store. Everything that comes under the head of advertising is usually turned over to him. This covers not only the newspaper, magazine, and billboard work, but usually all the printing, the task of giving interviews to solicitors and newspaper reporters, etc. In actual practice, however, the duties of the advertising manager are often extended far beyond the limits just mentioned. In a broad sense, he is responsible for the increasing of sales. This responsibility is of course primarily that of the general manager or the merchandise man, but the advertising department is the chief weapon in the battle, and it is this department that will customarily be blamed if its efforts fail. Therefore, it is the advertising man's work to see that the store is advancing and improving. His field is not his own office, but the entire store.

The most prominent advertising men today are those who combine with their advertising work a good knowledge of merchandise and a keen eye for detecting faults. The more the advertising man can, by criticism and suggestion, do toward improving the merchandise, the more valuable he is to the store. In all stores, he is given great rights and powers on these lines, provided he is competent to exercise them, and in many stores, he himself is the merchandise critic.

It is the advertising man's duty to supply the inspiration and energy that some buyers lack. There may be a line of goods that does not sell. The advertising man may see the goods lingering beyond their time, or his attention may be called to them by the buyer or the merchandise man. It is the duty of the advertising manager to sell these goods, and at the full price if he can. In this case, there is no reason

for advertising the goods except the desire to sell them; that is, there seems to be no reason that will appeal to readers. The advertising man must be prepared to meet such an emergency with selling suggestions that will either furnish an incentive to the public to come in and buy or at least furnish some good, or apparently good, reason for advertising them.

How much actual writing the advertising man will have to do depends on himself, the size and character of his staff, and the kind of copy his buyers furnish.

ADVERTISING POLICY

Classes of Stores.—Department stores were formerly roughly divided into three distinct classes—those catering to wealthy trade, those emphasizing the bargain idea, and those appealing to the great middle class. This classification is no longer accurate. There has been a steady increase in stores adopting middle-class methods and a corresponding decrease in exclusively bargain and high-class types.

Numerous bargain stores still exist but they avoid overworking groundless reductions, while high-class stores have learned that wealthy women still "love" bargains. This does not mean that department stores are drifting into a single class, but rather that no sharp lines can be drawn.

Strongest Position for a Store.—The strongest position for a store to occupy in order to cover the largest field is the middle position, from which it can, so to speak, reach both up and down for business; that is, "up" into the fine-goods class and "down" into the bargain class. It is this position that most of the best stores of America seek to occupy, although a study of advertising shows that there are almost innumerable divisions even in this middle class, some reaching higher, and some lower.

Merchandise as the Deciding Factor.—The "reach out" of a store for business above or below its principal field must depend, first of all, on what merchandise it has to offer. Obviously, it would be a waste of space to make appeals to persons of any class unless one had the merchandise or the

bargains to satisfy such people when they came to the store.

Importance of the Right Tone.—A new advertising manager by a careful study of the character of goods carried and the class of trade in which the store finds its greatest custom, having settled in his own mind the general policy to be adopted, is next confronted with the question of how that policy can best be reflected in his advertising. In other words, he must settle on the *style* of his announcements, the term meaning here not the typographical style, but what might be called the "literary" style; that is, the tone and manner of the appeal to the public.

This is a matter that depends largely on the intelligence and good taste of the individual and is another of those points that put the profession of advertising far above the class of a mere trade and into the highly paid lines occupied by brain workers.

Advantages and Disadvantages of Bargain Advertising. This "all bargain" style is of course intended to reach people that can grasp figures more easily than words—to whom low prices mean more than anything else. It has the advantage that it is "quick-result" advertising. Results are usually large if the offers are genuine and if the statements made are written in an earnest, convincing style.

The continuous bargain style has its disadvantages in that there is little continuity of result and no great business-building power. It concentrates attention on underpriced goods in which there is usually the smallest profit, and gives little foundation for the steady, matter-of-habit buying of unadvertised staples in which the best profits of a store are usually made. The clientele of such a store, being taught to expect bargains from it, remains interested in nothing but bargain offers.

It is plain, therefore, that if a store advertises nothing but bargains and sells nothing but advertised goods, it will not do a profitable business, although it may be crowded with customers from morning until night.

Bargains Used as Attractions Only.—The whole theory of bargain advertising, therefore, is to attract customers in

order to sell them, at that time or some future time, other goods than those advertised, on which a profit can be made. In a broad sense, bargain offers are best used to make the store popular.

COLLECTION OF MATERIAL FOR ADVERTISEMENTS

In ample time before the advertisement is to appear, the advertising manager must collect from the buyers the items that are to be featured. In most cases, the buyer will supply selling talk for his department in some form or other. The copy received from the departments will vary in character, just as the temperaments or abilities of the buyers themselves vary. Some of the copy furnished will be very carefully studied out and cleverly written, and again some of it will be hastily and carelessly prepared. Occasionally, but not often, items will come up to the advertising office in a form that can go into the advertisements without changing a word. Other items will be outlined in a way that will leave even the most experienced advertising man in doubt as to what the buyer is talking about. In such cases, the advertising man can collect his facts by a sort of cross-examination of the buyer. If the advertising man does not make it too apparent that he is searching for selling points, but asks questions and talks more as a shopper would, the buyer is more likely to give out the real information about the goods and tell why they can be offered at the exceptional prices.

Some buyers will flood the advertising manager with matter for publication, and others require considerable prodding. It is the duty of the advertising manager to regulate this matter so that all departments in need of advertising will get it. As a general rule, the stronger departments do not need so much advertising as the weaker ones, yet it is usually the strong departments that try to get the lion's share, partly because they have more to talk about and partly because they are usually controlled by stronger and more aggressive buyers. The task before the

advertising man is to build up the weaker departments without sacrificing any of the growth of the stronger ones.

Verification of Buyers' Claims.—In most of the large stores, the advertising man usually insists on examining goods even when he knows all about them and does not have to examine them to find out the selling points. He does this to make sure that the buyer is not deceiving him; In some stores, this duty of checking off buyers' statements is performed by the merchandise man. In at least two very prominent stores, a reward of \$1 or more is paid to anybody in the organization that can detect an error or overstatement in the advertising.

The buyer may perhaps be pardoned, though never justified, for enthusiastic exaggeration, but it is a fault that can never be forgiven the advertising man. Modern advertising demands accuracy and truth; the time is past—if, indeed, it ever existed—when “the public like to be humbugged ” and it is the duty of the advertising man to protect his store against errors of this kind. One exaggeration may do more harm to a store than a month's advertising can make good. The ad-writer should, of course, portray the offers as alluringly as he can, but he should stick to facts.

In many of the large department stores where honesty is the oil that lubricates the wheel of advertising, a *merchandise room* is situated near the office of the advertising manager. In this room, the advertising manager inspects all goods to be advertised, and if, in his opinion, the department buyer's statement of value is exaggerated, a consultation between the two ensues, and the matter is adjusted.

Advertising Small Quantities.—The department-store man should exercise care in the advertising of *small quantities*. If the amount of goods on hand is so limited that there is a probability that they will be sold before the day is over, this fact should be mentioned in the advertisement. It not only adds something to the convincingness of the advertisement and gives a good reason for the lowered price, if any, but it also avoids a very common cause of complaint on the part of customers that come late and find the goods gone.

FORMING THE ADVERTISEMENT

Making the Layout.—The advertising manager, having received from the buyers, or having collected of his own accord, the material for an advertisement, now approaches the task of putting the copy into type and before the public.

The first step, is to take the collected material and go over it carefully. It will be necessary to decide what items deserve the largest spaces and the best positions; that is, the "feature" items, as they are called, will have to be selected. After this, it will be necessary to decide which items may be omitted altogether, as not worth advertising, or which ones may best be sacrificed in order to give room to matter of greater importance.

Giving Prominence to All Departments.—It must not be assumed that because some items are of less importance than others the ad-writer is justified in hiding them. As a matter of fact, careful attention must be given them in order to prevent them from being overshadowed by the features. It is the duty of the ad-writer to arrange the items so that any part of the whole advertisement will be instantly apparent to any one that may be looking for that line of goods, while the feature departments must fairly shriek for attention.

Many buyers will insist on getting a position at the top of the advertisement, but the fact is that the position at the top is not essential to prominence if the layout is carefully made.

Introductions.—When introductions contain something of real interest and are well written, they are undoubtedly of service, but there is no doubt that many of them could be omitted without injury to the advertisement—some of them to the improvement of the advertisement. In the advertisements of many stores they are not used at all. The long general introduction that was so common a dozen years ago, is now rarely seen.

If the item happens to be, as it most frequently is, one that is offered at a special price, there can be no better subject for

THE JONES STORE CO

Buy What Vacation Things You Need—Save on All of Them!

Millinery Sale

--at \$3

Georgette Blouses

--at \$2.95

Keyser Silk Gloves

and \$1.25

White Shirts for the Fourth

-\$1 to \$2.49

\$0.98 | \$1.85

Hat Bands

at 25c

Pretty Lacy Muslin Petticoats

at \$2.25

\$1.50 | 59c

Distinctive Seamless Pump

--at \$6

\$3.95 | \$1.50

Fancy Taffeta and Striped Pongees

---a yard, \$1.59

\$1.25 | 98c | \$1.35

Strong Canvas Hammocks

--at \$1.48

5c | \$1.98

Splendid New Silk, Silk and Linen, Percalé and Madras Shirts—worth from \$2 to \$5.00 at Sale Monday, at \$1.65. These beautiful Shirts, well made and full sized.

--at \$1.65

\$1.25 Cotton Hunting Flap Box

--at 89c

Fiber Silk Hosiery

at 59c

30c | 25c

Bags for the Fourth

--at 98c

\$1 | 50c

*Star
Wash Order
Prep Friday 8 in
J. J. Co.
S.C.*

LAYOUT FOR A DEPARTMENT-STORE PAGE. PROOFS OF THE CUTS WERE PASTED ON. THE LETTERING AND RULES WERE DRAWN IN INK IN ORDER THAT THEY MIGHT REPRODUCE CLEARLY AND ARE, THEREFORE, SOMEWHAT MORE CAREFULLY EXECUTED THAN SUCH WORK WOULD BE ON A BUSY DAY IN A DEPARTMENT STORE. THERE IS NO TIME IN DEPARTMENT-STORE WORK FOR PRETTY LAYOUTS.

THE JONES STORE CO.
 1000-1005 Broadway, New York City

Buy What Vacation Things You Need - Save on All of Them!

A Millinery Sale
 There is an inspiring trip to 400 pairs of dresses in Easter Hats. There is a full page of accessories, jewelry, handbags, and...
-at \$3

Splendid New Silk, Silk and Linen, Percale and Madras Shirts worth from \$2 to \$5 in a Sale Monday at \$1.65. They're beautiful Shirts, well made and full sized.



--at \$1.65

\$1.25 Cotton Boating Flaps 49c
-at 89c

Georgette Blouses
-at \$2.95

Fiber Silk Hosiery
at 59c

Kayser Silk Gloves
and \$1.25

Bags for the Fourth
-at 98c

White Skirts for the Fourth
-\$1 to \$2.49

Hot Bands
at 25c

Pretty Lacy Muslin Petticoats
at \$2.25

Distinctive Seamless Pumps
-at \$6

Fancy Taffeta and Striped Pongees
-a yard, \$1.59

Strong Canvas Hammocks
-at \$1.48

THE PAGE ADVERTISEMENT AS SET UP IN ACCORDANCE WITH LAYOUT SHOWN ON PRECEDING PAGE

an introduction than an explanation of why the price is lowered. Many successful advertisers make it a rule never to announce a lowered price, that is, never to announce a bargain, without telling why it was possible to make the offer.

When the article is not offered at a special price, the introduction should set forth the reason for giving space to advertising it. This may be any one of many things, the most common being its seasonableness. Other reasons include beauty, novelty, large assortment, shopworn goods, etc.

Descriptions.—In order to describe goods, it is necessary to know them thoroughly. This cannot be emphasized too often nor too forcibly. The writer must not only know the good points of the goods, but he must be fully acquainted with the reasons why they are good. Not every person, for example, may know why a "hand-molded collar" is a point of importance in a man's coat. But if the writer describes "hand-molded collars that keep their shape and never sag away from the neck or crinkle across the lapels," the point is made perfectly clear.

To know the goods they must be studied. This is another point that should receive careful attention, because, in spite of the fact that it is a principle that all will agree is sound, hundreds of so-called ad-writers do not live up to it.

It is practically impossible to give even the principal selling points of all the goods that department stores carry, owing to the enormous field they cover. Besides, the important features change rapidly, especially the styles and colors. Knowledge of these lines comes first from the exercise of common sense and careful study, and, secondly, from the ability to pick up, classify, and remember scraps of information dropped casually in conversations with buyers, salespeople, and customers, or accidentally run across in reading. Trade journals afford much information of value in this line.

In the writing of descriptions, the department-store writer may be compared to a reporter on a newspaper; in some stores the writers are called reporters. He must not only have the "news instinct," which tells him what will and what will not make interesting matter for his readers, but he must also be able to pick out from a mass of facts those that will make a

good story and then weave his description around them, omitting nothing of value and wasting no space on unimportant points.

Display.—Having chosen the type or having had it chosen for him, the advertising man should think out for himself the style of display in which it shall be used. This is a matter for individual taste and judgment, which should be governed by a study of the best examples of newspaper advertising procurable. The aim should be to make one's own advertisement strikingly different from all others likely to appear in the same paper and at the same time be reasonably economical in the use of space, and to strive always for simplicity and legibility as well as for individuality.

ILLUSTRATIONS

Classes of Illustrations.—In department-store work, illustrations are of three general classes; namely, *fashion work*, which consists of representations of styles in dress; *direct work*, which usually includes drawings of actual articles, like furniture, pianos, refrigerators, and house furnishings; and *decorative work*, which covers purely decorative drawings, such as headings. Illustrations of the first two classes are used to make sales by showing a style or an article, while decorative illustrations are used merely to give an attractive appearance to an advertisement. Many good advertising men that use illustrations of the first two classes freely, never use those of the last class at all.

Good fashion artists are not plentiful. Their services command a high figure, and unless the advertising manager is fortunate enough to secure the services of a really first-class artist, he will do well to have his name placed on the mailing list of one of the many good commercial-art firms that syndicate their drawings.

The principal argument in favor of a syndicate service is the low cost. The pictures furnished, however, seldom or never portray the actual goods advertised. The cuts, therefore, are rather more decorative than purely illustrative. For this reason, the larger stores usually engage artists to make accurate drawings of the actual merchandise.

COPY AND PROOFS

Methods of Supplying Copy.—After the copy and the layout have been prepared, they are sent, together with the cuts, to the newspaper office. In some of the larger cities, it is the practice to give each paper a different advertisement, which plan, of course, requires a separate layout and separate copy for each.

In most cities, however, the advertising man prepares only one advertisement a day, and this is duplicated in whole or in part by several newspapers. In this case, it is the easier plan to have one newspaper set the entire advertisement and furnish proofs of it the day before it is to appear. This method, of course, necessitates the writing and sending of copy two days before the day of publication, but nothing is lost by it, as it permits carefully considered and finished work.

To facilitate the setting of copy, the best newspapers usually assign certain compositors to the advertisements of certain stores. These compositors, knowing the style of the borders and heads, the sizes of type for introductions, and the arrangement of panels, items, etc., can handle the work much more easily and accurately.

"Wait-Order" Copy.—In general practice, an advertisement intended, for example, for Wednesday's papers is prepared by the advertising man on Monday. The copy and layout, marked "wait orders," are then sent to one paper on the afternoon of the same day. This *wait-order copy*, as it is called in advertising offices, is immediately set in type and ten or more proofs are sent to the advertising man on the following morning (in this case, Tuesday morning), but the newspaper does not publish the advertisement until orders are given to do so.

Getting Proofs Approved by Buyers.—As soon as the proofs are received by the advertising man, they are cut up into as many sets as there are newspapers to be used, plus one more set for the buyers, and each department clipping is pasted on a large sheet of paper

While the rule of not cutting official proofs apart is a good general one to follow, it is best to make an exception in the

case of department-store advertisements. This is a class of copy that is often written and set up with little spare time, which increases the number of corrections to be made. If an attempt is made to put fifty or sixty corrections or additions on the margin of a proof of a large advertisement consisting of many panels, the result will be a confusing maze of lines and words.

Each buyer reads the proof he receives and makes any corrections necessary, especially in the advertised prices. When the proof is corrected, the buyer puts his O. K. on the sheet and returns it to the advertising office. The advertising man is thus relieved from all responsibility as to figures and technical statements, although he is of course not released from the duty of scanning the proof with extreme care in search of any mistake that the buyer may have overlooked.

Handling of Corrected Proofs.—Each corrected proof returned O. K. by the buyer is pinned to its duplicates, which were retained in the advertising office. When all the approved proofs from the various departments have been received, the advertising manager, or his proof-reader, if he has one, goes over them carefully for errors and possibilities of improvement.

Transferring of Corrections.—All corrections on the first set of proofs are then transferred to the duplicate proofs—one for each paper to be used. On each of these duplicates are also made such corrections and alterations as may be necessitated by any special rules or conditions peculiar to the paper to which it is to be sent.

The transferring of corrections to two or three sets of proofs is sometimes a matter of much toil when advertisements are large. When circumstances permit, this labor may be avoided by furnishing one complete corrected proof to the newspaper that set the advertisement and having that paper make the corrections in the type and furnish the other newspapers with revised proof.

Using Matrices of Forms and Cuts.—In some cities, the newspapers have mutual agreements whereby one provides the others with matrices of all the advertisements that are

to appear in the same style and size in each of the papers. In nearly all cities, it is customary for one paper to supply the others with matrices of the cuts used. In such cases, it is necessary for the advertising man to correct only one set of proofs; but, as a rule, he must send each paper its own layout and corrected proofs.

REINFORCING THE ADVERTISING

Informing the Salespeople.—The advertising man must see to it that the effect of the advertisement is not lost through ignorance or inattention of salespeople. It would not be well for him nor for the store if a customer asked a salesgirl for an article advertised at a certain price that day and found her in total ignorance of what was meant or where to find it.

Furnishing Copy of Advertisements to Salespeople.—It is the practice in most stores to furnish the salespeople in each department with a copy of the day's advertisement and to see that they read it. This is usually done by the advertising office, acting through the floor managers, and is best accomplished by distributing proofs of the advertisement when the paper does not come out in advance of the sale, or by distributing copies of the newspaper when the sale goes into effect on the day after the advertisement appears.

Window Displays.—The show windows of a store are usually under the charge of the advertising manager, who works through a professional window trimmer. In all cases of important sales, the window display should cooperate with the advertisement.

The advertising man will do well to work in harmony with the window trimmer. If the latter is a competent man, it is better not to interfere with him. He should be told what department is to receive the window space, and the rest should be left to his knowledge and experience.

Show-Cards and Price Tickets.—A show-card writer is always a part of the advertising man's organization, and the writing of show-cards is no unimportant part of the advertising man's work. In displaying these cards, an effort

should be made to get the best possible compromise between the extremes of putting a card on everything and of putting out no cards at all.

Just what form of attraction is to be used depends on the character of the store and the class of customers that frequent it. In a "popular" store, the attraction may be large letters and huge price figures; in a store of the so-called "better class," it might be dainty lettering or clever wording. It is a safe rule to treat show-cards as if they were headlines to an advertisement.

MAILING LISTS

In stores that have found by experience that the sending out of printed matter pays, a *mailing list* is kept. This list is one of the most valuable assets of the advertising office, and is made up of names gathered from every conceivable source, chief among which are church-member lists, business directories, "blue books," telephone directories, club-membership lists, and other compilations of names and addresses of persons likely to be purchasers. One very large division of such a list is made up of the names of the "charge" customers of the store. Another division is compiled from the addresses taken from the sheets of the delivery department.

All these names are kept on card files and are classified and subdivided by geographical location, by some special feature, such as the business followed, or occasionally by financial standing. The names of men are kept on cards of one color, and those of women on cards of another color.

SPECIAL SALES

Special sales may roughly be divided into two classes; namely, the *department sale*, in which only one department or one line of goods is concerned, and the *general sale*, which affects practically the entire store.

The general sale has been exploited to such an extent in past years that the better class of stores is gradually abandoning it except in a few cases like clearance and stock-

taking sales. To use an expressive phrase, the general sale has been "worked to death" by the more sensational and less careful advertisers, who have used every possible excuse—good or bad, reasonable or unreasonable—to announce "stupendous merchandizing events," in which every article in the store was (if one could believe the advertising) offered at a reduced price. There were "Challenge sales," Thanksgiving, Fourth-of-July, Labor-Day, and other holiday sales, rebuilding sales, rummage sales, remnant sales, late-season sales, and one merchant in a large Western city once used trouble in his own family as the reason for a "great scandal" sale.

Factitious Sales.—Many stores have *anniversary sales* to celebrate their founding. The reason for such sales—that is, the reason for reducing prices—is not easy to understand. In fact, the anniversary sale, together with the *challenge sale* and a dozen others frequently advertised in the past, all being founded on reasons that are more imaginary than real, are being dropped by the better class of stores.

It is not necessary to practice deceit in clearance sales; in such cases, the reductions can be and usually are actually made. In the factitious, or fictitious, sales, reductions, if made at all, are made only in a spasmodic and desultory fashion. The people of a city soon associate the real bargains with real reasons and looks askance at the imitation bargains that must necessarily accompany an imitation reason. Far better results can be obtained by searching through the departments for real bargains, fewer in number, perhaps, but better in fact, and then pushing these on their actual merits.

In every case, when a real reason exists for a general price cutting, it should be used with vigor. The general sale, properly explained and properly advertised, is a powerful weapon and the advertiser should always be on the watch to profit by it.

DEPARTMENT SALES

Reasons for price cutting in certain lines of goods occur frequently and these *department sales* are of almost daily occurrence in all large stores. Some of these sales have

become regular annual or semiannual events. Following are given some of the chief department sales:

Muslin-Underwear Sale.—The *muslin-underwear sale*, which originated with the Bon Marche, of Paris, has now become a semiannual fixture with practically all large American stores. It is timed to meet the dull months of January or February and May or June. The reason for the underpricing is large preparation and large purchases from manufacturers at a time when they are not normally busy.

Furniture Sale.—In department stores that carry furniture, *semiannual furniture sales* occur in February and in August. The furniture sale is based on exactly the same reasons as those which underlie the muslin-underwear sale.

House-Furnishing Sale.—In March or April and September or October, *house-furnishing sales* are conducted. Strictly speaking, the house-furnishing sale is seldom a sale in the usual sense, as the price cutting is not often made very prominent. It is often a purely advertising effort to draw attention to the house-furnishing lines at the seasons when such goods are most in demand. It is a seasonable movement, as opposed to the muslin-underwear, the furniture, the August-blanket, the midsummer-fur, and other sales that are distinctly unseasonable but rely on their underpricing for success.

CLEARANCE SALES

Clearance sales are of extreme importance when a store approaches a change of season. Merchandise belonging particularly to one season should be sold out clean. Winter clothing, for instance, must be sold before warmer weather makes it "dead stock," while summer clothing must be sold at the time the public still desires it. No well-managed store carries goods over from one season to the next. The loss in profits through forced sales is likely to be less than the loss that would accrue from carrying dead stock through an idle season, to say nothing of the probability of changes of fashion, which would make the goods entirely unsalable the following year. What is true of clothing is also true to a greater or less extent of almost all other merchandise, except staples that are in demand the year around.

Logical Reasons for Clearance Sales.—The clearance sales that are always advertised toward the end of a season are not only logical in their underlying reason, but they are really essential to a store's success. Such sales are the most important and the most sensible of the general sales, because there are good reasons for reducing prices, and price reductions are usually genuine and heavy. Such sales can be pushed with great vigor.

STOCK-TAKING SALES

Large stores "take stock" twice a year, usually about the beginning of the spring and the winter season; that is, in February or March and in August or September.

It is the duty and ambition of every merchant and buyer to show as little stock on hand as possible; that is, to show as large sales as possible. This gives another very reasonable and proper excuse for a forced sale, and the *stock-taking sale* is the result. Stock-taking sales, as will be noted, occur at about the same time as the big clearance sales and for this reason are sometimes combined with them.

RATIO OF COST TO SALES

Some department stores get along well by spending 2 per cent. of the gross sales in advertising, while other stores have been known to spend as high as 8 per cent. The proportion varies, also, in each department. As a general rule, the staple goods that are not sold on points of novelty or style cost least to advertise. Such articles as blankets, house furnishings, curtains, kitchenware, sheets, pillow cases, etc. are sold on a very low advertising cost—in some stores for as low as one-half of 1 per cent.

On articles of less staple character than those just mentioned in which the profit is usually much larger, and on articles in which seasonableness plays an important part, it is almost invariably true that the advertising ratio must be larger, because the goods require quicker selling. Thus, for women's tailored suits, which all stores push very hard in the spring and in the fall, the advertising ratio climbs up to 5 or 6 per cent. in many well-advertised stores. The

cost of advertising books sold on the subscription plan is often as high as 20 per cent. of their sales, but as the profit is usually more than 150 per cent., this advertising cost is not extravagant, especially when the other selling expense is low.

In determining the proper percentage of advertising to sales, the advertiser should consider these four points that follow:

1. What is the profit on the article?
2. What is the quantity on hand?
3. Is it necessary to force sales?
4. What is the selling expense other than advertising cost?

DEPARTMENT-STORE RECORDS

File Books.—First among the records are the *file books*. There should be one large book, or *general file book*, as it is called, into which is pasted with its date and the name of the medium in which it appeared, every advertisement printed by the store. Many managers divide this file book into several parts—one for daily newspapers, one for weeklies, one for monthlies, and one for "miscellaneous," such as programs, souvenir books, etc. Somewhere there must be a copy of every advertisement that is printed, and this copy must be in a place where it can be found instantly.

Many managers write the results of such advertisements on the margins of the clippings, and at the same time make a memorandum of the weather that prevailed on the day of sale. If this system is followed, a cipher code should be employed, for no store desires to have its actual figures of sales generally known.

Department File Books.—In addition to the general file book or books, there should be a set of *department file books*, one for each department. In these books, the department advertising clipped from the large general advertisements is filed. This is done to enable the manager to ascertain instantly the facts about the advertising done by any department without taking the trouble to measure up from the general file book.

File Book for Printed Matter.—Another file book should be used for the printed matter prepared by the advertising department. In this book should be pasted a sample of every folder, booklet, card, letter form, envelope, announcement, circular, etc. that the store distributes, its cost, by whom printed, etc.

Competitors' File.—Expert department-store advertising men watch their competitors closely. In most stores, a file of the advertising of their rivals is kept as carefully as their own. One reason for keeping this file is to watch and profit by the successes or mistakes of the rivals, and this involves the necessity of keeping informed about the real results of

Distribution of Advertising Cost—Week of *September 12-18-26*

PAPER	Weekly Total	Dress Goods	Hosiery	Furs	Underwear	Shoe	Blank	Furniture	Carpet	Grocery
<i>News</i>	\$ 4.30 --	40 --	20.25 --		3.5 --	40.75 --		7.5 --	42.50	2.5 --
<i>Post</i>										
<i>Express</i>										
<i>Star</i>										
<i>World</i>										

their efforts. Actual figures cannot be obtained, of course, but some careful observer is usually sent to the rival store.

Advertising-Expense Records.—The advertising expense of each day, divided into departments, and the newspapers in which the advertisement appeared, should be carefully recorded. The manager must at all times know exactly where he stands in the matter of expense. There are many systems and forms for keeping such records. The accompanying illustration shows a form used for distributing the weekly advertising expenditures among the different departments.

The space occupied by general headlines, general introductions, borders, etc. can be charged either to the general adver-

tising expense or to each department in proportion to its size. This expense is usually charged separately, but, finally, together with such expense as salaries, etc., is distributed pro rata among the different department accounts.

GENERAL ADVERTISING

TRADE CHANNELS OF MANUFACTURERS

The Problem of Distribution.—The manufacturer does not ordinarily retail his product, except in a case where he owns his own chain of retail stores, and therefore his method of advertising is different from that of retail advertising. Before the manufacturer of some new commodity can decide on his advertising program, he must solve the problem of how his commodity may be distributed so that prospective purchasers may get it conveniently. Suppose the manufacturer of a superior ice-cream freezer has his factory in Newark, New Jersey. While it might be possible for him to do a successful business selling by mail direct from factory to consumer, that plan would not be advisable. Hardware stores and other stores in every city and town carry ice-cream freezers, and unless there are unusual inducements, the housekeepers of Denver, Colorado, and Galveston, Texas, are not likely to send to Newark for a freezer.

The method of distributing the goods so that the advertising may have full effect is a highly important consideration in the general advertising campaign, and it is a matter that is often neglected by those who plan campaigns. In fact, it is a common fault of advertising men to give too little study to the influences and conditions that prevail in the market in which the advertised commodity is to be sold.

Routes From Manufacturer to Consumer.—In order to understand the various routes through which goods offered for sale must pass, from manufacturer to consumer, notice should be taken of the following:

1. The *manufacturer*: who produces the goods.
2. The *commission man*, the *broker*, the *sales agent*, the *exporter* or *importer*: men or firms that assist the manufac-

turer in disposing of his product to large buyers and distributing concerns.

3. The *jobber*, or *wholesaler*: a buyer of goods in large quantities and one that sells to retailers.

4. The *retailer*: who sometimes buys from manufacturers, but more often from jobbers or wholesalers, and who supplies the consumer.

5. The *general mail-order house*: which may buy direct from the manufacturer or through a middleman and supplies the consumer.

6. The *consumer*.

The different routes that products take in going from the manufacturer to the consumer are shown in the chart on page 254.

Unadvertised goods of a staple nature, such as flour, cotton goods, unbranded shoes, hats, etc., usually pass through more hands than do such special and advertised articles as a Burroughs adding machine, a Knox hat, an E. & W. collar, etc.

Eliminating Middlemen by Advertising.—Advertising, in addition to promoting sales, has a tendency to shorten the route from the manufacturer to the consumer—to cut out middlemen. By making the consumer familiar with the name of the article and its merits, a demand is created on the retailer. Particularly is this true if the advertising encourages the consumer to call on the retailer when he wishes to buy. Responding to the demand, the retailer will seek to procure the article for the consumer; and where the demand exists strongly, there is not so much need for several salesmen between the retailer and the manufacturer as there would be in the case of unadvertised goods.

While the tendency of advertising is to reduce the number of the middlemen, it should not be taken for granted that the jobber, or wholesaler, is always unnecessary, or that his only office is to add to the retail price of the article. In many instances he is an indispensable link of the manufacturer's distributing plan. In the case of an article like Tobasco sauce, for instance, so little would be sold by the average grocer that the advertiser of it could not profitably

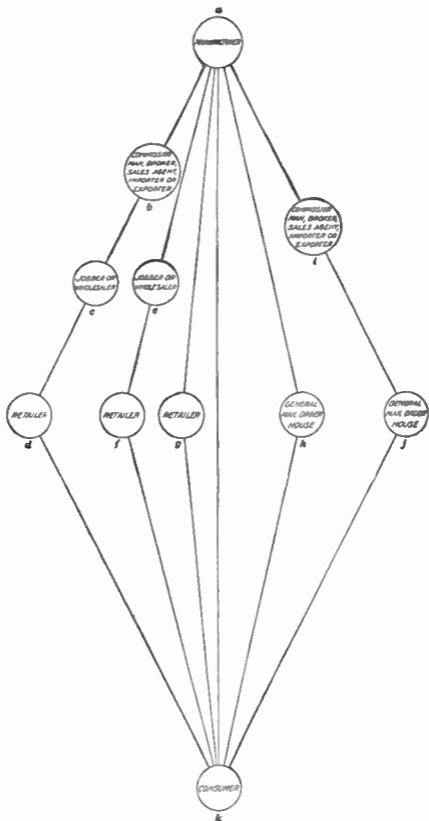


CHART SHOWING VARIOUS ROUTES FROM MANUFACTURER TO CONSUMER

undertake to open direct selling negotiations with grocers. This situation prevails with a great many advertised articles. In such cases, the advertiser must sell to jobbers and let the retailer get his supply from the jobber, or wholesaler, with whom he deals.

When, however, the article is one that is in great demand, like the "57 varieties" of the H. J. Heinz Company or the products of the National Biscuit Company, it is possible to eliminate all middlemen and sell direct to the retailer, as these two large advertisers now do. Such advertisers do not depend on the salesmen of a jobber, or wholesaler, but have their own salesmen, who concentrate on the selling of their employer's particular products. The amount of sales to the average grocer justifies this plan, but in such a case the advertiser has the responsibility of determining the extent of the retailer's credit, the burden of collecting accounts, etc., which when selling through middlemen, falls on the jobber, or wholesaler.

On the other hand, the well-organized sales force of the jobber, or wholesaler, lends to the new advertiser and to the advertiser of goods not sold in great bulk a distributing plan that makes possible the marketing of articles that could not be sold extensively in any other way. The value of the jobber's cooperation is shown by the enormous sales that jobbers make of many articles that are not advertised at all.

These comments on the relations of jobbers with manufacturers should not be construed to mean that jobbers are antagonistic to the interests of the manufacturer. The jobber has the competition of other jobbers to meet and it is to his interests to control, as far as possible, the retail trade that he covers.

Control of Retailing by Manufacturers.—General advertisers of the class of the Burroughs Adding Machine Company, The International Correspondence Schools, and the Regal Shoe Company are akin to the mail-order advertiser, and do not dispose of their products through regular trade channels. For instance, the first two named have local salesmen in all populous communities, and when an inquiry is received in response to an advertisement, it is referred to a

salesman. The Regal Shoe Company has its own chain of retail stores.

Choosing the Proper Trade Channel.—What trade channel the general advertiser's goods must take in reaching the consumer is a matter to be determined by the circumstances of each case, but an understanding of the foregoing principles is necessary before a practicable selling plan can be formulated. The advertiser should look into the routes that articles of a nature similar to his own take in going to the consumer, and should determine what part the middlemen play, whether their aid and good-will are indispensable or not. Whether his capital is sufficient to enable him to sell direct to the retailer, to maintain his own sales organization, etc., is a very important consideration. Trade conditions and the probable attitude of the trade toward the article must be investigated carefully.

Some articles are of such a nature that only one retailer in each town is required, that retailer being given the local agency. In the case of well-advertised goods, such as Dunlap hats, Kuppenheimer clothing, Cluett collars, etc., the local agency is worth a great deal to a retailer. Sometimes, however, it is not expedient to give one store the exclusive agency.

A manufacturer is not necessarily forced to make a choice between selling to jobbers and selling to retailers. In many cases he may do both; but if he follows such a plan, it is necessary that his price in selling direct to the retailer and the jobber's price to the retailer be exactly the same.

TRADE MARKS

One of the first considerations of the manufacturer of an article that is to be advertised should be the adoption of a suitable *trade mark*, *trade name*, or *trade phrase*—all three of which may be considered under the general head of *trade mark*. This may be a symbol like the waitress of the Walter Baker Company; a name like Nonesuch Mince Meat; or a phrase of the character of that used by the manufacturers of the Shredded Wheat Biscuit, "It's All in the Shreds."

The trade mark, in the strict sense of the word, is something of this character that has been adopted and then registered in the United States Patent Office, and that is used on the article it is designed to protect; but not all trade names or phrases are registered as trade marks.

If goods are high grade, or are of a good grade for the price asked, they should not go out into the consuming world nameless. The proverb, "A good name is rather to be chosen than great riches," has an appropriate significance to advertised goods. The name Dunlap and the name Knox cause thousands of men to pay \$5 and \$6 for derby hats when it is doubtful whether these purchasers could pick out the Dunlap and Knox hats from among a lot of other high-grade derbies selling for \$3.50 or \$4 if the hats were not marked.



Though there are many cheaper powders on the market, and probably some that are of just as good quality as Mennen's, this powder continues to enjoy a large sale almost everywhere, and the average purchaser will unhesitatingly pay the larger price for Mennen's rather than buy a talcum powder that has no reputation. The mere name and portrait of Mennen make a box of this talcum powder worth from 5 to 10 cents more.

Of course, in order that a trade mark may grow to such value, it is necessary that the goods in the first place be meritorious. If the first Dunlap hats had been of poor quality, or if Mennen had sold an unsatisfactory powder, no

amount of advertising would have built up a valuable trade mark.

Value of Trade Mark as a Reminder.—The trade mark of a manufacturer is really a standing advertisement of his wares, and for this reason is of considerable value. The man that buys a "Keen Kutter" saw buys a saw with a name. As long as the saw lasts the trade mark is there, constantly reminding the workman of Keen Kutter tools. If the saw proves to be satisfactory, the user, when about to buy another one or some other tool, will be influenced in favor of the Keen Kutter brand.

Value of Trade Mark in Preventing Substitution.—Another important value of the trade mark is that it greatly assists in preventing substitution. It fixes in the public mind not



only the value of the article but the symbol or the name by which the article may be recognized.

Establishing Direct Relation With Consumer.—The dual value of the trade mark gives the advertiser a strong hold on the consumer. It establishes a direct relation that is likely to overcome any indifference or antagonism of the jobber or the retailer that may exist. When the advertiser can get consumers everywhere acquainted with the merits of his goods, get his trade mark—whether it be symbol, name, or phrase—fixed on their minds, they will insist on having what they call for, and the dealer will eventually have no choice but to supply the demand. This is a different condition of affairs from that where the goods are nameless

and the manufacturer is at the mercy of the jobber or the drummer.

CREATING A TRADE MARK

The trade mark is too important a factor of the advertising plan to be adopted hastily. Whether it be symbol, name, or phrase, it should be something that will "wear well" and that the advertiser will be satisfied to use year after year without change. The trade mark has a cumulative value, and a change of form would lessen this value.

Distinctive Arrangement of Name.—The most common form of trade mark is the name of the advertiser or that of the product, arranged in some distinctive way. This distinctiveness may be attained by merely employing some unusual type or drawn letter, but in most cases it is attained by arranging the firm name in some arbitrary way or by bring-



ing in some device that bears a relation to the firm name or the article. One of the best examples of this class of trade marks is that of the United Cigar Stores Company, in which the words "Cigars" and "United" are in the form of an escutcheon. The Mason design is another good example of a combination of a name and a suggestive design. As, in this case, the advertiser manufactured so great a variety of goods that it was difficult to symbolize his products, the designer of the mark symbolized the advertiser's name—Mason.

Illustrating the Article and Incorporating a Phrase.—The trade mark may incorporate not only the name of the advertiser or the article and an arbitrary design, but may also illustrate the article in a conventional way and bring in a trade phrase. The Ranson design is a fine example of an

all-around appropriate trade mark. The Regal design is also a good example of a trade mark illustrating the product and bringing in the name and the trade phrase.

Choosing a Trade Name.—The name of an advertised product should be reasonably short. A long word like *Kalamazoo* may, on account of its unusualness, be remembered, but in all such cases, the name should be euphonious and attractive to the eye. The short name has the advantage that it may be taken in at a glance. Such names as *Regal* and *Ivory* are good.

The name should be distinctive. It is best to avoid such coined words as *Uneeda*; while this particular word caught the public fancy, other names of like character seem imita-



tive to the public and are not so well received. The public has had to endure too many coined words of the *Use-it*, *Try-abit*, *Nosmellee* class. If it is desired to coin a word, strive rather for some word like *Sapolio* or *Jap-a-lac*—a word that has smooth, easy pronunciation. It is important to choose a word that may be pronounced easily.

The letter K has been found particularly attractive as an initial one; as in the words *Kabo*, *Kalamazoo*, *Karo*, *Kodak*, etc. C, pronounced like K, has been used in a number of trade marks; *Calox*, *Co-Arda*, and *Coca-Cola* are examples.

Alliteration in syllables, as well as in compound words, pleases the ear and makes the word easier to remember, as

Pompeian, Dove Dimity, Jap-a-lac, etc.; or, the first and last letters may be the same, as *Cadillac*.

Suggestive Name.—If possible, a name should be selected that is suggestive of the article or of its desirable qualities.



Ivory is a good name for that soap, because ivory is white, and white is suggestive of cleanliness; furthermore, the soap itself is white or nearly so. The words *Rising Sun* were happily selected for a stove polish, because they suggest brightness. *Shushine* for a shoe polish is good.

At any rate, an incongruous word or one that is suggestive of some undesirable quality should not be chosen. *White Frog Coffee*, for instance, would be very inappropriate as a name, because the association of frogs with one's coffee is anything but pleasant.

Trade Phrases.—The value of the trade name may sometimes be increased by the addition of an aptly worded phrase suggesting the qualities of the article or the policy of the



advertisers. *The Shoe That Proves*, used by the Regal Shoe Company; *It's All in the Shreds*, of Shredded Wheat fame.

Simplicity of Design.—Comparison of the Stetson and Y. & E. marks will show the value of design simplicity.

INFLUENCE OF ARTICLE ON SALES

One requisite of a successful general campaign is that the article offered for sale possess merit and be of such a character that it can be sold to a large number of consumers. Another requisite, which is just as important, is a good selling plan.

Merit of Article.—If the article to be sold is of the nature of a typewriter, a revolver, or a desk—that is, something that sells for a good price and that the average person is likely to buy only once—it may be possible to market successfully a product of inferior value. But for a campaign of a “continuous-sale” article to be successful, it is absolutely necessary that the article have merit, so that a considerable proportion of consumers that have bought once will buy again and again, without entailing further advertising expense on the producer. It is also obvious that even the “single-sale” article has more chance for success if it is meritorious.

Character of Article.—The character of the article has almost as much bearing on the advertising campaign as its merit. Locomotives, however meritorious they may be, cannot be advertised profitably in a general campaign, because in any given million readers of general advertising there would be too few possible purchasers of locomotives. Such articles as these do not supply a need of the general public; therefore, they are advertised in trade or class campaigns rather than in general ones. There are many articles of a similar character for which no general campaign could be made profitable.

Attractiveness of Package Goods.—Domino Sugar may not be any better than ordinary white sugar, but its attractive and convenient shape and the fact that it is sold only in 5-pound packages, gives it a distinctiveness that makes a general campaign profitable. Unceda Biscuit owes its success largely to the convenient waterproof package that keeps the crackers fresh and crisp and makes much handling of the crackers unnecessary. A great many staple goods have thus been transformed into successful “package goods.”

GENERAL ADVERTISING METHODS

Sampling.—The giving away of samples is one of the best methods of general advertising. When the housewife has tried the sample cake of the new soap or the free package of breakfast food, she has received a more definite impression than much advertising of other kinds would give.

There are various ways of sampling. The advertisement may offer a free sample, or offer to send it on condition that the inquirer will give the name of his grocer, druggist, etc. Samples may be left at residences by distributors employed for that purpose. They may be given out at the retailer's store, either by his clerks or by a demonstrator working in the interests of the advertiser. Manufacturers of foods for babies and invalids leave ample supplies of samples with physicians in order that they may give them to their patients. Some advertisers procure mailing lists of probable consumers and send samples direct without waiting for any request to be made. Sometimes this plan is more effective than sending an expensive booklet, though the booklet and sample often support each other.

Special Window Displays.—Window displaying is often an important factor of the general advertising plan. When the advertising is being concentrated in a town, when a demonstration is going on in the store, or when samples are being distributed throughout the surrounding territory, a special window display of the advertised goods is helpful. If the advertising department has provided the proper material, the company's traveling salesman can easily arrange an attractive window display for the retailer.

Demonstrations.—Demonstrating is another highly effective method of general advertising. The H. J. Heinz Company has attractive women demonstrators that go from city to city, giving demonstrations in the larger grocery stores. The demonstrator courteously invites customers to sample the various food products and calls attention to certain ones. While her first object is to get the attention of the patrons and induce them to taste the products, the

demonstrator is always ready to make a sale, and as a rule sells enough to pay the expense of the demonstration.

The Natural Food Company, manufacturers of Shredded Wheat, at many different points in the country, particularly at expositions, operates miniature plants that show how the company's products are prepared. Unique sandwiches made of their triscuits are given away.

A great many general advertisers arrange for demonstrations in leading department stores, where, on account of the large crowd of buyers, demonstration is of unusual value. Corsets, hair curlers, rain coats, combination couches and beds, teas and coffees, silver polish, and a long list of other advertised articles have been demonstrated successfully.

The sampling idea can sometimes be carried on well in connection with a demonstration; and souvenirs or booklets may be given away at demonstrations to good advantage.

The advertisers of the Seven Sutherland Sisters' hair grower have carried on a novel combination window display and demonstration. One of the "sisters" sits in a show window with her back to the street, her very long and beautiful hair more than reaching down to the floor of the window and attracting much attention. In the store another woman with beautiful hair carries on the sale of the hair grower.

The Regal Shoe Company operated a buzz saw in the windows of their stores, sawing up the shoes of various manufacturers and some of their own, so that the difference in material and construction could be plainly seen. These demonstrations invariably attracted large crowds. It is worthy of note that window displays that show something in motion attract the most people.

Demonstrations are by no means confined to the articles mentioned. Gas ranges and many other articles of the larger and higher-priced class may be advertised effectively by means of demonstrations.

GETTING THE RETAILER'S COOPERATION

It will do little or no good for the advertiser with an appropriation of moderate size to create interest in his goods if he fails to get the cooperation of the retailers. He may

warn consumers to "Insist on getting Cook's," or to "Refuse all substitutes," but unless he has the retailer's good-will and has his goods easily accessible to the consumer, the force of the advertising will be considerably lessened. The retailer has a close personal relation with his customers, and his advice as to what is a good article and what is not carries great weight.

Advertising Locally.—If the advertiser agrees to do a certain amount of advertising in the local newspapers or cars, and to publish the name of the retailer as his local agent or as one of his local agents, the retailer will be interested, for he knows that the advertising will produce some business. A retailer is not averse to getting a little publicity for his store. It is a good idea to take around a proof sheet of all the attractive advertisements to be used in the campaign, so that the retailer can see just what is going to be done. These proofs of the advertisement and the contracts with the local publishers have greater effect than a mere statement of what is to be done. Showing proofs of the company's general advertisements is a good idea even when no local advertising is done.

Agreements with retailers as to local advertising are of various kinds. Some concerns agree to do \$200 worth of advertising in a town if the druggist they select as their local agent will place a first order for \$200 worth of goods; and so on.

Consignment of Goods.—If retailers cannot be induced to handle goods in any other way, an order may be placed with them on consignment; that is, the goods may be shipped to them to be sold if sale can be made or to be returned if sale cannot be made.

Advertising Service for Retailers.—A number of large advertisers supplement their general campaigns by furnishing an advertising service to retailers. A new general advertiser cannot always carry out this plan for often the retailer is not inclined to spend his money in the advertising of goods until after some demand has been created. A retail clothier will be willing to advertise any stock that he has bought, but a grocer would hardly be inclined to exploit

a new brand of baked beans at his own expense. However, advertisers like the H. J. Heinz Company, Studebaker Brothers (manufacturers of automobiles, wagons, etc.), the Crossett Shoe Company, the Shredded Wheat Company, and others whose goods are well known and in demand, may strengthen their general advertising greatly by furnishing retailers with attractive advertisements for use in the local papers or cars. Since there is already a demand for these goods, the retailer is not always unwilling to do some advertising of them at his own expense. In preparing an advertisement service, it is well to have some of the advertisements set up and electrotypes made and to offer retailers these electrotypes. This plan not only makes the use of the service more likely, but it will insure much better display than will ordinarily be secured where the setting of the advertisements is done in local newspaper offices. If, on account of varying column widths, it is not advisable for entire advertisements to be electrotyped ready for use, certain parts—the display and the illustrations—may be prepared, leaving the remainder to be set by local publishers.

Booklets, folders, calendars, window cards, store signs, counter hangers, posters, novelties, etc. may form an important part of the advertising matter furnished retailers.

Referring Inquirers to Retailers.—When the advertiser refers inquirers to the retailer, he gives the retailer a substantial proof of hearty cooperation. Advertising in the trade papers, advertising service, and other methods may fail to bring the retailer around to the point of handling the goods, but when the advertiser writes that Mrs. Smith, of the retailer's town, has inquired, that information has been given, but that the inquirer has been told that Mr. Retailer will fill her order, Mr. Retailer begins to see a chance for business. He may not act for a while, but if half a dozen people come in and go away disappointed because he cannot furnish the article, he is sure to yield.

Furnishing of Goods with Retailer's Name.—Many manufacturers will supply the retailer with a special order of goods with his own name on them, or some such printing as, "Put up expressly for———." This makes each package of

the goods a little advertisement for the retailer, and increases the attractiveness of the general advertiser's proposal. Many brands of ready-made clothing, shirts, cravats, etc. are sold with the retailer's special tag sewed on them. In many cases, however, large retailers will not handle ready-made clothing bearing the manufacturer's tag, or trade mark. These dealers insist that the only tag or mark shall be their own.

FACTORS THAT AID IN THE SELLING PLAN

The Salesman.—Much of the success of a general advertising campaign depends on the traveling salesman. The effect of the best advertising will in many cases be lost if the salesmen who canvass the jobber, the retailer, or the consumer do not perform their work skilfully. Some large advertisers, realizing the importance of a capable sales force, go so far as to provide a training school for salesmen and to prepare courses on the salesmanship of their particular wares.

Correspondence Department.—Advertisers sometimes overlook the fact that an inquiry itself means little—that whether it is turned into an order depends almost entirely on the way the correspondence is conducted. It is not putting it too strongly to say that in many cases the correspondence is a greater factor than the advertising. If the advertising manager cannot attend to this department, there should be a chief correspondent that is as able in his line as the advertising manager is in his; and where the work is heavy this chief correspondent should be provided with competent assistants. First-class correspondents are not easy to find. A canvass of leading advertisers shows that most of them prefer men as principal correspondents, rather than women, although some find women satisfactory. In some instances, the men correspondents typewrite many of their own special letters, composing direct on the machine, and have competent assistants to handle ordinary communications. Form paragraphs are used to advantage, and the dictating work is thus reduced.

Harmony Between Advertising and Distributing Plans.
The failure to adapt the advertising to the plan of distrib-

uting the goods is often disastrous. A manufacturer of a food product once spent \$5,000 in magazine advertising when his goods were in retail stores in only one section of a state. The amount of advertising was not sufficient to create a strong demand over all the country; that is, not enough to justify grocers everywhere in buying a stock of the goods. Having no definite plan for putting the goods within reach of possible consumers while the advertisements were appearing, all the effect of the publicity outside of the one state was practically lost.

The Concentrated Campaign.—If the food-product advertiser just referred to could spare no more than \$5,000, he should have planned to cover less new territory than the entire United States. By adding one state or even one city at a time and using mediums that circulated exclusively in that territory, he could have readily placed his goods with retailers and reaped the benefit of his advertising. This plan of concentrating is a favorite one for exploiting a new article. In the case of an old article already well distributed there is no objection to covering the entire country at once.

It may be argued that the plan of concentrating the advertising in a small territory and gradually enlarging that territory is a slow process. But if the advertiser has capital enough, he may have a number of concentrated campaigns in operation at one time. If he is able to do this, perhaps he might better use the magazines of national circulation rather than local mediums. Both plans have their adherents. Where the article is one likely to be purchased by everybody, such as a soap, there is strong argument in favor of concentrated advertising. If, however, the article is one that appeals to a distinct class, such as a typewriter or an automobile, the argument in favor of an immediate national magazine campaign is good.

In planning a concentrated campaign, the advertiser should cultivate the acquaintance of the jobbers and retailers who control the territory to be covered, and keep them in close touch with his plans. By so doing, his salesmen may be able to secure a large number of advance orders.

Where it is the plan to sell through jobbers, it would not be politic for the advertiser's salesmen to supply goods direct to retailers. The salesmen should take orders from the retailers and have these orders filled by the jobbers from where the retailers buy regularly.

The entire campaign should be as carefully planned in all details as a battle, and it should be executed with the vigor of a battle. A short, vigorous campaign carried out with newspaper advertisements, car cards, special window displays, demonstrations, sampling, or as many of these factors as are expedient, is much more likely to introduce an article than the same amount of energy expended over six months or a year. But while this is true, it is also true that a given territory cannot be left to take care of itself after a short period of concentrated advertising. Retailers have had much experience with advertisers that have come into the local field with a short aggressive campaign and then suddenly stopped advertising, leaving the retailers with a stock to dispose of the best they could.

Size of Appropriations.—The size of the appropriation is one of the important things to be considered in a general campaign. If an advertiser can make a very large appropriation, he can go ahead without giving close attention to "stocking up" the retail trade, and by sheer force of his advertising, may compel retailers to carry his goods. When the demand by the consumer is strong enough, progressive retailers will certainly supply it. Advertising campaigns for articles of general consumption have been carried out successfully along this line, but only an advertiser with unusually large capital could afford to try it, for in a great many cases, the first and second years may show a loss rather than a profit on the advertising investments.

The nature of the article must be considered in connection with the size of the appropriation. If an advertiser has a product that is purchased more liberally at certain seasons than at others, and he cannot afford a large appropriation, the best plan is to concentrate most of his appropriation in a few strong mediums during the season when it will give the strongest support to the work of the salesmen.

An appropriation that would be great enough to promote a new paper fastener would not be sufficient to promote a new washing powder or a new breakfast food.

Study of Human-Nature Element.—The experience of an advertiser of chewing gum illustrates well the need for an understanding of human nature in working out the selling plan. When this firm, which was adding one state at a time to its territory, went into a new state, its salesmen would go into a city and leave with each retailer handling goods of that kind a box of the small 5-cent packages selling for a dollar at retail. The retailer was not solicited for an order then, but was told to put this free box on his counter, sell it for a dollar while the advertising was going on in the city, and put the dollar in his pocket. The idea of course was that the dealer would become impressed by the way the box sold under pressure of the aggressive local advertising, and would buy a stock when the salesman came around again. But the advertiser of the gum had discovered that if there were two boxes of chewing gum on a counter and one was full and the other was broken, the average person, unless advertising had already created a decided preference for one of the brands, would buy from the broken box—the one from which others were apparently buying. Being familiar with this little trait of human nature, the advertiser of this new gum took out two of the 5-cent packages before giving the box to the retailer. In this way the box was broken at the outset. Had the advertiser not understood this very small but highly important matter, full sample boxes would have been given to the retailer. The full boxes would have remained on the counter a much longer time than other broken boxes did, and the slow sale of the gum would not have influenced the retailer to put in a stock of it.

PLANNING THE CAMPAIGN

Line of Attack.—The successful general wins his battle by making a careful investigation of the field and deciding what line or lines of attack will carry the day. The planner of advertising must follow the same principle. Not only must

he know the best trade route to follow, but he must be able to tell in advance what attack on the public mind will be necessary to create a demand; that is, what features of his product or selling plan he must concentrate on.

The advertisers of Regal shoes, by exploiting the oak-tanned sole and the fact that Regal shoes are made in quarter sizes, gave the Regal shoe a unique position among popular-priced shoes.

The advertiser that first devised the instalment plan of payment for sets of books gave to that class of publishers the greatest sale-producing idea introduced for years.

The washing machine that enjoys perhaps the widest sale of all such machines was not marketed successfully until its promoters decided to put it in homes for free trial. The "free-trial" idea made the campaign a great success.

The sales of a well-known safety razor were doubled by the offer of its advertisers to allow the purchaser to return the outfit to the retailer any time within 30 days if not satisfied.

A phonograph advertised for years merely as a machine of good quality and the genuine product of its famous inventor had its sales greatly increased when the entertaining possibilities of the machine were made the line of attack.

The success or failure of a campaign often depends on the ability of the advertising manager and the agency to "dig down deep" into the problem of disposing of the product, and to evolve a feature or a line of attack that will speedily make inroads on the favor of the public.

It is a hazardous business undertaking to spend many thousands of dollars in exploiting a mere name, a smoothly turned phrase, or a few pretty illustrations. Such campaigns have succeeded and other such campaigns may succeed, but there can be no doubt that the likelihood of success is greater and that less capital is required where the campaign appeals to the reason of the public.

Details to be Considered.—General campaigns are of such variety that it is impossible to set down a formula or an analysis that would be of much value in determining the proper plan for any one given business. Many successful plans are peculiar to the one or two lines of business in which

they are used. There are, however, a number of details or questions that frequently come into consideration. These are as follows:

1. Study of materials of article and the process of manufacturing.
2. Merit of article.
3. Character of article.
4. Extent of market.
5. Margin of price for advertising expense.
6. Class of prospective customers; their circumstances, habits, attitude toward article, etc.
7. Previous advertising experience of the advertiser, if any.
8. Feature of article or selling plan to be made line of attack.
9. Mediums that will reach prospective customers.
10. Whether large territory shall be covered all at once or taken up by sections.
11. Proper trade channel.
12. Method of distributing goods.
13. Kind of offers to make, or action to expect on part of consumer.
14. Size and style of copy.
15. Printed matter and follow-up system needed, if any.
16. Overcoming indifference of dealers and securing their cooperation.
17. Securing local agents.
18. Sampling.
19. Window displays.
20. Demonstrations.
21. Competition and substitution to be met.

CLASS-PUBLICATION ADVERTISING

The great value of the class publication lies in the fact that there is little waste in its circulation. For example, one who wishes to reach civil engineers can use magazines that circulate almost entirely among civil engineers and those interested in engineering matters. If an article is to be

sold to printers, the advertiser may use publications that are read almost entirely by printers and those interested in printing and publishing. Likewise, there are magazines that appeal almost entirely to architects, plumbers, dry-goods merchants, dentists, grocers, machinists, farmers, poultry fanciers, and hundreds of other special classes. The use of a publication nearly all of whose readers are by occupation, education, or interest possible purchasers of what the advertiser has to sell, gives an advertiser a great advantage. The manufacturer of a dentist's instrument, for example, would reach very few dentists in using McClure's Magazine, that is, in proportion to the total number of readers, but he can use magazines that reach thousands of dentists and very few people but dentists.

The rates of class publications are in many cases much higher proportionately than those of general magazines, but as they fill a special need they are often worth more to the advertiser whose goods are bought by only a special class.

Technical-Paper and Trade-Paper Advertising.—Despite the fact that the technical- or trade-paper advertiser deals with a special class of readers that should be much easier to interest than a body of general readers, most technical and trade advertising is poor. Many manufacturers appear to buy space in technical and trade publications as a duty and to pay little attention to what is written to fill the space or to the arrangement and display of the matter. The illustrations and typography of technical- and trade-paper advertisements do not, as a whole, begin to come up to the standard set by the advertisements printed in the general magazines. Not all technical and trade papers are alike in this particular, however; many have very creditable advertising pages.

TECHNICAL-PAPER ADVERTISING

Technical Nature of Copy.—In advertising to the general public, great care must be exercised to see that descriptions are not too technical; that is, that the terms and arguments used are such as will be commonly understood. Technical-paper advertising is different in this respect. It is directed

to people that have been educated or trained along certain lines and that are thoroughly familiar with the common technicalities of their work and the materials used. Advertising of a very popular character would not appeal to such persons; what they are interested in knowing is the technical superiority of one article over others of its kind. A furnace should be described to a heating engineer in a very different way from that in which it would be described to a house owner that is not a heating engineer.

Methods of Procuring Technical Data.—The ad-writer that has not had a training that qualifies him to prepare an advertisement of a technical nature must depend largely on others—inventors, manufacturers, and salesmen—for his data, or else devote a great deal of study to the article to be sold.

Standing-Card Style of Advertisement.—Much technical advertising is of the *standing-card style*, which is merely a statement of the advertiser's business. This kind of advertising is worth very little. A buyer may occasionally go over a technical publication and send for the catalogs of all manufacturers of a certain article advertising in that publication, but the technical advertiser that fails to give interesting details of his product loses a great opportunity.

Conservatism in Technical Advertising.—While there is never any excuse for inserting a technical advertisement that fails to give the information that would interest the reader, care must be taken in certain classes of technical advertising to be conservative, because technical advertisements are read largely by men of experience or education, who will be quick to detect bombast or untruthful claims.

In advertising in dental and medical publications, regard must be had for the ethics of the medical and dental professions.

Poor Display.—One cause of the poor display of a great deal of technical advertising is that technical advertisers do not always buy just the proper amount of space for their advertisements, but contract for a page, a half page, or a quarter page, and then undertake to fill the space with a little matter. The result is usually an overdisplay or a scattering display, unnecessary rule work, etc.

**90% WILL PASS A
10,000 SIEVE**

We are now grinding all cement so that 90% will pass through a 10,000-mesh sieve.

This increases its efficiency 25% or more. You can accomplish, without increased cost, more work with a given quantity, as the finer the cement the greater its sand-carrying capacity.

Thus improved,

Louisville Hydraulic Cement

meets the demand for a very finely ground, reliable cement for brick, stone, or concrete construction.

Nature is our chemist. Our product is therefore uniform.

We should like to have you write us for our illustrated pamphlets. They are interesting to cement users.

Western Cement Co.
251 W. Main St., Louisville, Ky.

THE NEW AND BETTER KIND OF COPY THAT IS REPLACING
THE "STANDING-CARD" STYLE OF ADVERTISEMENT

News Items and Instructive Articles.—Manufacturers are generally neglectful of a most important branch of advertising. Editors of technical publications are usually pleased to publish items of real interest to their readers and articles that instruct operators how to use apparatus, but it is rarely that the advertiser prepares just the kind of items or instructive articles that an editor wants. Ninety-nine advertisers out of a hundred seem to think that the item of the "puff" style, full of compliments to themselves and their products, is the only kind worth getting into print. The result is that the editors are flooded with copy and requests for "free-reading notices," most of which are thinly veiled self-praising advertisements.

It should not be inferred from these remarks that an advertisement in reading-notice style is not effective. Such advertisements are effective; but they should not be masqueraded as news items, nor should they be made to take the place of the real news item and the instructive article. The reading-notice advertisement is a plain advertisement set in the same style as reading matter. The puff purports to represent the view of the editor or some disinterested writer, and is always filled with praise; however, it probably deceives very few persons. The real news item contains some interesting information and perhaps an illustration, and tells the reader something without making him feel that he is reading an advertisement.

As another illustration, suppose that a street-car manufacturing company devises an improved fender that will pick up a man without injuring him while a street car is moving at the rate of 10 miles an hour. Invitations to a test of the fender would probably be accepted by all local newspapers, and an account of the test would probably be accepted by any technical publication giving attention to street-car matters.

Where machines are in general use, editors of technical publications are usually pleased to receive good, instructive articles explaining improved methods of operating, etc. Suppose, for instance, that a company manufacturing turbine engines were to prepare a series of articles that would serve to familiarize engineers with the details of turbine

engines and the most efficient way of operating them. These articles would be very valuable to a publication devoted to the interests of steam engineers, and at the same time the company would be able to get much publicity out of them, particularly if the articles appeared as being written by some one connected with the company.

TRADE-PAPER ADVERTISING

The first-class trade paper of good circulation provides manufacturers, sales agents, jobbers, and wholesalers with a direct and economical method of acquainting retailers with goods and policies and of influencing retailers to buy. Besides producing direct sales, it helps the salesman.

Importance of Retailer's Cooperation.—The advertising to the general public may be strong, but if it takes a long time to secure the cooperation of retailers, or if a great many retailers are never interested, the sales of the advertiser must necessarily suffer. It is often the case that an advertiser spends months in collecting facts, producing good illustrations, and writing up arguments that impress the consumer, and then contents himself with a brief circular or announcement to the trade.

Advertising to the consumer is, of course, of paramount importance, for little can be done toward influencing retailers to handle goods if there is no demand for the goods. But the retailer should not be treated as an after consideration. He should be regarded as a partner in the enterprise. The advertiser should tell him the features about the product and the facts about the campaign; should take him on the inside of the business, as it were, and welcome his suggestions and make suggestions that will help him.

Sometimes it pays an advertiser to select one retailer in a city or in certain territory and to make that retailer the sole agent there, referring to him all inquiries that come direct.

Sometimes when an advertiser receives an order from a town in which no retailer has been appointed, he will make the sale, but he will also inform a retailer in that town that the regular retailers' profit on that sale has been credited to him and will be allowed as a credit on the first order given.

Difference Between-Consumer Copy and Trade-Paper Copy. There is a marked difference between the advertisement designed to appeal to the consumer and the one designed to appeal to the retailer. While the retailer may be interested in the features of an article, he is not likely to be interested in the same way as a consumer. His business is that of selling, and the questions in his mind are these: Will the article sell well? Is there a real demand for it? Is the profit a good one? Will the article give satisfaction and make permanent customers? Will the advertiser look out for my interests and support me properly?

In brief, the key-note of trade advertising should be "profit for the retailer."

Suggestions for Trade-Paper Advertisements.—Every article will have some special points that should be brought out in trade-paper advertising, but the following are some points and arguments frequently used in trade-paper copy:

1. The new styles or models that the advertiser is producing, their characteristic features, etc.

2. New policies or new plans of the advertiser.

3. Prices or discounts to the trade.

4. Special prices, special offers, job-lot bargains, etc.

5. The protection that the advertiser is giving the dealer.

Some advertisers endeavor in every way to induce the dealer to maintain the full retail prices. The advertiser in this way protects the trade; that is, makes it certain that each retailer will receive the full profit and not have to meet a cut price of some competitor selling the same goods.

6. The advertising that the advertiser is doing. The advertiser may give details in his trade-paper advertisement, and he may follow the plan of reproducing one of his best advertisements. Sometimes a reduced reproduction of a number of advertisements can be shown advantageously.

7. Publishing a convenient index of the jobbers that handle the goods.

8. Acquainting retailers with factory conditions, so that they may order early when a busy season seems likely, or order long in advance when the factory is rushed.

9. To inform retailers about good sales plans.



The Ideal Pigskin Garter

50
cts
a
Pair

represents garter perfection. Cut wider at bottom so as to fit perfectly without binding. No stretching and slipping; indispensable to athletes. No elastic to grow weak. Leather soft and pliable, yet moisture-proof. Sewed with heavy, waxed linen thread.

Our patented nickel sliding glove clasp holds firmly and permits exact adjustment.

One pair of the Ideal will last for years, will outwear several pairs of ordinary garters. Made in rights and lefts, three sizes.

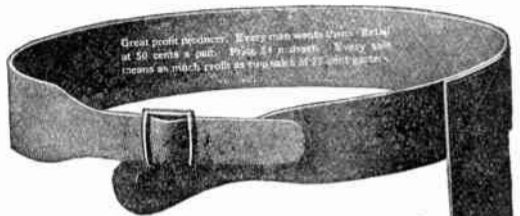
At All Dealers or sent postpaid
on receipt of price.

Gerhart, McLean & Co.

NEWARK, N. J.

ADVERTISEMENT DIRECTED TO GENERAL PUBLIC

The Ideal Pigskin Garter



Reports from leading retailers prove that our Ideal Pigskin Garter is not only the handsomest and best-made specialty we ever put out, but the best seller. They are "selling like hot cakes" and we are working overtime to fill orders. It looks as if men were throwing away elastic garters to wear Ideals.

Window Demonstrator

Free Every retailer knows how men pick their purchases from the window. We have a limited number of well-made demonstrators that we will ship free to any retailer placing an order through us on his jobber. Don't buy a cheap substitute. See our advertisements this month in Collier's Weekly, Saturday Evening Post, Munsey's Magazine, World's Work, and other magazines. May we send you a free sample of the Ideal and a 1-minute talk on "Garter Profits?"

These goods are of the finest domestic pigskin, tanned to a rich russet, and are soft and pliable. They look well in the window. They are cut on a curved pattern so that the bottom is wider than the top, thus giving a snug fit without binding. They can't stretch and slip; just the thing for athletic young men. The nickel sliding glove clasp is handsome and sure holding; permits adjustment to a fraction of an inch. Made in rights and lefts, three sizes.

Gerhart, McLean & Co., Newark, N. J.

OTHER METHODS OF ADVERTISING TO THE TRADE

While the trade paper furnishes one effective way of keeping the retailers in touch with what the advertiser is doing, it is not the only medium at the advertiser's disposal. Trade-paper advertising may be supplemented with catalogs, booklets, mailing cards, etc. A booklet may be made up showing the full line of advertisements that are to be inserted in newspapers and magazines. Such a booklet, if sent to every dealer, will inform the trade of what is being done to create a demand. The publication of a house organ, or publication, for the purpose of popularizing his goods among retailers and assisting salesmen is also a good plan for the manufacturer; or, he may issue a booklet on the most approved way of retailing his particular line of goods.

Retailers can also be assisted by furnishing them with good ideas for window display, window cards, etc. Other good schemes are to furnish retailers with free window cards and free electrotypes for advertisements; also, prizes may be offered for the best window displays, for the best sales record, the best advertisements, etc.

Necessity of Studying the Trade.—No advertiser or copy-writer can hope to do effective trade advertising until the trade has been studied. It is almost impossible for an ad-writer to deal intelligently with haberdashers until he is familiar with the way haberdashers have of doing business, with their needs, etc.

The union principles of some trades must be studied in order that the advertiser may not unknowingly prejudice the unions against his goods.

TECHNICAL- AND TRADE-PAPER CONDITIONS

Some technical papers pay high rates to the experts that contribute to their reading pages; and the reports and editorial opinions of these journals command the respect

and attention of the industrial world. Such publications are necessarily of superior value to the advertiser, and 5,000 of this kind of circulation may be worth 10,000 of some other publication whose circulation was built up by questionable methods.

The value of the high-grade technical or trade paper is due to the fact that there is no waste; and the advertiser should remember that making a friend of one retailer is usually worth as much as making a dozen customers among consumers.

Determining the Value of a Publication.—A truthful circulation statement will be of some assistance to an advertiser in determining the value of a technical or trade publication. The character of the paper itself will also throw some light on the subject. Do the reading pages show an honest effort to make the journal valuable to the reader, or are they filled with cheap matter, contributions from impractical writers, and poor illustrations? Is the make-up attractive or is the type merely "thrown together?" Are the advertisements in the publication those of high-grade, aggressive firms or those of firms that buy merely because the space is cheap or because they are forced into it?

Attitude on Commissions to Agents.—Some of the technical and trade papers refuse to allow commissions to advertising agencies, their refusal being based on the contention that advertising agents do not create business for technical and trade papers—that the publishers either had the business before the agent controlled the advertising or would have had it without the agent's assistance.

It may be said in behalf of this attitude that a number of the more progressive technical and trade papers have departments for assisting advertisers to use properly the space that they purchase, some papers going so far as to provide assistance in preparing illustrations. This service is doing a great deal toward more skilful advertising and accounts for much of the advertising revenue that publishers of technical and trade papers receive.

MAIL-ORDER ADVERTISING

Opportunities in Mail-Order Field.—The mail-order field is one of great possibilities. Fortunes have been made in it, and there are opportunities for other fortunes and successes to be made. The great increase in the number of publications of all kinds has brought the world closer together, and the extension of railroad lines in every direction has stimulated the ordering of goods by mail. It is true that the fraudulent and deceptive nature of much mail-order advertising has wrought great injury to the mail-order business, but the square dealing of the leading general mail-order houses with their hundreds of thousands of customers has done much to overcome this injury and to create public faith in mail-order firms.

In spite of the fact that the person buying by mail does not ordinarily see the article before buying, there is something attractive about the idea of sending away for merchandise. People like to buy goods that are different from those handled by small local stores. Rural free delivery in the United States has resulted in a decided increase in ordering by mail among country people. The parcel-post system has added impetus to the mail-order business and improvements in the system from time to time have tended toward making it still more popular.

Many successful mail-order businesses now yielding handsome profits to their proprietors were started in a small way and with little capital.

The best advertisers admit, however, that new mail-order ventures are usually experiments. Not only must the mail-order advertiser lay his plans with great care, but he must be quick to make a change in the selling plans, the copy, the medium, etc., when conditions render it advisable to do so.

Advantages of Mail-Order Plan.—The mail-order advertiser has the civilized world for his field. Wherever the mails go, he can make his appeal to persons that should be interested in his goods. His relations with customers are direct. If he is a manufacturer, he has a powerful

argument in the "from-factory-to-customer" idea. He can manage his business in accordance with his own policies, for he has it all within his grasp. The entire profit on the sale comes to him.

This plan enables the retail or the department store to secure much business that it would not otherwise get, and it provides for the manufacturer a means to supply the needs of the retailer that arise between the visits of the manufacturer's salesmen and also a chance to reach consumers so located that they cannot go to the retailer's store. However, not all retail mail-order selling succeeds.

It is possible to get quick results by using the mail-order plan—to see in a short time whether or not a selling plan is likely to be successful. Large campaigns may be carried out speedily. In a few instances it is possible to get along with little stock and small capital. The business may be conducted with local privacy. Some successful mail-order advertisers started with only their homes as a place of business. It should not be inferred, however, that the mail-order business is a royal road to fortune, nor should a great deal of faith be placed in the statements of those who, for a few dollars, offer to explain how to get rich through a mail-order business.

Disadvantages of Mail-Order Plan.—The manufacturer that attempts to sell direct to consumers everywhere becomes a competitor of the retailer and loses his cooperation. In the case of an article like a typewriter the retailer's cooperation amounts to little, for the users of such articles ordinarily prefer to buy direct from the manufacturer, but if the article is a soap or a special brand of coffee, in many cases the advertiser will create a demand, the interested reader will go to a local store to find the article, and, failing to do so, will be persuaded to buy a substitute. The retailer has such a hold on local trade that it is sometimes folly to try to market a product without his cooperation.

Even in the field of specialties, some mail-order advertisers have eventually found it advantageous to sell their goods wholly or to some extent through retailers. Some manufacturers offer to sell by mail only to protect them-

selves against the loss of orders. Their policy is, "Go to your dealer; if he will not supply you, we will."

Some articles are of such special nature that they would not be sold through retailers to any great extent anyhow. In such cases, the loss of the retailer as a distributing factor does not amount to much.

GENERAL MAIL-ORDER ADVERTISING

The success of the general mail-order houses depend to a great extent on the low prices that they are able to quote by reason of buying or manufacturing in large quantities, and on the effective advertising literature that is used. In one respect, the advertising of the large, general mail-order houses resembles that of department stores, that is, an attractive article is offered at a low price in order to gain a new customer and to get a catalog into his hands. These catalogs, bulky as they may seem, are attractive to persons that are deprived of the privilege of shopping in a large city. While the paper used for large mail-order catalogs is usually of a medium or cheap grade, the goods are fairly well illustrated and nearly always well described—much better than are the offerings of small-town merchants. These large concerns employ skilled mail-order correspondents, who are as courteous and persuasive in their written talk as high-grade salesmen are in their personal canvasses. Some mail-order firms add a personal touch to the correspondence by informing the inquirer that a certain employe has been appointed to look after his or her interests.

SPECIALTY MAIL-ORDER ADVERTISING

The Article.—It has been demonstrated that almost anything can be sold by mail. The general mail-order firm sell a great variety of staple articles; but they are able to market these staples successfully largely because they sell a great variety of goods and can thus induce customers to order regularly and to make purchases of good size. If a company undertook to sell by mail just one staple article

a coffee, for example, it would have small chance for success. Coffee can be obtained in all parts of the country, and unless this particular kind possessed some extraordinary selling point and was not easily obtainable through retail stores or was very low in price, considering its quality, consumers would not purchase it on the mail-order plan. Even if the coffee did possess an extraordinary selling point, and its advertiser handled nothing else, he would probably do better eventually to market it through the retailers. One company has made a great success of selling coffees, teas, soaps, spices, etc., on the mail-order plan, but here the variety of the goods made success possible. The customers of this firm form "clubs," and order large quantities at one time, thus economizing on transportation charges. Furthermore, the valuable premiums given by this company influence sales.

Before establishing a general mail-order business, a specialty mail-order business, or a mail-order department in connection with a retail business, the advertiser should look carefully into the question of whether the article or articles to be advertised may be sold readily on the mail-order plan. The success of a mail-order campaign often depends on whether or not repeated orders can be secured. Probably no mail-order advertiser of cigars makes a profit on the trial order, but he can afford to make little or no profit on a single sale if he thereby gains a steady customer. A manufacturer of hickory porch furniture can advertise a \$5 chair profitably, because it affords a way of getting his catalog into the hands of interested persons.

Cost of Article.—Articles of the specialty nature that sell for less than \$1 are usually more difficult to market on the mail-order plan. Some that sell for 10, 25, or 50 cents have been marketed successfully, but the profit on a single sale of an article of this kind is small and does not afford the same opportunity as higher-priced goods. If the article is of such a character or has such strong selling points that it will find a real demand immediately, it may be sold by mail successfully even when the profit is slight. A 10-cent dress pattern has had a very successful mail-order sale.

Location of Business.—The location of a mail-order business has much to do with its success. New York City, for instance, is the center of styles and fashions in America, and is therefore the most favorable location for a mail-order advertiser of women's suits. The fame of Virginia-cured hams is so wide spread that if a mail-order advertiser of this line of goods were to locate in Virginia, he could start out with much in his favor. An Indian curio dealer will have the best chances if he locates where people know that Indians live.

There are many articles that people like to get from large cities. In cases of this kind, if the advertiser is located in a small city or in some little town that few persons have ever heard of, he is at a disadvantage.

Even the street address influences trade. In New York City, office room on Fifth Avenue is sought by many advertisers, because of the prestige given by an address on that famous thoroughfare.

SELLING PLAN

DETAILS

Formulating the proper selling plan and deciding on its details are the most important parts of the mail-order campaign. Shall the appeal to the prospective customer be just a strong presentation of all the selling points of the article, or shall some particular feature of the article or of the method of marketing be the "line of attack?" The mail-order advertiser of a famous line of stoves, for instance, emphasizes strongly in his advertisements the fact that his stoves go direct from the manufacturer to the consumer, and are therefore better value for the money.

There is great opportunity in mail-order advertising for new products and for original plans of marketing them. For example, the mail-order advertiser of a trunk of the ordinary kind will find it difficult to create interest unless his price is unusually low. But if he advertises a trunk that opens at the side and is arranged with drawers, after the style of a dresser, thousands will be interested. As an

illustration of an unusual plan, a mail-order piano manufacturer offers to place a piano in the inquirer's home free of charge, without even requiring him to go to the station for it or to unpack it.

Analyzing the Proposition.—The following are the important questions that must be asked and answered before the details of the selling plan can be settled:

1. Does the success of the campaign depend on a single sale, or can a number of sales be made to one purchaser?
 2. What can the advertiser afford to pay for each inquiry?
 3. What can he afford to pay for each sale?
 4. Is it better to try to make the advertisement bring an order, or to have it merely create interest and leave the sale to be made by the catalog and letters sent out in response to the inquiry?
 5. Should the goods be sold for cash or on the instalment plan?
 6. Should the offer be made to send goods C. O. D. with privilege of free examination, or to send them after the prospective purchaser has made a bank deposit to protect the advertiser?
 7. Should there be a promise to refund in case of dissatisfaction?
 8. Should the aim be to have purchasers of the article act as agents, and should premiums or cash commissions be given for their work?
 9. Would it be better not to advertise the article at all, but to advertise for agents and let them do the selling?
 10. What should be the style and size of catalog and other printed matter?
 11. Should there be a follow-up?
 12. How long should the follow-up continue, and of what should it consist?
 13. Should there be any discount or premium offered?
- Low-priced articles can often be sold by the advertising alone, but, as a rule, an advertisement of a high-priced article should merely strive to arouse keen interest and leave the sale to be made by an effective catalog or booklet and an accompanying letter.

The plan for a mail-order business should be made up in its entirety, if possible, before it is put into effect, so that there may be the proper relation among the advertisements, letters, the booklets, and all the other factors. It is true that changes may become necessary as experience may show room for improvement, but this does not lessen the value of a complete plan and schedule at the outset.

Necessity of Good Literature.—The catalog, the booklet, the folder, and the form letter have their greatest degree of effectiveness in mail-order work. The prospective purchaser cannot see the goods; therefore, the literature of the advertiser must be so strong as to practically show the goods to the customer and make him as well satisfied of their value as if he had been to a store and seen them.

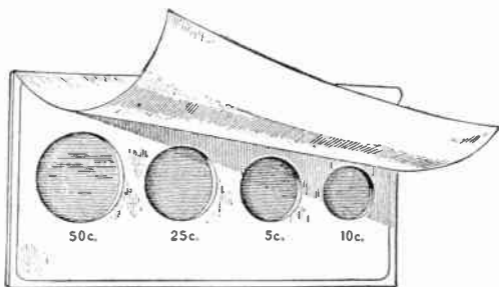
Order Blanks.—All that can be done to make the ordering of goods easy should be done. It is not safe to assume that the inquirer knows how to make out an order. A simple order blank should be furnished and on it should be printed clear instructions about filling it out. This will not only make it simpler for the inquirer to order, but will make it easier for the advertiser to handle the orders that are received. If the advertiser is selling a specialty, he can have the order printed, making it necessary for the purchaser to merely date the order and sign his name. This plan has the advantage that the advertiser can direct the wording of the order, but in case of trial or instalment orders the blank should not have too much of a rigid contract appearance, as this would discourage some from ordering. Many orders have been lost because of an excessive legal tone in the contract. Make the terms as simple and fair as circumstances permit.

Instructions About Sending Money.—The prospective customers should be told of the various ways in which money can be sent. Enclose a blank for a post-office money order with the advertising matter. Postmasters can furnish these blanks with the name and address of the payee already printed. This makes it all the easier for the customer and insures the order being made out in the correct name of the advertiser.

Coin Cards.—When coin is to be sent, enclose a coin card. By the use of the coin card small sums of money can be sent by mail with comparative safety. When having special coin cards made, the flap may be arranged to serve as an order blank.

Return Envelopes.—In all cases, send an addressed, return envelope. Such enclosures make it much easier for the prospective to order while he is in the humor, and they also insure correct addressing.

Instalment Plan.—The instalment plan of payment has great value in mail-order work. This plan has been the



COIN CARD

means of selling many thousand sets of high-grade books that would not have been sold on a cash plan. When some desirable article can be bought by paying \$1 or \$2 a month, the offer is tempting.

Determination of Credit.—If goods are sold on the instalment plan, some method of determining the responsibility of prospective purchasers should be brought into use. Some advertisers selling articles that are purchased by men sell only to those who make inquiry on a business letterhead or who furnish some other evidence of responsibility. Other mail-order firms require the prospective customer to get the signature of a neighbor to a certificate to the effect that he

(the prospective purchaser) is responsible and could get from a local store credit equal to that he is asking from the mail-order firm. The investigation of a prospective customer's responsibility must be carried on tactfully, however, so that no offense may be given. It is sometimes a good plan to require from new customers a deposit of \$1 as a guarantee of good faith and then the balance of purchase price can be collected by the express agent after purchaser has had opportunity to inspect his purchase.

ENGAGING OF AGENTS

In a great many cases, the single sales produced by direct advertising are not sufficient to make a campaign profitable, and it will be necessary to employ agents. A neat sample outfit should be made up, and it may be best to require agents to pay for the sample outfit, but the price should be nominal and should be refunded when the first order is sent

WOMEN EARN GOOD PAY

Selling our high-grade flavoring extracts. Goods sell themselves. One Iowa woman made \$90 last month; an Indiana woman makes \$75 a month. Anybody can do the work. No experience nor capital necessary. Just show goods to your neighbors. We want a representative in your community. Write today for interesting particulars. U. S. FLAVORING EXTRACT Co., Dept. E., Meriden, Conn.

AN ADVERTISEMENT FOR AGENTS

in. It should be made clear that a price is asked for the sample outfit only to protect the company against triflers. Sometimes, it may be advisable to send the outfit without requiring payment; and in campaigns where the outfit is of little value, it may be sent free in all cases.

Advertisers of some articles find it best first to make a direct sale to each inquirer and then to try to make an agent of the purchaser. But in a case like that of an advertiser of flavoring extracts, it would be best to advertise specially for agents.

In order to secure the right number of good agents, literature showing how easy it is to sell the goods, the best way of canvassing, etc., should be prepared. The methods of the best agents should be described in their own words. Stress should be laid on the money that successful agents are earning, as many persons dislike the idea of being an agent or a canvasser and must be persuaded to take up the work. Use the term "saleswoman" or "representative." One very successful subscription-book publisher emphasizes strongly the independence of the salesman and the value of the training he receives in dealing with all classes of people.

It is necessary to pay large commissions for work of this kind—40, 50, or 60 per cent. Prizes should be offered to the agents that get the best results. Such articles as books are usually sold by sample, the agent collecting when the purchase is delivered. Some advertisers will ship the goods, and allow the agents to pay as they collect, while others require that the agents send on the wholesale price before the goods are shipped.

Premium Offers.—Sometimes it is more advisable to offer attractive premiums for canvassing work than it is to pay cash. One reason for this is that an advertiser can buy good premiums at a very low price if he can make use of a large quantity; also, a person desiring to own a camera will think more of an amateur's camera of fair quality than he would of the \$2 that an advertiser pays for it. Mail-order advertisers have used such premiums as sets of china, watches, rings, etc. with much success.

Kind of Agents to Engage.—Women are the most successful agents for such goods as soaps, flavoring extracts, etc.; household premiums also appeal strongly to them. The most successful book agents are usually men. Children make better agents for some classes of goods than grown persons, as some persons will often buy something that they really do not need just to help an energetic boy or girl earn a premium. School teachers make good agents for canvassing work that requires education on the part of the canvasser. They are more easily secured during late spring and summer than during the winter. Farmers and farmers' sons are

busiest during the summer, and, unless the work is so lucrative that they can afford to give their entire time to it, they can be secured as agents more readily during the fall and winter months.

Trust Schemes.—A method followed by some advertisers is to furnish all inquirers with a dozen packages of 10- or 25-cent goods without advance payment. The agent is expected to sell the goods, collect the money, and then send it to the advertiser, after which the premium offered for the work will be forwarded. This is a common way of selling such articles as needles, corn salve, etc. The advertiser that adopts a plan of this kind must expect a certain proportion of his agents to sell some of the goods and fail to turn over the money. Usually the goods or the money can be recovered by a series of letters, the first appealing to the agent's sense of fairness and honesty, and the last being signed by a collection agency or an attorney, threatening suit if the matter is not adjusted. An advertiser following a plan of this kind should examine inquiries carefully, and should not send out goods when he has reason to suspect dishonest purpose. In an actual experiment along this line, more than one-third of the persons that ordered, promising to pay the price or to return the article, proved intentionally or unintentionally dishonest.

COOPERATION OF CUSTOMERS

The advertiser, by effective form-letter solicitation, can secure from customers the names of other buyers or prospective buyers of the kind of goods he manufactures or handles. By offering some inducement, such as a commission or a premium, he can often enlist the active aid of his old customers, and through their cooperation and his attractive printed matter, he can greatly increase his sales. In some campaigns the cost of first sales is so large that the only chance for profit is in the building up of valuable mailing lists of this kind.

INQUIRIES AND ORDERS

ADVERTISING COST

Advertising space is costly; in many instances, much printed matter is required; then there is the cost of correspondence, postage, labor, rent, etc., needed to carry on the mail-order business. In the case of low-priced articles, the advertisements may be written so as to bring direct sales and thus save the cost of correspondence; but, as a rule, with high-priced articles the cost of catalogs, correspondence, etc., cannot be avoided, and the advertiser can figure on getting orders from only a percentage of his inquirers. Some advertisers will do very well to get fifteen or twenty orders out of a hundred inquiries.

No rule can be laid down as to what proportion of the price of an article can be allowed for an inquiry or what proportion can be allowed for a sale. The margin of profit on some articles is so great that the advertising cost might be 75 per cent. of the price and still leave a fair profit. With some other goods, an advertising cost of 33½ per cent. of the price might be too large.

The mail-order advertiser, knowing what profit he can make on his goods, must decide on the maximum percentage that he can afford to pay for orders. He should then provide a checking system by which he can tell exactly what each medium produces. The mediums that produce business at too high a cost should be cut off as soon as possible after a fair trial. While the number of inquiries produced by a medium gives some preliminary idea of its value, they do not measure this value accurately. The inquiries may be of poor quality and may produce few or no orders. The amount of sales for each dollar is the only satisfactory test.

THE INQUIRY BRINGER

If the business is of such a nature that it is not expedient to try to have the advertisement close the sale, the adoption of a good *inquiry bringer* is a matter of importance. The catalog and booklet are common forms of inquiry bringers,

**Sears,
Roebuck
and Co's
Greatest
Triumph**

**HARRIS
VISIBLE
Typewriter**

\$39⁸⁰

**SOLD ON
30 DAYS
TRIAL**

THE Harris Visible Typewriter is sold on 30 days' trial. It must give you satisfaction in every particular or the trial will cost you nothing.

The Harris is standard in size and shape, has every feature that makes for neat, rapid, efficient work.

Write today for Typewriter Catalog No. 86P97, with liberal cash and time payment offers.

**Sears, Roebuck
and Co., Chicago**



A STRONG MAIL-ORDER ADVERTISEMENT

Thin Model Watches



Direct from manufacturers at great saving

New style, thin model, gentlemen's watch. Plain polished, or engine turned, 20 year gold-filled case. Nickel movement, 7 jewels. Perfect timekeeper. Sent on receipt of

\$6⁸⁵

Same watch retails for \$10 and \$12. Best low-priced, thin model watch sold. Pendant wind and set; lever escapement; all parts interchangeable.

Kept in order, free, for five years

A handsome, inexpensive timepiece for business and professional men. Money refunded if not satisfactory.

Same watch cased in nickel or gun-metal . **\$3.95**

Extra thin model Watch; 15 jewels, 25 year case; solid gold ball-bearing bow . **14.75**

Extra thin model Watch; 17 jewels, 25 year case; solid gold ball-bearing bow . **21.00**

Add 16 cents to the price, if you wish watch sent by registered mail.

Write for Watch Booklet "C"

HUNT & McCREE Manufacturer's Brokers,
150 Nassau St., New York

AN UNUSUALLY WELL ILLUSTRATED MAIL-ORDER
WATCH ADVERTISEMENT

particularly if they treat of some interesting phase of a subject. A safety-razor company offers to send free a booklet entitled "The Science of Shaving." This booklet aims to sell the safety razor, but it has such an attractive title that any man reading the advertisement is likely to send for it. Samples are also good inquiry bringers.

The inquiry bringer should be something that will attract the right class, for if it is not, the advertisement will bring the advertiser a lot of worthless inquiries. If a manufacturer of letter-writing paper, for example, should offer to send a penknife without cost to inquirers, he would be deluged with requests from people looking for free things. It would be a better plan to offer a little book on "Letter Etiquette," which, in addition to the letter etiquette, could give information about the qualities of this particular manufacturer's letter paper.

"Leader" as Inquiry Bringer.—In order to get into touch with the prospective purchaser, it is well sometimes to offer a *leader*. A manufacturer of card systems and general office equipment, for instance, might advertise a handy, desk-card outfit for a dollar. This outfit would probably bring no profit to the advertiser, but it would give him an acquaintance with a person interested in up-to-date office methods, and might result in large sales.

CIRCULAR ADVERTISING

Relation of Circular Matter to Other Advertising.—Catalogs, booklets, folders, and other forms of circular advertising matter are not, as a rule, sufficient in themselves to build up extensive patronage. Though occasional campaigns have been carried on effectively by using circular matter as the principal means of advertising, circulars of all kinds are usually supplemental to newspaper, magazine, and trade-paper advertising. Catalogs, booklets, and folders usually serve to give full information and to close sales after interest and demand have been partly or wholly created by other advertising.

The success of most general advertising and mail-order campaigns depends largely on its supplemental advertising; that is, on the catalogs, booklets, folders, etc. used in following up inquiries. It is futile for the general or the mail-order advertiser to try to interest people with advertisements unless he has the proper descriptive circulars to close sales, that is, unless his article is a low-priced one that may be sold by the advertisement alone. Even in retail advertising, supplemental advertising cannot safely be neglected. Nearly all retailers can use attractive folders to advantage and some large retail stores find it profitable to use expensive catalogs and booklets.

PLANNING CIRCULAR MATTER

DETERMINING THE KIND OF CIRCULARS NEEDED

Class of People to Be Reached.—If the people to whom printed matter is to be sent are those who receive very little matter by mail, then conciseness is not the most important point. On the other hand, if the printed matter is to go to a very busy class—people that receive a great deal of mail—it must be either very concise or unusually attractive to receive attention, unless, of course, it is sent in response to an inquiry, in which case it may safely deal with the subject or subjects more in detail. In spite of the fact that a man may be busy, it is certain that when he contemplates purchasing some article of importance, such as an automobile, for instance, and sends for a catalog, he expects to receive full information. If a person has been interested, he will pay much closer attention and read more matter than he otherwise would. Where there has been no inquiry or no indication of interest, the printed matter must be more to the point and much more attractive to receive attention.

Size of Circular Matter.—The tendency among advertisers, men seems to be more and more toward having printed matter of as few pages as possible. Conciseness is a virtue, but when it is seen how eagerly the bulky catalogs of the great mail-order dealers are read by hundreds of

thousands of people, it is evident that there can be no set rule, but that the size of a catalog or booklet must be determined by a most careful study of its purpose.

The average inquirer about a piano or a kitchen range will not be convinced by a mere illustration with a price under it.

In planning printed matter, the writer should put himself in the place of the person that is to receive it. He should imagine that he is that person, and should endeavor to determine how much information he would want.

Method of Selling.—If the method of selling is by agents, or retailers, there is not the urgent need for completeness as to description, illustrations, and all details as there is where the sale must be closed by mail, because the agent or the retailer can supply details that are not given in the printed matter and possibly show the goods themselves. But it is not always safe to leave too much to the agent, or retailer. It is better to describe the article as attractively as possible, and possibly leave the price, the plan of payment, etc. to the salesman, especially if the price is the greatest obstacle to overcome and the point on which personal talk and demonstration is most needed. As all retailers do not handle an advertiser's goods, many advertisers provide for a direct sale in case the prospective purchaser cannot get what he wants at the retail store.

Nature of the Article.—It is manifest that in preparing a booklet describing an ordinary toilet soap, the writer need not go as much into detail as he should in writing a catalog describing high-priced, intricate machinery. As a general rule, the greater the cost of the article, the greater the need for full description.

Number of Catalogs to Have.—The great general mail-order houses issue a large catalog that describes many hundreds of things in addition to the one inquired about by the prospective customer, and there is no doubt that such catalogs make continuous sales. On the other hand, these large houses, in addition to a general catalog, issue a number of special ones. There will be one for vehicles, another for clothing, etc.

Experience has shown that this policy of issuing a general catalog to send to those who merely write for circulars and of having various special catalogs to send to those known to be interested in special subjects, is a wise one where a great variety of articles are sold. One point in favor of a special catalog is that it concentrates; that is, it keeps the inquirer's attention riveted on the thing he has inquired about and does not present an array of other desirable articles to distract his attention and leave him in an unsettled condition of mind.

Circulars for Retailers' Distribution.—Many circulars are printed with the idea that they will be given out by the retailer and not sent by the manufacturer direct to the prospective purchaser. If the retailer is one that does a large business, manufacturers will usually print his name on a supply of the circulars; this is a much better plan than merely leaving a space in which the retailer's name may be stamped.

Circulars for the Trade.—Circulars issued for the trade are not, of course, written to please the consumer but to furnish the information that merchants want. Prices on many articles in trade catalogs are often quoted by the dozen, particularly on such goods as waists, suits, etc. Prices are occasionally omitted altogether and given on a separate confidential sheet, thus making it possible for retailers, wholesalers, or jobbers to show prospective buyers the catalog without divulging prices.

Folders for Follow-Up Letters.—Folders are very helpful when sent along with form letters in follow-up systems. The question of cost is frequently an obstacle in making a sale. A prospective will inquire about a set of books, a piano, an investment of some kind, an insurance policy, etc., and then finally conclude that it costs too much money. A vigorous canvass is then needed to show that the expenditure is an investment, not an expense. Sometimes subjects other than the cost are properly brought out in folders for follow-up work.

SIZE, NUMBER OF PAGES, AND BINDING

The important mechanical details to be decided on when planning a catalog, booklet, or any other kind of circular are the following: Size of the leaf; number of pages; method of binding; the kind of illustrations that shall be used, if any; if the catalog or booklet is to have a cover, the kind of cover that shall be used, whether paper, cloth, leather, etc.; the quality of stock, the design, and the color combination for the cover; and the paper, typography, and color combination for inside pages.

SIZE OF LEAF

There are three things, however, to be considered in deciding about the size of the leaf: (1) attractiveness and convenience from the reader's point of view; (2) dimensions that may, without undue waste, be cut out of the kind of paper the advertiser wants used; and (3) a size that will go into a regular size of envelope.

Standard Proportion.—Among book printers there is a standard proportion that provides that the length of a book should be one and a half times the width. Accordingly, a catalog that is 6 in. wide should be 9 in. long. It is not necessary or even desirable to follow this rule invariably, for originality and individuality should be sought when they can be attained without the sacrifice of anything else, but the designer will be sure of a good effect if he makes the length of his book about one and a half times the width. Three favorite sizes in catalogs are the $4\frac{1}{2}'' \times 6''$ size, the $6'' \times 9''$ size, and the $9'' \times 12''$ size. These are well adapted to filing.

Sizes of Booklets.—A popular size in booklets is that which is $3\frac{1}{4}$ or $3\frac{3}{8}$ in. wide by 6 or $6\frac{1}{4}$ in. long, this size fitting the No. 6 $\frac{3}{8}$ and the No. 7 sizes of envelopes.

In choosing the size for a booklet or folder, care should be taken to see that the size of the cover (double, including back and front) cuts out of a full sheet evenly; that is, without wasting any of the stock. In figuring on size, the plan

should be to have covers cut a little longer and wider— $\frac{1}{4}$ in. is sufficient—than they are to be in the completed job; this margin allows for trimming after the books are printed.

Type for Body Pages.—The *body type* used for catalogs, booklets, and folders should be of a clean-cut, legible style and easy to read. Undoubtedly the best all-around letters are Old-Style Roman and Modern Roman. These types are found in practically every printing office. Old-Style Roman is much used as a body letter, but some Modern Roman faces are very readable and are generally attractive. Other types that are appropriate for this work are Caslon Old Style, Scotch Roman, Cheltenham Old Style, and Century Old Style. For special booklets and folders printed in stone color (gray), olive, or brown, Old-Style Antique, Strathmore, Cloister Old Style, Cheltenham Wide, or any medium weight type that is legible and well proportioned, so as to insure easy reading, can be effectively used.

Standard Sizes of Envelopes.—The following are the regular sizes of envelopes; and these, of course, have a bearing on the sizes of circular matter:

COMMERCIAL			
<i>Size, in Inches</i>		<i>Size, in Inches</i>	
No. 3.....	$2\frac{1}{2} \times 4\frac{1}{2}$	No. 8 $\frac{1}{2}$	$3\frac{1}{2} \times 8\frac{1}{2}$
No. 4.....	$2\frac{7}{8} \times 5\frac{1}{2}$	No. 9.....	$3\frac{7}{8} \times 8\frac{1}{2}$
No. 5.....	$3\frac{1}{2} \times 5\frac{1}{2}$	No. 10.....	$4\frac{1}{2} \times 9\frac{1}{2}$
No. 6 $\frac{1}{2}$	$3\frac{1}{2} \times 6$	No. 11.....	$4\frac{1}{2} \times 10\frac{1}{2}$
No. 6 $\frac{3}{4}$	$3\frac{3}{4} \times 6\frac{1}{2}$	No. 12.....	$4\frac{1}{2} \times 11$
No. 7.....	$3\frac{3}{4} \times 6\frac{1}{2}$	No. 14.....	$5 \times 11\frac{1}{2}$
LEGAL			
No. 9.....	$3\frac{7}{8} \times 8\frac{7}{8}$	No. 11.....	$4\frac{1}{2} \times 10\frac{1}{2}$
No. 10.....	$4\frac{1}{8} \times 9\frac{1}{2}$	No. 12.....	$4\frac{1}{2} \times 11$
BARONIAL			
No. 4.....	$3\frac{3}{8} \times 4\frac{1}{2}$	No. 5 $\frac{1}{2}$	$4\frac{1}{2} \times 5\frac{1}{2}$
No. 5.....	$4\frac{1}{8} \times 5\frac{3}{8}$	No. 6.....	5×6
BANK			
No. 6.....	$4\frac{1}{2} \times 6\frac{1}{2}$	No. 8.....	$5 \times 7\frac{1}{2}$
No. 7.....	$4\frac{1}{8} \times 7\frac{1}{8}$		

CATALOG

No. 1	.....6	×9	No. 2	.....6½	×10
No. 1½	.....6¼	×9½	No. 3	.....7	×10
No. 1¾	.....6½	×9½	No. 6	.....7½	×10½

PHOTOGRAPH

Small cabinet	.....4½	×7½	Royal	.....5½	×8
Imperial	.....5½	×7½			

PORTFOLIO

No. 1	.....5½	×8½	No. 3	.....6¼	×9½
No. 2	.....6¼	×8½			

NUMBER OF PAGES

A circular in the form of a folder may be printed easily in 6 pages or any other number of pages that is a multiple of 2. But in designing a 6-, a 10-, or a 12-page folder, care should be taken to adopt a size of page that will cut without waste out of standard sizes of paper, for with the usual page dimensions, a 6-, a 10-, or a 12-page folder will not cut out of standard papers as economically as 4-, 8-, and 16-page folders. A great many folders are printed in the three last-named sizes, and the result is that standard papers are made in sizes particularly well adapted to the cutting out of 4, 8, or 16 pages of the usual dimensions. In catalogs and booklets, after going beyond 16 pages, the number should be 24, 32, 40, 48, 56, 64, etc., having for the total either a multiple of 8 or a multiple of 16, preferably of 16, as this size of form reduces the cost of presswork. A 52-page booklet can be printed, but the 4 pages added to the 48 cost proportionately more than the others, on account of the additional expense in the mechanical details of production. Ordinarily, it costs no more to print a booklet of 48 pages than it does to print one containing 44 pages; and sometimes the cost is less. Therefore, it is well to avoid multiples of 4 after going beyond 16 pages.

BINDING

Square and Oblong Bindings.—As a general rule, the catalog or booklet bound in the *square-binding style*, that is, along the long side of the page, is better than one bound at

the short end of the page, known as *oblong binding*. A large catalog that is bound oblong is awkward to handle. Both hands are required for holding while reading, and unless supported by stiff backs, the sides fall over the hands. Sometimes the illustrations or testimonials to be used are of such character that oblong binding or binding at the short end of the sheet, is preferable.

Saddle-Stitch and Side-Stitch Bindings.—Usually, circulars containing 64 pages or a smaller number are bound through the center, the wire stapling, or stitching, being put through the book by machinery from the exact center; that is, between pages 24 and 25 in a 48-page book. This method is known as *saddle-stitch binding*. Larger circulars may be bound this way where the paper is very thin.

Circulars containing more than 64 pages are usually stitched through from one side to the other. This method is known as *side-stitch binding*.

Cord Binding Compared With Wire Stitching.—For the ordinary catalog or booklet, wire stitching answers all purposes, and besides it is not costly. If it is desired to have something especially attractive, a silk cord may be used to fasten the printed matter together, but this increases the expense. It is true, however, that a good exterior color harmony may be produced by cord binding, a red cord, for instance, being used for a booklet bound in a buff or a green cover; red in such a case produces a pleasing effect. Very artistic effects can be produced with cord binding. Sometimes a leather thong is used instead of a cord. Cord binding, leather-thong binding, etc. is practicable only in cases where there are comparatively few pages and where artistic effects are in keeping with the subject of the catalog or the booklet.

ILLUSTRATIONS

The purpose of the catalog is to give the reader very nearly as good an idea of an article as he could get if he were present and could examine what he is thinking of buying. Obviously then, with most circulars, no matter how well the descriptive matter is written, *illustrations* are needed to picture the goods. An illustration not only serves an important purpose

in giving the reader at a glance a correct view of the article, but it serves still another important purpose, namely, that of catching the eye and drawing it to certain features of a catalog or a booklet that would otherwise be overlooked.

Illustrations in Color.—Color cuts are expensive, yet in certain catalogs nothing except a color cut will give the proper idea of the subject. Some of the larger mail-order houses now illustrate their rugs, carpets, wallpaper, crockery, etc. entirely in color, and many manufacturers use colors in their illustrations.

Character, Shape, and Size of Illustrations.—In determining the character and size of illustrations to be prepared for a catalog or a booklet, the subject of the catalog must be considered as well as the shape and size of the page. The descriptions of such merchandise as fine furniture, pottery, pianos, and jewelry are made more realistic and impressive by artistic illustrations, delicate colors, and decorative treatment in the way of borders and backgrounds. Subjects like steam boilers, farm wagons, etc., while often helped much by color illustration, do not require delicate decorative treatment.

The shape and size of the illustrations should harmonize with the shape and size of the page of the book. A book with a deep, narrow page presents the best appearance with an illustration that is deeper than it is wide.

No rule can be laid down as to what proportion of a page an illustration should occupy to give the best effect. If there are only one or two illustrations to be placed on a large page, they should not be so small as to appear minute. On the other hand, unless an illustration is to take up the entire width of the page, it should not be so wide as to leave a narrow margin for type and thus cause the type to be letter spaced freely. This is a common fault of illustrated pages. In a type page 4 in. wide, the cut should not occupy more than 2½ in. of the measure, if type is to be set alongside and the best appearance is desired.

In ordering an illustration designed to take up about the width of the type page, have it made just a little narrower than the measure of the body type; that is, for a 4-in. measure, order a 3¾-in. cut. Particularly where the cut

has a dark tone does this slight difference in width help the artistic effect. Light illustrations, especially those with a vignette, can often be made to extend into a margin—that is, beyond the type measure on one side—with good effect.

COVERS AND COLOR HARMONY

COVERS

The *cover* of a catalog, booklet, or folder is the first part to receive and either attract or repel interest, and it should therefore receive special attention. Some very cheap catalogs are printed without covers, but most advertisers have found that a cover on the catalog is worth the extra cost. Not only does it improve the appearance, but it protects the first and last pages of the catalog from wear. The cover is a very important part of a high-grade catalog.

Sizes and Weights of Cover Papers.—Cover papers are made in large sheets of various sizes, those most commonly used being 20 in. × 25 in. and 22½ in. × 28 in. These papers are sold by the ream (500 sheets) and are made in various weights from 30 to 130 pounds to the ream. This does not mean that every cover paper is made in both the sizes mentioned, for many covers are made in only one size; nor does it mean that every cover stock can be obtained in all the different weights, for most cover stocks are made in only one or two weights. When a cover stock is listed or spoken of as 20 × 25—100, the meaning is that a ream of 500 sheets of this stock 20 in. × 25 in. in size weighs 100 pounds.

Cover-Paper Finishes.—A great variety of styles, colors, and finishes of cover papers are furnished by the various paper manufacturers, some of them, however, being popular for only a short time. Some finishes (the surface of the paper is called the “finish”) in general use are enamel, antique, crash, linen, plate, hand made, onyx, and defender. The manufacturers furnish many varieties of style and color in each of these finishes. Some of their catalogs afford valuable information as to color, design, etc.

Two-Color Covers.—It is rarely, if ever, necessary to use more than two colors, or tones, of ink in order to produce an artistic cover design. The tone or color of the cover stock will add another element to the combination, thus producing a design in three colors or tones with the use of only two inks. The dominant-harmony method (see treatment of color harmony on succeeding pages), a combination of the complementary-harmony and the dominant-harmony method, a combination of the dominant-harmony and the analogous-harmony method, or the combination of black with a color may be used. The following are some suggestive combinations:

Black and light green.	Dark green and bright brown.
Black and light blue.	Green-black and buff.
Black and orange.	Green-black and orange.
Black and red.	Green-black and red.
Blue and brown.	Green tint and dark green.
Blue and orange.	Light gray and dark gray.
Blue tint and deep blue.	Olive and bright red.
Buff and chocolate brown.	Olive tint and dark olive.
Dark brown and buff.	

Relation of Subject to Cover Design.—In designing a cover, the subject of the catalog, booklet, or folder should always be kept in mind, so that the design, as far as possible, will be in harmony with the subject matter. If the catalog is to treat of heavy machinery or bulky material of any kind, the design may be of a strong, bold nature and be in perfect harmony with the subject. On the other hand, if the cover is intended for a fine brochure, a jewelry or a fine-arts catalog, or a booklet descriptive of millinery or high-grade books, or something of a like nature, the design should be light in effect and very tastefully arranged.

Space Occupied by Design.—The entire front page of a catalog, booklet, or folder need not be covered with the design unless an excessive amount of copy compels such a plan. Often, a few lines of type or a small panel with the type set inside of it, at the top center of the page, is more pleasing than a full page would be.

Use of Solid and Outline Type.—Where an outline series of type is used in conjunction with a solid series of exactly the same style face—one being printed over the other to produce a two-colored effect—a very tasteful design can be secured by placing the lines of type near the top of the page, squared, center lined, or arranged as an inverted pyramid without any rule work or panel of any kind.

Embossing.—Good effects in cover designs can be secured by *embossing*; that is, by having type lines, trade marks, or illustrations on covers appear in raised lines. This effect can be produced to a limited extent on a job-printing press, but the best results can be obtained only by the use of an embossing press.

Use of Ornamentation and Rule Work.—In designing a cover to be set in type, care should be taken to secure artistic type effects without complex elements entering into the design.

ILLUSTRATED COVER DESIGNS

Sometimes it is desirable to use a drawn design. A *drawn cover design* should be symbolic, if possible, and should give a suggestion as to the contents of the book. While the lettering may be artistic, it should ordinarily be simple, plain, and forceful. Where a symbolic design cannot be used, a plain, tastefully lettered title makes a very handsome cover, its very simplicity giving the work a dignity that a labored design always lacks.

Simple designs are far more effective than ponderous or complex ones. Grotesque designs should be avoided. While they may for the moment attract attention, they will seldom stimulate a careful reading of the text pages.

Instructions to the Artist.—When a drawn cover is decided on, the ad-writer should give the designer a general idea of what is wanted. If the ad-writer has anything in his file of a similar nature, he should let the designer have it so that the idea and the general appearance desired may be grasped. If a leaf or a texture is to be imitated, the designer should have a sample or a photograph. Designers appreciate this service, as it removes, to some extent, the uncertainty of

satisfying the customer with the finished work. Unless the ad-writer is an artist or has had much experience in having designs made, he should not limit the designer to any rigidly specific plan. The experienced artist is a specialist, and if given some liberty, he may be able to modify the ad-writer's idea to great advantage, or to draw something that is far more appropriate than is suggested. When requested, the artist will furnish a rough sketch of the design before making the finished drawing.

Full particulars should be given the artist as to the color and finish of stock, the subject to be advertised, the reading matter, the colors to be used in printing (unless this is left to the artist's judgment, which is often advisable), and, by all means the exact dimensions of the cover, in inches, and whether the design should be drawn the long way or the short way of the page.

Advertising Value of a Design.—Care should be taken to see that the designer does not draw an illustration that contains more pure art than advertising value. It is not always the object of a catalog or a booklet cover to present merely a beautiful appearance. Usually, beauty should be combined with advertising value.

In designs more or less technical in nature, it is well to have the finished drawing inspected by some competent critic for errors in detail before the plates are made. Neglect to do this sometimes results in ludicrous mistakes.

COLOR HARMONY

Primary, Secondary, and Tertiary Colors.—For industrial purposes the pigment theory of color is adopted, and this is based on the assumption that there are three primary pigment colors—red, yellow, and blue—which are independent and separate pigments, differing widely. It is impossible to exactly match the spectrum colors, but the pigments are made as near to them as possible. A color produced by the mixture of two primary colors is known as a *secondary color*. When two secondary colors are mixed, a *tertiary color* is produced. The following list shows with what colors secondary and tertiary colors are produced:

combination. Both of these combinations have one common element—blue, a cold color. A cold combination is more cold when printed on white paper.

The color of the stock is a starting point in choosing a combination of colors. If a light-green paper is used a green tint and a dark green or a dark olive green should suggest itself if harmony is the ultimate object.

All the colors used should have one common element, when related harmony is desired. When contrast is desired, one or more of the colors chosen should be the same color element as the stock and one or more should be contrasting colors.

Contrasting Colors.—The related harmony of colors produces softer, more refined, and more esthetic effects than contrasted colors. Yet, it is a fact that force and strength are vital elements of modern advertising work, and the larger part of an advertising man's work in colors will be the handling of colors to produce contrast.

Contrast is obtained by using one color that consists wholly or in part of one or more of the primary colors in combination with a color that is made up wholly or partly of another primary color.

Green and red form violent contrast when used in their pure state, because green is half primary yellow and half primary blue, and the red is primary red. This combination then contains all of the primary colors. For this reason it forms the strongest of contrast.

Several related colors of one primary element of color can be made to contrast with several related colors of another primary element of color. Thus, light brown and dark brown can be used with a light blue and a dark blue. The element of red in the first two colors will contrast with the element of blue in the last two colors.

The first method, then, of contrast is to put together opposite primary colors, or tints and shades of these colors which produce less violent and more pleasing effects.

Another method is to put together warm and cold colors. A dark chocolate brown and a turquoise blue

make good contrast. The same is true of dark blue and light brown.

Dark green and orange, dark olive and orange, and dark olive and light purple (or violet) are more examples of the contrast of warm and cold colors.

Contrast is also obtained by the use of light (or bright) colors with dark colors, and the use of dark colors with light tints.

Dark brown, which has a small part of orange, contrasts well with real orange, which is a bright color.

Light blue and dark brown produce another good combination.

Any real dark color will produce contrast with a tint. The tint may be related or it may not, the contrast can be made because of great difference in shade between the two colors.

Dark green on a buff tint or on a buff (or India) stock makes a contrast that is not closely related yet it is not a poor combination.

Dark brown on a gray tint or a buff tint looks well and affords good contrast.

Black with orange is about the strongest combination because orange is the brightest color and black is the darkest color.

Light blue and black make strong contrast. So also do light green or light olive with black.

Balancing of Colors.—In determining how much and which parts of a design or page of type shall be in color, it is important that the strength or brilliancy of the colors to be used be taken into account.

When strong contrast is desired, the parts to be in the strong or bright color should be few and well separated by the darker color. When red and black or orange and black are used, for instance, only the main heads or the subheads and perhaps a rule or so should be in the bright color.

As the color scheme blends more toward harmony of tones the use of the light or bright color can be increased.

As a general rule, the stronger the color the less of it should be used. Of a softer or lighter color, however, more may be used, even to the point where the entire space is covered by a tint. In the latter case, for a color like brown the tint must be very light, and extremely light for black and dark blue, otherwise small type in the text cannot be easily read.

EFFECT OF SUBJECT ON COLOR DESIGN

The subject matter of a booklet or a catalog has a bearing on the colors to be used in printing the cover. In a catalog of undertakers' supplies, it would be absurd to use bright colors like red, warm brown, bright green, etc.; black or gray, however, would be particularly appropriate. In designing a jewelry catalog, an arts-and-crafts booklet, or a brochure descriptive of fine laces, millinery, etc., the color design should be refined—not glaring; such colors as brown and olive, blue and gray, green tint and green-black, buff and chocolate brown, etc., should be used.

The tints and shades of related colors for harmony are best for appealing to women or to all classes that have fine sensibilities.

A cover for a catalog of mercantile-decoration and show-card-writing supplies should be designed to appeal to esthetic temperaments and the colors should be chosen with this idea. When the appeal is to a somewhat primitive class, free use may be made of the primary and secondary colors and hues and strong contrast. To the more refined, appeals should be made with harmonious and well-balanced tints and hues.

Artists who have specialized in cover designs have reached a high standard in giving a subject just the right atmosphere by a skilful combination of design and color effect.

Many high-class printers of booklets and circulars maintain artists that can dress one's ideas in just the right colors and art work for fine results.

Illustrated
Trade Catalog of

Silverware, Jewelry and Fine Metal Goods

Including a Special Selection of
Bronzes and Library Novelties
in Ink Stands and Desk Sets

For the Season of
1905-1906

Brown & Jenkins

480 Pennsylvania Ave., Washington, D. C.

A WELL-BALANCED TITLE PAGE. SET THROUGHOUT IN
OLD-STYLE ANTIQUE

THE bulk of antique mahogany furniture, here in America, derives its design from one or another of the three great 18th century designers, Chippendale, Hepplewhite, and Sheraton. The characteristic style of the first named was based on good old classic lines, and though graceful, was somewhat heavy in appearance; the second went to the other extreme, but the Sheraton attained the happy medium, combining the three desired qualities—strength, lightness, and grace.

While Sheraton designs are well-conceived, admirably proportioned and extremely graceful in line, the appearance of delicacy and lightness is cleverly attained without the sacrifice of security or strength. To the possession of these qualities in so

great and unusual a degree is due no doubt the present popularity of the true Sheraton.

This style is distinguished by the tapering legs, which may be either square or turned, severe but graceful lines and quiet ornamentation, usually in the form of inlays of narrow lines of satinwood. Sheraton trusted almost entirely for decoration to his marquetry. This was very delicate and of excellent workmanship. While the Sheraton sometimes carries some carving, the inlay work constitutes the chief beauty, aside, of course, from the artistic value of the graceful lines that distinguish the true conception of the style. Mahogany is the wood principally used in the production of Sheraton pieces.

With a greater refinement of

GOOD MARGINAL EFFECT. THESE PAGES ARE ARRANGED IN ACCORDANCE WITH THE GENERAL BOOK RULE

ILLUSTRATIONS FOR INSIDE PAGES

In catalogs, booklets, and folders printed the narrow way of the page, and in which it is necessary to run the illustrations the *long way* of the page, the bottom of the illustration should always face toward the right, that is, the *left side* of the illustration should be at the bottom of the page.

Group Cuts.—When it is desired to use a number of illustrations in a limited amount of space, effective results can sometimes be obtained by grouping the series of photographs and having one plate made that will embody all the different views in a single group.

Placing of Illustrations.—Be consistent in the placing of full-page illustrations. Use left-hand pages if possible. If it is necessary to print full-page illustrations on right-hand pages, all the full-page illustrations should be arranged to print on right-hand pages. Two full-page illustrations should not be allowed to face each other, unless it is impossible to avoid this plan.

GENERAL PLAN OF A CIRCULAR

Having decided on the size and number of pages of the catalog or the booklet, the style of cover and cover design, the inside paper and type, and other preliminary matters, it is best to estimate how many pages will be required for certain parts of the circular, how many for others, etc., so that just the right amount of copy may be written. With some classes of printed matter, it is well enough to write the copy first and then cut down or add to the matter, so as to get just the right amount for 16, 32, or more pages, as the case may be. In a catalog having pages in which illustrations are to be placed in the text matter, it is rather difficult to estimate accurately. In printed matter of this kind, where it is extremely difficult in advance to give a head to each page of the dummy, or heads to certain pages, and to keep the matter strictly within the limits assigned, the better plan sometimes is to adopt a running-head style. If this

plan is impracticable, proofs of all the cuts may be pasted in the best possible arrangement on the various pages, and then the spaces left for body matter calculated carefully so that the right amount of copy may be written for each space.

Of course, no writer can prepare his copy so that it will always fill the assigned space exactly, but after a little experience he will be able to come within a few lines of the right amount on most pages and strike it just right on many. When he gets the first proof of the set copy, he can cut out a line or so somewhere if the matter overruns the allotted space; or, if it runs short and no more matter can be added without making the language seem "padded," perhaps an extra subhead can be inserted between two paragraphs to take up the shortage, provided the pages are set in a style in which subheads are placed between paragraphs.

Failure to follow some such system as that which has just been outlined will result in too much or too little matter being prepared for certain parts of a catalog, and this will mean extra labor, time, and expense.

Occasionally, in his desire to get a great deal of matter in a few pages, the writer plunges into the subject on the first page, providing for no title page; and sometimes, when space is at a premium, even the inside pages of the cover are used for some feature that can be separated well from the main body of the catalog. Again, the book may begin with a "foreword," a brief history of the business, or an introductory talk about the product on the first, second, and third pages, dispensing entirely with the formal title page.

Much depends on the taste of the writer and the subject treated. What would be appropriate for a mail-order catalog of low-priced goods, where mailing expense necessitates the economizing of space, would be decidedly inappropriate for a catalog of automobiles or high-priced furniture.

There are catalogs sent out with pages partly filled with text matter and partly blank, but such arrangements, unless artistically treated, are commonplace and lack the pleasing symmetry of the circular with pages uniform as to the amount of matter on them. This criticism does not apply to pages containing special display features; these are not

always expected to be uniform with other pages. A final page of a circular or a final page of a section with a little blank space left does not necessarily present a poor appearance. When such blank pages do occur, and it is desired to fill them, if enough appropriate matter cannot be written to fill them, an illustration, a trade mark, or an ornament can be inserted.

Cooperation of Printer.—With a general idea of what he requires in the way of printed matter to accomplish a given purpose, the ad-writer should seek a first-class printer and enlist his aid in deciding the details of paper, typography, color scheme, etc. The higher the grade of work, the better the printer the ad-writer should consult, even if it means having the work done in some other city than that in which the ad-writer is located.

If the ad-writer undertakes unaided to decide about the size of the catalog or booklet he wants, the kind of paper, etc., he may find when his copy has been written and he is ready to have the job printed that his plans will have to be changed entirely. There are a great many details connected with the printing of the various grades, sizes, and weights of paper with which no one can possibly become conversant without years of practical experience.

If the ad-writer goes to the printer first, the printer can have *dummies* (blank paper bound in style of the finished book) made up of one or more qualities of paper and cover and in a size that will cut without undue waste. The printer can also lay out a page in the styles of type that he has, showing the best effect that he can produce. In the case of a printer without a good knowledge of the kind of work wanted and an experienced writer, the writer may have the best ideas and may be able to suggest a better style of page, type, cover, and inside paper than can the printer; but, at any rate, it is always best to give the printer a chance to recommend and make up a dummy of the paper that is readily available. The dummies that the printers make up are very convenient for planning copy.

By assigning to the various pages of the dummy the matter that is to fill the catalog, the writer can prepare his copy

more systematically and will not be obliged to make extensive changes in his plan when he has finished writing.

The printer should also be consulted as to the harmony of the cover and inside stocks of booklets, catalogs, etc., as he may save the ad-writer from making a blunder in choosing inharmonious combinations.

Unless an advertiser is sure that the price quoted by a printer on a job is fair, he should get estimates from two or more printers. It is usually a good plan to get competitive bids, but it is not always advisable to give the work to the lowest bidder. The lowest bidder may be a printer that is careless about presswork and other fine points of printing, and the better work of the higher-priced printer may be worth more than the difference between the bids.

SECURING DATA FOR COPY

The study of an advertiser's old printed matter often shows strong points about the business or its products that have never been written up as they should be. But the copy-writer cannot depend for his information on old matter. He should visit the factory and look into the process of making and talk with the inventor or designer. He should go direct to the manufacturer for an exhaustive interview, not only to find out about the product itself but also about the manufacturer's previous experience with booklets and catalogs, if any; and he should find out what advertising literature has seemed to pay and what has not, what the manufacturer has found to be the best selling points of the article, what competitors are offering and what literature they are using, the condition of the market, and various other points. The questions that inquirers ask and their reasons for not purchasing should be suggestive of what is required.

Libraries, Textbooks, Etc., as Aids to Copy-Writers.—Reference books are of great service to writers of advertising literature. In writing about a tobacco, a coffee, a breed of cattle, etc., much information of value and interest will be found in the best encyclopedias. Most of the large libraries have bound volumes of the leading magazines extending over

many years, and have at hand indexes in which one may readily look up all articles on a given topic that have appeared during many years. From these articles, the writer will usually be able to get many good points.

Keeping a File of Material.—A circular writer for a large concern has a large file envelope for each subject on which he expects to prepare a catalog or booklet. Every article that he sees in a newspaper, magazine, or technical journal that he thinks will be of use at some time in preparing a new circular, he clips out and files in an envelope devoted to that subject. He keeps competitors' catalogs, booklets, and folders in these envelopes in order that he may be prepared to meet the arguments that they use. When a good letter from a pleased customer comes in, the customer's permission to print it is asked, and the letter is filed in the proper envelope. The result is that when a circular is to be prepared, the writer usually has a great deal of material at hand to study and modify to his use. Many circular writers and advertisers follow this plan of keeping an extensive file of articles and arguments.

Published Items as Aid to Copy-Writers.—Articles that constitute the very best possible material for catalogs and booklets frequently appear in newspapers and magazines. Often, it is advisable to get a publisher's permission to print all or part of some copyrighted article. Strong expressions from an unbiased point of view lend plausibility and strength to an advertiser's claims. Frequently, such a clipping may be reproduced facsimile or made into a display page.

Procuring of Technical Descriptions.—When matter that is extremely technical must appear in a catalog or a booklet, and it is a subject with which the copy-writer is not familiar, he may find it necessary either to refer to some standard textbook for the information or to have some person familiar with the subject write up part of the circular for him. Nevertheless, the description of the advantages of a machine or other article should never be left entirely to the maker or designer of it, for he will sometimes fail to bring out a very important point that a trained ad-writer would.

LOGICAL TREATMENT OF SUBJECTS

Logical arrangement is more necessary in printed matter than in an oral canvass, because if the reader is once repelled, wearied, or confused, his attention may be lost for all time.

In a catalog of staples, for which there is a universal demand, no space need be taken up in an argument for the use of the goods. For example, in a catalog of wagons, it would be folly to devote three or four pages to an argument about the use of wagons, because the use of the article is well established. When, however, the article is one that is more of a luxury than a recognized necessity, such as a piano, a concise argument about what a piano means in the home in the way of pleasure and attractiveness would be advisable, and this should go properly in the front of the catalog, for the catalog may be read by many that have not fully decided that they must have a piano.

In a booklet intended to rent boxes in a safe-deposit vault, the writer should first show the importance of keeping valuable papers, etc. where they will be safe.

ESSENTIALS OF GOOD COPY

Interesting Matter.—While guarding against flippancy or extravagance, the writer should strive to make his catalogs and booklets read as interestingly as magazine articles. To do this, he must study, thoroughly, the persons that the catalog or booklet is intended for. If the article to be sold is a new heating plant and the booklet is one that is to be sent to the trade, it should give technical information about the heater and its features, for the trade will look into this more than the average house owner. If, on the other hand, the booklet is to go to the house owner, its treatment of the technical features must be more popular; in other words, it must not be presumed that the average house owner is a heating engineer.

Conciseness.—In his catalog or booklet, the advertiser has opportunity to present his entire canvass as convincingly as he knows how. But because he is free to go into detail, the mistake is too frequently made of either having the matter too long or so uninteresting that no one will read it.

USE OF TESTIMONIALS

Testimonials constitute the very strongest kind of matter for most catalogs and booklets, because a prospective customer is more likely to believe the statement of a user of an article than he is the claims of the manufacturer. Photographs of indorsers, and facsimiles of their letterheads and signatures give authenticity to the indorsements.

Value of Strong Testimonials.—One strong testimonial that rings true is worth a half dozen mediocre ones, and it is well sometimes to display an unusually good testimonial in a full page of space, so that the readers of the circular cannot fail to see and read it.

The weakness of most testimonials is due to the fact that they are too general. This can be avoided, however, by asking users of the advertised commodity specific questions about how the article stood wear, the quality of work, the time saved, and so on.

The exact wording of a testimonial should be followed as far as it is possible to do so, omitting any unnecessary statements, correcting errors and awkward expressions, and arranging the sentences so that they will read smoothly. It is a good plan, when dealing with indorsers in the ordinary walks of life, to get permission to edit their statements. In some of the states of the United States it is now illegal to publish letters for advertising purposes without first obtaining permission from the writer or writers.

Testimonials From Various Localities.—It is sometimes a good plan to see that the testimonials in a catalog are from various parts of the territory that the advertiser expects to cover, so that, in correspondence, an inquirer may be referred to an indorser that he knows, or at least some one in his city or state.

CORRECTING PROOF AND MAKING UP PROOF DUMMY

Cutting Down Pages That Overrun.—In cutting down proof that shows a page to be too long, the cutting should be done, if possible, where the changes can be made easily. It is comparatively easy for the printer to take out lines at the ends of paragraphs, but if extensive changes are made in

PERSONAL APPEARANCE

The excellent drawings in these pages illustrate the very newest designs in Suits for the Summer of 1907, as made by Browning, King & Company.

The subject of the book must interest every man or boy who is concerned as to his personal appearance.

For those who, seeking the best in apparel, ask the reasons Why, our answer is found in all our clothing.

Our facilities for manufacturing are exceptional and the workshops in our New York Factory are wholly removed from contamination of the sweat shop.

Exclusiveness in patterns is secured by our control of the piece goods made for us from our own designs.

No other house shows as many different models of Suits as we make.

Under the personal direction of our own designer, every new tendency in dress is submitted to skillful consideration and so modified as to meet the exactions of the best taste.

The traveling public especially will be interested in the facilities for prompt service afforded by our 16 retail stores.

We cut all patterns in Regular and Half-Sizes, in order to meet perfectly every requirement as to fit.

Why it is "Old Hickory"

OLD HICKORY, as a name, was once applied to a famous American statesman, the leader of his day and generation. The same name is applied to our line of fashionable rustic furniture, the leader of its day and generation. "Old Hickory" Jackson and his Old Hickory Chair are now part of our country's history.

Statesmen of long ago, Webster, Clay, Calhoun, and Benton, were partial to the hickory chair with its broad expanse of bottom, and no old-time hotel or mansion was complete without a dozen or more on its lawns or verandas or in the spacious libraries.

Nothing enters into the construction of this furniture but hickory, the strongest of our native woods. The bottom and backs are plaited by hand, of the inner-growth hickory bark, which can be stripped from the trees only at certain seasons of the year.

This hickory bark is of far greater strength than any other seating material.

This product is delightfully rustic in appearance. All framework is made of young hickory saplings with the bark on. These are chemically treated so that all germ and insect life is destroyed.

Some day we expect this material to be exhausted, but before that time comes, we hope, with the cooperation of the furniture consumer, to place "Old Hickory Comforts" in countless homes,

AN ATTRACTIVE INTRODUCTORY PAGE SET IN OLD-
STYLE ANTIQUE

the middle of paragraphs, it may necessitate resetting the entire paragraph or even the entire page, and extra charges will be made by printers for changes of this kind.

Proof Dummy to Guide Printer.—In preparing catalogs and booklets of more than a few pages, it is customary for the author to be furnished with a duplicate copy of the proof, with which he makes up a dummy, by pasting in the pages just as they will come in the finished printed book.

This procedure is not necessary if the circular is a small one set in plain text, in which the printer makes up his type into pages and submits the first proof in page form with pages numbered, etc. But if the job has not been laid out carefully and the printer does not know what is to go on the various pages, the only thing he can do is to submit proofs in galley form and let the author make a dummy from the duplicate, showing what is to go on the different pages, what to be left out, if anything, and so on. Then the printer can submit the second proof in page form.

Some old circular of the proper size and number of pages may be used for a dummy (a larger circular trimmed down will answer the purpose), but the writer should be careful to cover up all the old matter with the duplicate proof he is using. If some heads or foot-notes of the old pages are left uncovered, the printer may take them for new copy.

If a page in a catalog is to be left blank, paste a blank piece of paper in the proof dummy and write on it "This page to be left blank," or simply "blank."

Never cut up an *official* or an *original proof* to make a dummy. Cutting up an original galley proof makes it harder for the printer to find the matter and make corrections. Always call for a *duplicate proof* for making up a dummy.

Corrections on Official Proofs.—All changes, additions, etc. should go on the *original* or *official proof*. The proof dummy is used merely to show the position of the matter and the order of pages *not corrections* or *additions*.

Ordinarily, it should not be necessary to see a third proof on a catalog or booklet job. In fact, the first proof should be handled so well that the revised, or second, proof will be read merely to be sure that all corrections have been made.

FORM LETTERS AND FOLLOW-UP SYSTEMS

FORM LETTERS

PREPARATION OF FORM LETTERS

A great deal of effective advertising is done by means of *form letters* which are nothing more than good advertisements in the form of letters printed in imitation of type-writing. The use of form letters constitutes a branch of advertising that has developed greatly in late years, and it is one to which much attention can be devoted profitably. The cost of getting replies to advertisements is too great for inquiries to be handled carelessly. The sale very often depends on the letter. An effective form letter should give the selling points of either the articles or the service in a way that will interest and convince.

Importance of Creating Interest in Letters.—One of the important requisites of a form letter is that it shall begin in an interesting way. This is all the more imperative when the letter is sent to a person that has not inquired—where, usually, the letter must create interest. If the first sentence does not arouse interest, the letter in many cases is doomed to the waste basket.

"We" Style of Address.—A very great proportion of form letters are weakened by beginning in the "we" style. Such letters usually start off with, "We are manufacturing a new line of goods in which we think you will be interested"; "We desire to call your attention to the fact that we have the most complete line of men and boys' clothing to be found in the city"; "We have not heard from you for some time"; etc.

"You" Style of Address.—The "you" style should be substituted for the "we" style. Instead of an advertiser beginning the argument from his own point of view and mentioning his own desires, he should begin it from the

prospective's point of view. The letter should be started in a manner that is likely to interest the prospective purchaser; that is, it should tell at the beginning something about his needs, his profits, etc.

Form of Salutation.—It is better to use "Dear Sir," "Dear Madam," or "Gentlemen" for the salutation unless the letter writer knows the person that is being addressed or is sure that such a salutation as "Dear Mr. Brown" would not be deemed too familiar. In addressing old customers, whether they are known personally or not, a salutation such as "Dear Mr. Brown" would be advisable.

Importance of Definite Statements.—Facts, rather than claims, should be given if there are any facts. If, instead of writing that "some of the most prominent persons in the country have bought this history," the writer can truthfully say that Woodrow Wilson, Charles Schwab, or other prominent men are purchasers, he scores more strongly in his argument. Instead of writing that an article is useful "in innumerable ways," some of the ways should be mentioned.

Method of Closing Letters.—The argument of a letter should be brought to a close by trying to prevail on the prospective to send an order at once. Some writers close with some such an expression as, "Do it now before you forget it." Others close with a statement like, "These goods are selling very rapidly, and I believe our stock will be entirely exhausted by May 1," or "We have just ten more of these desks at the special price of \$30. If you order by return mail you will be sure of getting one." Still another effective way is the interrogative closing, such as, "May we send you one of these stoves on 30 days' trial?" At any rate, it is well to avoid such stereotyped endings as, "Hoping to receive your order by return mail, we remain," etc.

In follow-up work, a prospective should never be accused of negligence or discourtesy because he has not replied to a previous letter.

Length of Form Letters.—No fixed rule can be laid down about the length of form letters. This matter depends entirely on the character of the letters, the class addressed, etc. Two pages might be too long for some letters, while

others might require three or four pages. As a general rule, the one-page letter is best where busy persons are addressed, but where an investment of some size is called for, such as stock in a new company, real estate, etc., more information will have to be given than can be put on a single page. The advice given on every hand to be brief, may be followed too strictly. The point is to make the letter effective. Women will read longer letters than men. Country people as a rule receive less mail than city people, and will therefore read longer letters. If a catalog or a booklet giving all the selling points is to be sent along with the form letter, it is not necessary that the letter should cover the same ground. If little or no additional printed matter is sent to the persons to whom the letters are addressed, it is necessary that the form letter present a complete canvass. The preparation of such a letter requires much skill. It necessitates, as in writing display advertisements, a close and careful study of the article as well as of the class of people addressed.

Sending a Postal Card or Post Card for Reply.—Many form-letter canvasses are greatly assisted by sending a postal card or post card for reply. Suppose, for instance, in marketing a set of books, the plan were to send sets out on approval to responsible persons without a payment of cash. In such a case, it would be good policy to send with the form letter a printed postal card that the prospective has only to sign and mail in order to have the set of books shipped to him on approval.

The postal-card idea may also be used to advantage in getting desired information from the inquirer as to his intention about buying or as to information he wishes.

PRINTING OF FORM LETTERS

There are a number of processes for producing form letters, and it is a good plan, when about to order form letters, to ask the printer to show some samples of work of that kind that he has done for others. Then it may be seen how nearly like typewriting this printer's work is and how closely inserted names and addresses can be made to match the shade and general effect of the printed body of the letter.

Where letters are produced by the "ribbon" process—a process in which printing is done by means of an inked ribbon, so as to give exactly the effect produced by the type of a typewriter striking through a ribbon—it is customary for the printer to furnish the customer with a strip of the ribbon used in printing the job.

In furnishing the printer with letterheads for form-letter jobs, it is always advisable to send some extra copies, say about 15 or 20 on an order for 1,000, and 50 or 75 on an order for 5,000. In getting the job ready for printing and in the presswork, a number of letterheads are always spoiled.

Machines are now made with which ordinary office help can set up and print facsimile typewritten letters.

Arranging Form-Letter Copy for Printing.—There should not be so much matter furnished that the letter will appear crowded. This is a common fault of form letters. In preparing the copy, the letter should be typewritten carefully on a letterhead of the kind that is to be used in printing, in order to be sure that the matter balances well. Care should also be taken to have a blank margin of at least $\frac{3}{4}$ in. at both the left side and the right side of the sheet. If the names and addresses are to be inserted afterwards, enough blank space should be left at the top of the body matter of the letter for that purpose. If the matter is to be set single-spaced, or solid, as it is termed in printing, a blank space of one line should be left between paragraphs. A great many form letters are printed without this blank space between paragraphs, thus giving a crowded appearance, much unlike good typewriting, which these letters are supposed to imitate.

As a rule, a full page of typewritten matter should not consist of fewer than three paragraphs. Frequent paragraphing adds materially to the readability of the letter, especially if it is single-spaced.

There is no dash on the usual typewriter keyboard, and in typewriting and the printing of form letters, many stenographers and printers use one hyphen as a makeshift. This is wrong; two hyphens should be used, one immediately after the other.

As form letters are sent out in great quantities by advertisers, persons that receive much mail get so many form letters that they recognize them as such unless the similarity to original typewriting is unusually good; but even if they do, a neat form letter with the name and address of the person carefully inserted has a personal feature about it that is lacking in all other forms of printed matter, and is therefore more likely to be read.

Of late, a few prominent concerns, believing that the inserting of a name and address on a printed letter seems like an attempt to deceive and besides calls for more careful typewriting than the results justify, are now sending out letters with no name, address, or salutation at the top.

Insertion of Typewritten Matter.—One method is to leave several lines blank in the body of the printed letter, and then, when the name and address is inserted, to have something of a personal nature typewritten in these blank lines. This personal matter may include the person's name or the name of an acquaintance of his.

Another plan is to have a letter consist of two sheets, the first one being printed and the other wholly typewritten. The necessary personal features are covered by the matter written on the second sheet.

A common method is to have the printer leave space somewhere in the body of the letter so that the name of the person addressed, that of a retailer, or that of some other person may be inserted by means of a typewriter.

The Importance of Good Matching.—Good matching is very important in inserting names, addresses, and other matter in form letters. Most form letters are poor in this respect. The ribbon on the typewriter must be the exact shade of the ink used in printing, and the operator must be careful to strike the keys of the typewriter just hard enough to have the impression of the typewriter type match the work of the printer. Care must also be taken to insert words and lines in exactly the right place.

To get the best effect, the machine should have on it several pieces of ribbon, some used more than others, so that when the printing on the form letter is a little heavy, or dark,

a fresher ribbon may be used, and so on. Even in a small lot of letters, the printing of some of them will be darker than that of others.

Signatures of Form Letters.—If only a few form letters are to be sent out, it is well to sign them with a pen. Most form letters, however, are either signed with a rubber stamp or a typewritten signature is printed, and a clerk writes a personal signature with a pen just under the firm title. This latter method is more likely to create an impression that the letter is written to the recipient personally.

When large quantities of letters are to be sent out, and both the letterheads and the form letters are to be printed, much time can be saved by having the signature printed at the same time as the letterheads, using a signature cut.

USE OF FORM LETTERS

Form letters are very useful in ordinary business correspondence where letters of the same kind, such as those acknowledging receipt of subscriptions, small orders, etc., have to be sent out in large numbers and where nothing is gained by writing personal letters. Aside from this use, form letters are used to supplement catalogs, booklets, etc.; and sometimes the form letter embodies the greater part or all of the advertising material.

Form Letters in Direct Advertising.—The form letter is coming more and more into use as a direct-advertising plan. Some retailers send out to their customers form letters calling attention to special offerings. Advertisers of specialties, and solicitors such as those selling advertising space, insurance, or service of some other kind, frequently rely on the form letter to a great extent.

FORM LETTERS TO THE TRADE

If a manufacturer of a new kind of agateware wishes to carry out a publicity campaign among retail hardware dealers, or the *trade*, and to use form letters as a part of the campaign, it would be injudicious to limit the letters to one or two. Six or eight letters, or even more, alternating with folders or cards, might be sent. Some campaigns of this

kind are kept up for 6 months or a year, but if the canvass is continued for so long a time, there are usually some long intervals in which no matter is sent. In a campaign of this kind, it is not best to give too much information in one letter, because the dealer has made no inquiry and no particular interest in the new agateware has been shown. Therefore, the information and the arguments of the campaign must be given to the retailer in interesting instalments.

There is ordinarily no interest in the matter when the first letter is sent. The interest must be created. Here then, is a sound principle to follow in form-letter work: Letters sent to persons that have inquired and that may be presumed to be interested may be much longer and go into more details than those sent to persons that have not inquired nor shown interest in any other way. In the first instance, the inquirer is looking for information and will likely read all that is sent, provided it is in readable form; in the second instance, the letter must be so much to the point that it will command and develop interest.

A follow-up system of letters designed to keep the advertiser in touch with old customers might be almost indefinite in number. Wholesalers and manufacturers may send letters to their customers in the trade regularly at different seasons, for the form letter is of great value in holding trade and assisting traveling salesmen.

FOLLOW-UP SYSTEMS

Definition.—A follow-up system is nothing more than a series of solicitations, which usually consists of several form letters—sometimes sent alone and sometimes with other printed matter—mailed at intervals to prospective customers.

Number of Letters in a Follow-Up System.—Follow-up systems sometimes consist of as many as six or eight letters, but usually they consist of only three or four. Much depends on the article advertised, the margin of profit, and the class of people to whom the letters are sent. Where the article is something that most persons deliberate over for a long time, such as purchasing a piano, or selecting a school

for a daughter's education, a longer series of letters would be advisable than in the other cases. If an inquiry is referred to a local agent, usually only one letter is sent. However, as local dealers and agents cannot always be depended on, some advertisers write a second letter for the express purpose of learning whether the inquirer has had his need supplied.

One mail-order house in the United States uses just one form letter, which is sent at the time that the large catalog of the house is mailed.

Planning a Follow-Up System.—Not every advertiser can judiciously follow the example of the large mail-order house just mentioned, because the merchandise it handles is chiefly staple goods, the price and the quality of which are the main selling points. Nevertheless, before deciding on the plan of the follow-up system, the advertiser should try to find out whether it would not be better to make his best offer in the first letter while the interest of the inquirer is warm and before competitors have an opportunity to get in their work.

The difficulty in cutting prices even if competitors need not be considered, is that, after one lower quotation, some inquirers may wait to see if a still lower one is to be made. If the price is cut several times, the inquirer may lose confidence in the advertiser. If practicable, a smaller quantity of the goods may be offered at a special price when the first canvass of the inquirer fails to bring a regular order. In such a case, the advertiser's argument could be that he is offering the smaller quantity as a trial order, believing that when the customer has used it he will order more.

There is one advertiser that starts out with an offer of a \$10 supply of goods. About 15 days later, when he thinks there is no chance of securing a \$10 order from the prospective, he makes an offer of a smaller supply at \$5, and 15 days later, if no order is received, he makes a special offer of a still smaller supply for \$2.50.

There is an enormous amount of waste in some follow-up systems. For instance, many advertisers get up a series of five or six letters and send them out at intervals in the belief that bringing the matter to the attention of the inquirer every week or so is sure to land an order eventually. While

persistence is a valuable factor in advertising campaigns, the method as carried out is often faulty. Results have shown that a great many follow-up systems do not pay after three or four letters have been sent. The interest of an inquirer in nine cases out of ten will wane, and, as a general rule, the letter that reaches him 2 months after his inquiry, has not more than one-fourth the chance of landing an order that the first letter had.

If three or four letters are necessary in the follow-up system, each should be a fine example of salesmanship. Mere persistence is not usually enough. If, after the first letter, no further argument can be brought to bear, further letters are likely to be fruitless.

Importance of Having Each Letter Independent.—Each letter of the follow-up system should in a way be independent of all others. It is not well to presume that the prospective has the former letter at hand and remembers the offer made, the price, etc. A better plan is to repeat the offer, the conditions, etc.

Offers to send goods free for trial, to accept a smaller payment each month on the instalment plan, and similar proposals make strong arguments for the follow-up letters, but as has already been suggested, it is well to determine whether or not some of these features had not better go in the first letter so that they may reach the inquirer when his interest is greatest.

Expense of Follow-Up Systems.—In order to market an article successfully, it is always important to figure the inquiry and follow-up expenses closely so that they may be kept within bounds. As already suggested, the expense of the first sale may be equal to the entire profit or even exceed it if experience shows that subsequent sales can be made at little expense to a large proportion of the purchasers.

The expense of following up inquiries as well as the success depends largely on the quality of the inquiries. If they are from persons that have been deceived by the advertisement into believing that they will get something for nothing, there will be few sales in proportion to the number of inquiries and a large expense.

Length of Time Between Letters.—No letters of any follow-up system should be sent so frequently or in such numbers that they will provoke those who receive them. On the other hand, letters should not be sent so far apart that the prospective will forget about the subject. Most advertisers send letters from 10 days to 2 weeks apart.

RECORDS AND CARD FORMS

Methods of Recording Letters.—As soon as received, the names and addresses of inquirers may be transferred to file cards, which can be so arranged by guides that the correspondence will be taken up again at the proper time. Small forms may be handled in a loose-leaf binder in much the same way except that a metal clip may be used to indicate the date on which attention is required. When it is necessary to have cards filed alphabetically, as it often is, a metal clip may also be used on these to indicate the date on which the name is to receive further attention.

Some advertisers follow a system in which thirty letter-filing cases, numbered from 1 to 30, are used. In this system, all the correspondence is kept together, a memorandum being put on the inquiry to indicate the kind of form letters sent and all carbon copies of special correspondence being attached. If an advertiser using this system sends his letters 10 days apart, the correspondence will be taken out of case No. 5 on the 5th of the month, given attention, and then put in case No. 15, to be taken out again on the 15th. With this method it is necessary to have an index of the names of inquirers, showing the date of the inquiry and the dates of the various letters sent out.

The "Tickler" System.—When a case arises that the advertiser wishes to follow up specially, it is well to use a "tickler" system. The simplest tickler system consists of a separate desk file (or office file, where there are a great many letter writers in the advertiser's office) in which to put an extra or third, carbon copy of a special letter. This is a separate copy from the regular file copy of the letter. This tickler copy may be made on pink paper, so that it will be distinct-

ive. If, for example, a special letter is written on the 10th day of the month and it is deemed advisable to write the prospective again on the 25th, in case no order has been received, the tickler copy of the special letter is put in the desk file so that it can be taken out and given attention on the 25th. Everything to be answered on a certain day of the month comes out of its proper section of the tickler on that certain day. Where orders have been received, the tickler copy is useless and may be destroyed. Its only use is as a reminder. In case nothing has been heard from the inquirer, the correspondence is taken from the files and another letter written. This system makes the taking up of particular cases a mechanical operation and relieves the mind of the burden of trying to remember when a certain prospective customer should be again addressed. Besides, the tickler copy of a special letter is in most cases sufficient to bring back all the circumstances, and it is only necessary to see whether or not an order has been received before going ahead. By most other systems, it is necessary to read preceding correspondence. The various manufacturers of office equipment sell special desk cabinets or files for this tickler work that make the handling of it convenient and systematic. A special card file is sometimes used as the tickler instead of an extra carbon copy of a letter.

Keeping a Record of Customers.—A matter of great importance in follow-up campaigns is to adopt a system by which the form letters may be discontinued at once when an order or a reply has been received. The feelings of a prospective may be well imagined if he continues to receive solicitations after he has sent an order. Blunders of this kind may be prevented by having one file for prospective customers and another for customers, and then transferring a prospective customer's name to the customer's file as soon as an order has been received.

Keeping a Record of Results.—A system of checking by which it may be determined what results come from the different letters sent out is extremely important. Sometimes, when two letters are seemingly equal in strength, one will bring twice as many results as the other. Many

	NAME SIGNED <i>Henry Miller, Sec. & Treas.</i>	KEY NO. <i>B</i>	2
	FIRM NAME <i>Tanner-Miller Co.</i>	FILE NO.	4
	STREET OR COUNTY <i>110 Main St.</i>	RATING	6
	TOWN <i>Syracuse</i> STATE <i>N.Y.</i>	INQUIRY RECD <i>June 11, 1907</i>	8
	PENDING MATTER SENT	FORM LETTERS SENT	10
	<i>B Cat. June 11/07</i>	<i>1 June 11-07</i>	12
		<i>2 . 21-07</i>	14
		<i>June 28-07</i>	16
		<i>July 5</i>	18
		<i>2 | 2</i>	20
			22
			24
			26
			28
			30

advertisers, by trying one letter on a hundred prospectives and another letter on another hundred, are enabled to determine which brings the best returns before adopting a permanent follow-up letter. But unless careful records are kept of such matters, much money is likely to be wasted.

There are various ways of testing the value of different letters. A special letter or figure may be placed inconspicuously on the return envelope or the order blank, and this letter or figure may be changed for each solicitation. Another method is to use return envelopes of different colors. Still

TOWN		STATE	
Putnam		Iowa	
NAME Wolfe & Crofton			
FORM LETTERS SENT			
NO. OF	DATE	LETTER	NO.
1	8/26/13	A1	4
2	8/31/13	A2	5
3			6
SPECIAL LETTERS			
PURCHASED		9/4 Airtel	
4/12 Galley + 1/12 Ord.			
REMARKS Wants catalog cabinet about Dec 1st			

CARD FILE FOR RECORDING FOLLOW-UP WORK. THE CARDS BEING ALPHABETICALLY ARRANGED ARE EASILY FOUND. THE CLIP SHOWS THE DATE OF THE NEXT FOLLOW-UP

another method is to use entirely different order blanks with different letters.

It is easy to go to extremes in the matter of records and to burden the advertising department with needless detail work. The aim should be to have cards or other record systems as simple as possible in order to keep the follow-up

Have you given up the idea of purchasing a motor boat? _____

If not, about what price have you thought of paying? _____

About when do you expect to buy? _____

What size and style of boat do you prefer? _____

Would you like to have a boat built according to your own plans? _____

*If you have purchased, will you please let us know what boat you
bought and your reasons for preferring it _____*

(Signature) _____

system running smoothly and to have at hand the essential information regarding results.

System in Mail Distribution.—A good system of distributing mail will be found an aid to the proper keeping of records. This can best be accomplished by having one person assume entire charge of opening and distributing all communications received. It will be found convenient to use ordinary wire desk baskets, having one for each of the departments.

MAILING LISTS

Compiling of Mailing Lists.—Some advertisers make up valuable mailing lists by keeping a record of the name and address of every purchaser. Large retail stores can make up lists from surrounding rural-delivery routes from which trade may be drawn. The law does not permit postmasters to make up these lists of advertisers. Banks find that savings accounts can be secured from lists made up from the pay rolls of factories and other places where many persons are employed. There are concerns that make a business of furnishing lists of school teachers, ministers, nurses, and hundreds of other classes of professional and trades people.

A mailing list of persons that have bought music would be excellent for a music purchaser to use, because persons with musical tastes buy new music continually; but a list of persons that have purchased Bibles would be of little value to a Bible publisher unless his Bibles possess such superior qualities that persons already owning Bibles might be induced to purchase again.

Value of Mailing Lists.—Mailing lists have a distinct place and are of great value in advertising; often, they are of inestimable worth. Advertisers owning lists of patrons and subscribers should not allow them to pass out of their hands without careful inquiry as to the use that will be made of the names and addresses nor without considering whether such disposition is just to the persons whose names and addresses make up the lists.

Valueless Lists.—For the use of the advertiser of breakfast food, flour, clothing, or any article of common use, lists of

unselected or unclassified names and addresses, such as those copied from a directory, are usually not worth the paper on which they are written. There is nearly always some good material in such a list, but the cost of covering a large number of names to get in touch with a few persons that may be interested, makes it unprofitable.

Advertisers are often importuned to buy lists made up of names of all persons in certain counties, or of all taxpayers in some city. Such lists may be safely left alone, unless the occupations of the persons covered in the list are so closely related to what the advertiser is selling that these persons are likely to be interested. Such a general list might be valuable to a newspaper canvassing for new subscribers, but this is an exception to the general rule.

If the advertiser is in doubt about the value of a seemingly good list, he should try a hundred names and watch results before going to great expense.

Method of Determining the Value of a List.—Following are several questions that the advertiser should answer satisfactorily before purchasing a mailing list:

Are the persons on the list likely to be interested in my offers?

Have the names and addresses been compiled recently? If not, has the list been revised intelligently, addresses brought up to date, and all "dead" names cast out?

Has the list already been used so much that its value has been exhausted or seriously depleted?

POSTAGE FOR FOLLOW-UP MATTER

Matter Requiring 1-Cent Stamps.—Where form letters are sent to a class of people that do not receive much mail, it has been demonstrated that letters mailed at third-class rates receive about as much attention as those sent out first class. Many high-grade concerns, such, for instance, as the International Correspondence Schools, send out form letters to inquirers at third-class rates. This firm takes it for granted that a person making inquiry about a course of instruction is interested enough to read what

The Buckeye Manufacturing Co.

MANUFACTURERS OF

KITCHEN CABINETS.

TOLEDO, OHIO, October 9, 1908

Mrs. Lloyd Rowe,
Scranton, Pa.

Dear Madam:

In immediate compliance with your request, we are sending you a catalog showing our complete line of Buckeye Kitchen Cabinets.

This catalog will tell you how you can do your kitchen work in half the usual time.

It will tell you how to save your strength, time and energy--how to relieve yourself of the burden of kitchen drudgery.

Isn't it worth looking into?

Just try counting the unnecessary steps you take in preparing your next meal. Calculate the time you lose in looking for articles that should be at your fingers' ends but are not.

Imagine, if you can, what it would save you if you could do away with your pantry, kitchen table, and cupboard and get all the articles needed in the preparation of a meal in one complete, well-ordered piece of furniture that could be placed between the range and sink, so you could almost reach from one to the other. Think of the steps it would save you.

Imagine a piece of furniture containing special places for everything--from the nutmeg to fifty pounds of flour--from the egg beater to the largest kitchen utensils--a piece of furniture that would arrange your provisions and utensils in such a systematic way that you could find almost anything you wanted in the dark.

If you can draw in your mind a picture of such a piece of furniture, you will have some idea of what a Buckeye Kitchen Cabinet is like.

Now don't you want one of these Automatic Servants? Don't you think you need it?

If you do, send for it NOW. Don't put it off a single day. You have been without it too long already.

It doesn't cost much to get a Buckeye Cabinet. If you don't care to pay cash, you can buy on such easy payments that you will never miss the money--only five cents a day for a few months. You wouldn't think anything of paying five cents a day street-car fare to keep from walking a few blocks in the pure air and sunshine, yet you are walking miles in your kitchen when one street-car fare every day for a few months would do away with it.

Order today. Use the cabinet for thirty days. If it doesn't do what we say it will, or if you do not consider that it is worth the money, send it back at our expense and we will refund the full purchase price. That is fair, isn't it?

Yours truly

THE BUCKEYE MANUFACTURING CO.

STANDBY COLLAR CO.

Troy, N. Y.

December 18, 1908

A. Retailer & Co.
Charleston, S. C.

Gentlemen:

Here's something new to catch public interest--to create talk about your store and to bring new faces. It's the Standby Collar, sold on a strict guarantee to wear four months without cracks, saw edges, or torn button holes.

Your customers are absolutely relieved from risk when they buy Standby Collars, for they are fully protected by our positive, iron-clad, signed guarantee, which is in every box.

Standby Collars come in a wide range of styles (see folder) and are retailed in boxes containing one-half dozen collars of a size and style at \$1 a box. As Standbys are sold at a distinctive price, they will not conflict with the other lines you are selling.

The Standby idea is creating a stir. Isn't it a wonder some one didn't long ago think of a guaranteed collar? You know what extra profits are being made by the retailers having the agencies for guaranteed hose. The Standby guarantee is a great talking point; it sells six Standby Collars where otherwise the purchaser would buy only two ordinary collars.

See the enclosed proof of our advertisements in Collier's, Saturday Evening Post, Munsey's, Everybody's, McClure's, American, and Cosmopolitan this month. A display of Standbys in your window will mean extra sales and new customers.

You never had a more liberal offer than that set forth in the enclosed folder. You take no risk on this trial order, so let it come right along. We will not consider any other haberdasher of your town until we hear from you.

Yours for new business

STANDBY COLLAR COMPANY

STRONG TRADE LETTER

BOLTON SHOE COMPANY, INC.

Mail-Order Department

Factory, Quincy, Mass.

Offices, Boston, Mass., 150 Summer Street

BOSTON, MASS., October 17, 1909

Mr. L. O. Williams,
Scranton, Pa

Dear Sir:

Did you receive the Bolton Style Book that I sent you a few days ago? Your order has not come in yet, and it occurs to me that possibly the Style Book went astray in the mail. If so, please notify me and I will send you another by first mail.

I hope your delay in ordering is not the result of any lack of clear information about Boltons. Let me briefly mention some of the features of Bolton shoes that I believe warrant you in favoring us with your order: (a) Genuine custom styles; (b) highest-grade materials and workmanship; (c) the best fit--thanks to our quarter-size system--that it is possible to obtain in shoes; (d) thorough foot comfort and long wear; (e) our perfect mail-order service; and (f) the guaranteed proof of quality given in the specifications tag sent with every pair.

You yourself, without any trouble, can easily give me the necessary information from which to send you shoes of just the proper size. If you are not sure of the size and width you should wear, just copy the marks and figures on the lining of your best-fitting pair of shoes and send them to me--or else cut out the part of the lining that contains these size marks and send that along with your order. If you do this, and the marks are clear, I can't possibly make a mistake in selecting your size. Or, you can follow the enclosed instructions for self-measurement and send this information along. You will receive a correct fitting, whichever plan you follow.

Am enclosing some samples of Bolton leathers, which I trust you will examine closely. May I expect your order?

Very truly yours

For BOLTON SHOE COMPANY, INC.

THE SECOND OF A SERIES OF SHOE LETTERS

The Burnham Company

20 MAIN AVENUE

Dear Mr. Smith:

An extra pair of dressy, well-made trousers is something every man can use -- no matter how many suits he has. Here is an opportunity to get a pair at exceedingly moderate cost

You know how we make trousers -- what substantial, well-selected patterns we carry; how carefully we cut, so as to get perfect fit in the crotch and around the waist, how we whip in a piece of silk around the upper edge of the waist; put in a strip to protect against wear at the front and back of the leg at the bottom; and sew on buttons so that they won't pull off

Our season is winding up with a lot of patterns on hand containing just enough for one pair or two pairs of "Burnham-made" trousers. See the enclosed sample. There's a good variety in dark patterns and a few light patterns, not a one sold regularly at less than \$6.50 and some sold as high as \$7.50.

These remnants won't go into the windows until Saturday morning. We are notifying you, as a regular customer, that as long as these remnants last you can get a pair of trousers from any piece for \$5.50, or two pairs at the same time from the same measure for \$10 -- workmanship just the same as if you paid the regular price.

This is a REAL bargain, and we hope to see you before the best patterns are picked out.

Truly yours,

THE BURNHAM COMPANY

AN EXAMPLE OF AN EFFECTIVE LETTER FOR A TAILOR

The Stenographer

PHILADELPHIA, PA.

September 28, 1908

Dear Sir:

What employe stands nearest the head of the office?

The stenographer, of course. He is the confidential man, the transcriber of the secrets of the business. "Look into that and report" and "What do you think of-----" are every-day remarks between business men and their stenographers.

Thousands of stenographers are purchasing agents for their offices; and even when a business is large enough to have a separate purchasing agent, it is certain that purchases of office equipment--whether for the stenographer's use or for the office generally--are influenced largely by the knowledge and opinions of the stenographer.

And by "stenographer" I do not mean the incompetent, satisfied-with-what-I-know class, but the bright, brainy young men and women--the George Cortelyous, William Loeb, Richard Coverts, and Edward Boke of the future.

Out of more than 112,000 stenographers in America, only about one out of a dozen is alert and progressive enough to subscribe for a magazine like THE STENOGRAPHER; but you can reach from 8,000 to 10,000 of these every month through the columns of this magazine.

Can you really afford not to acquaint progressive stenographers, teachers, school proprietors, etc. with your goods? Do you know that the manufacturer of a \$100 writing machine has found it profitable to advertise in THE STENOGRAPHER nineteen continuous years?

You can use a page in THE STENOGRAPHER for \$25, a half page for \$12.50, and a quarter page for \$6.25.

Examine the copy that I am sending you, and give your order for next month. It will be the most profitable circulation--considering cost--that you ever bought.

Truly yours

Publisher

LETTER TO SELL ADVERTISING SPACE

is sent and does not care what kind of postage stamps are used.

Matter Sent First Class.—Form letters that are sent to persons accustomed to receiving a great deal of mail or that relate to some very personal matter, should be sent first class, sealed. The busy business man is not likely to pay much attention to a letter that comes third class unless there is some unusual reason for doing so.

DIRECT ADVERTISING

The use of letters, especially form letters, in direct advertising has been mentioned, but the increasing importance of this branch of advertising makes it advisable to consider it a little more fully.

Direct advertising consists in the distributing of various forms of printed matter, samples, etc., direct to the prospect by mail or otherwise.

Means of Direct Advertising.—There are at least fifteen different means of direct advertising. These means are letters, blotters, circulars, catalogs, booklets, folders, mailing cards, broadsides, sales letterheads, envelope enclosures, novelties, portfolios of advertising, poster stamps, house organs, and samples.

Some of the advantages claimed for direct advertising are: (1) Direct personal appeal; (2) it can be used to supplement all other forms of advertising; (3) largely eliminates waste circulation if lists are carefully picked; (4) permits of quick action; (5) easy keying because of complete distribution control; (6) success or failure of campaign is quickly known, i. e., it is easier to avoid big losses; (7) secrecy is possible to a large extent and thus competition is less likely to learn plans; (8) as a rule, direct campaigns are less expensive.

Direct Advertising in General Campaigns.—While some large businesses have been largely built up by direct advertising, it is seldom that complete campaigns are so

made up. Usually this form of advertising is supplemental. It is wise in most instances to dovetail direct advertising in with other forms.

Letters and *form letters*, which have been described previously, form, perhaps, the most used means of direct advertising.

Blotters fit into many places as reminders and are often very effective. They are particularly adapted to advertising the printing business and office appliances, and, in fact, many lines where it is advisable to keep a reminder before the prospect can use good advertising blotters to advantage.

Circulars is a term loosely used but may be applied most appropriately to printed sheets of various sizes, not mailable under their own cover, and not made of cardboard. They may be used as envelope enclosures, scattered broadcast to factory people as they come from work, etc. A wide use is for package enclosures.

Catalogs, *booklets*, and *folders* have been described previously and their uses will readily suggest themselves.

Mailing cards differ from folders in that they do not fold. They may be considered the bulletin-board style of direct advertising. As a rule they are used to make announcements, introduce new salesmen, new dealers, new styles, etc.

Broadsides are large advertising sheets whose usual purpose is to give the impression of bigness. They find frequent use to impress upon the dealer the strength of the manufacturer's advertising campaign.

Sales letterheads, or pictorial letterheads, are usually twice the size of the ordinary letter, and approach the use of the folder in nature.

Envelope enclosures have a wide usage and are valuable if not overdone. They comprise many types and forms.

Novelties of many styles are used in direct advertising. They consist of erasers, advertising pencils, calendars, and a host of other things used mainly as gifts to create good-will.

Portfolios are mammoth booklets, and are used for the same purposes as broadsides.

House organs are considered in another section of this Handbook, but they constitute one branch of direct advertising.

Sampling, another form of direct advertising, is treated elsewhere in this Handbook.

STREET-CAR ADVERTISING

The Street Car as an Advertising Medium.—Only within the last few years has the street car been accorded its proper place as an advertising medium. For a long time, street-car advertising was regarded by most large advertisers as being merely supplemental—a reinforcement of newspaper and magazine campaigns. Numerous experiences during late years have shown that, in addition to being a good support to newspaper and magazine campaigns, the street car is strong enough as an advertising medium to stand alone.

Points in Favor of Street-Car Advertising.—(1) The cards being of uniform size, no advertiser can be "blanketed" by others, but has equal chance; (2) little or no objectionable advertising is accepted by those who sell the space; (3) colors may be used freely at a reasonable additional expense in the printing of the cards; (4) the minds of car riders are usually receptive; (5) cards are before the people daily; (6) the masses of the people are reached; (7) the advertising is extremely local—is concentrated; (8) a number of different readings, or changes of copy, can be used in the cars of one city during a single month.

Number of Passengers Carried by Street Cars.—Statistics obtained from a central office of several street-railway advertising companies show that on an average—city, suburban, and interurban—the total number of passengers carried by the cars in one day equals 58% of the population of the areas served. This statement should not be construed as meaning that 58% of the population uses the cars every day, for there

is repetition, one person taking daily anywhere from one to six rides, and in some cases even more. In some communities the total daily traffic is equal to 90% of the population.

The average number of passengers carried by a street car in a day is shown by statistics to be about 550. This, also, will vary according as residential sections are far removed from business sections and as the street railway is ample or inadequate to the needs of the car-riding public.

Method of Handling Space in Street Cars.—By the old plan of handling space in street cars, there were many separate street-car advertising concerns—almost one for every separate street railway in the country. Car advertising is now handled by large, well-organized concerns with branches throughout the United States, and these again, so far as national advertisers are concerned, are represented exclusively by a central office, or clearing house. Such a central office exists in New York.

Thus, through advantageous centralization, a single contract may now be made by a national advertiser to cover about 2,500 cities, towns, and villages in America. This arrangement enables the advertiser to receive checking lists, service reports, shipping instructions, bill for service, etc. from one central office. Arrangements can also be made to cover all the cities in a given state or group of states, etc.

This centralization plan, while simplifying the situation for the national advertiser, still leaves the local advertiser free to deal with the local street-car advertising company, if there is one.

Cost of Street-Car Advertising.—Owing to the frequent changes in street-railway systems, rates for street-car advertising are subject to constant revision. It is certain, however, that the number of passengers carried will always be the rational basis for fixing the charge. The average cost at the present time for a national advertiser on a full year's contract is from two to three cents for each thousand passengers. The prevailing rate to the national advertiser at the present time in any extensive street-car system on a year's contract is 50 cents per car per month. In selected cities, or in selected lines of certain cities, increased rates

are demanded, while in some less desirable cities and lines the rate is lower than 50 cents. In some cities local advertisers pay as high as 60 cents per car per month. A higher rate is asked when the advertising is to run only 3 months or 6 months. Where at least one-half, but not the entire number of cars in a city are used, service is charged for at an advanced rate.

The various street-car advertising companies are always ready to furnish figures giving cost, number of cars operated, passengers carried, etc., and a number make it a point to assist advertisers in the preparation of good copy.

Extra Changes.—Local merchants may still contract with a few of the individual car advertising companies for changes in addition to the regular once-a-month change, the increase in cost depending on the number of changes and the number of cars in which the change has to be made.

The standard contract for national advertising in street cars is for the cards to stand 1 month without change. But it is easily possible for both local and national advertisers to have a number of different texts or readings appear in cards during one month without the changing of cards, which often accomplishes the same purpose and does not cause the inconvenience that a frequent change of cards would.

Number and Size of Cards for Street Cars.—Notwithstanding the great length of elevated, subway, and interurban cars, such as are used in New York and other cities, the average number of cards in a car is about 24, all classes of street railways considered. The standard card is 11 in. \times 21 in. Cards of double size, that is, cards 11 inches deep and 42 inches long, are used by a few advertisers, but their use has been practically abandoned in favor of two 11" \times 21" cards, one being placed on each side of a car. Some of the elevated railway cars afford space for a card 15 in. \times 21 in.

Cost of Printing Street-Car Cards.—The cards used in street-car advertising are in all cases furnished at the expense of the advertiser.

The following list shows one printer's advertised prices on the printing of car cards, and while these prices should not be taken as a standard scale, they afford an idea of

the cost. The prices do not include art work and cost of plates.

Quantity	One Color	Two Colors	Three Colors
100	\$ 4.45	\$ 5.45	\$ 6.45
250	7.10	8.70	10.00
500	11.45	14.30	17.00
700	15.00	18.50	22.50
1,000	18.00	23.00	27.50
2,000	33.00	42.00	51.00
5,000	70.00	90.00	110.00
10,000	135.00	175.00	215.00

Common Mistakes in Street-Car Advertising.—The most common mistake in street-car advertising is that of regarding the street car as a supplemental medium and consequently preparing advertising of a supplemental nature. The ad-writer should prepare car advertisements as if the advertiser did no other advertising and was depending entirely on the cars to increase his business. Instead of using cars "to keep the name before the public," they should be used to inform and to sell goods.

Some advertisers are careless enough to allow special Christmas cards to run during the month of January; others allow one card to run for 3 months or longer without change. Such unseasonable, or "stale," announcements should not be expected to produce results.

Bad Effect of Too Much Color or Detail.—Many advertisers, because of the convenience with which colors may be used on street-car cards, overdo the thing and use a combination of three or four colors that is not nearly so striking or easy to read as a card that has a simple arrangement and is printed in orange and black or even in just one color. Somehow, a story told in a multicolored card does not seem to be a real story, but rather a labored effort toward a mere design. Such a card costs a great deal to print and has little force. A card like the Red Clover Creamery Butter card, which, in the original, was printed in orange and black, is very strong. See page 355.

Another mistake that is just as often made consists in having a card so full of detail, illustration, and lettering,

or so-called ornament, that it is not so easy to read as a card set in good, clear type. Bold, simple effects should be the aim.

Number of Words on a Card.—The standard street-car card affords space for the good display of from 30 to 50 words, according to the size of type used and the style of display. It is possible to use as many as 60 words, but with this number of words the display cannot be of the strongest kind. If an illustration is used, the number of words that may be displayed well ranges all the way from 20 to 40, according to the size and arrangement of the type and illustration. In the original, the Red Clover Creamery card on page 355 was set in a type of good size; it contains 43 words.

It is much better to have a moderate amount of copy and to have superior display than to put in the maximum number of words and have the display poor or mediocre.

About half an inch of space around the edge of the card will be covered by the rack into which the card is slipped. Then there should be a margin of white space around the copy. This reduces the space somewhat. At night, the lower half of the card is usually much better lighted than the upper half. Therefore, it is not a good plan to have the essential part of the copy too near the top.

In selecting cardboard for street-car cards, it is best to choose stock with a dull finish rather than one that has a glossy surface; the glossy card reflects light at some angles and is not readable when it does so.

Points in Favor of Short Advertisements.—The fact that the street-car card has room for only a few words, while seemingly a disadvantage, is often an advantage. There is no room for unnecessary introductory matter and none for long sentences, superfluous words, repetitions, etc. The advertisement must consist of one selling point or possibly, in some cases, two or three selling points, tersely and entertainingly expressed. As a general rule, one selling point is enough for a car card. The short advertisement is taken in almost at a glance—read without effort—and on that account is more likely to make its impression on the mind of the average reader. There are really a great many articles about which

a good advertisement can be written in from 40 to 60 words. Length does not necessarily give strength. Some of the briefest texts from the Bible and many quotations from Shakespeare, Milton, and others embody thoughts on which men discourse for hours.

If an article has eight or ten selling points that are worth bringing out, a series of cards may be used, each presenting one selling point or one short instalment of an interesting factory story. Provided the copy is well written, so that each advertisement is a link in a complete chain, this plan is superior in many cases to the plan of giving all the selling points in one advertisement, even if there were room on the

Red Clover Creamery Butter

A Quality Butter, of rich, sweet flavor; made from the milk of Jersey Cows, fed on the red-clover pastures of Illinois and Wisconsin. Sold by all pure-food grocers.

"The Butter that Betters the Bread"

THE E. O. WHITEFORD CO., Sole Distributors

A GOOD ADVERTISEMENT CONTAINING LESS THAN
50 WORDS

card for all. A short advertisement, making one point clearly and tersely, will be read at a glance and make its impression on the mind of the reader, where a long advertisement, requiring a distinct effort to read, might be skipped by the eye in its wanderings.

To be most effective, the street-car card should teem with interest, should look attractive, and should be easy to read. Conversational, straight-from-the-shoulder language appeals more to the average mind than does a tame statement. The bank card on page 357 is an example of effective style.

Styles of Type to Use.—Among the types that are suitable for car cards are De Vinne, Cheltenham Bold, Foster, Caslon

Bold, Post Old Style, Ben Frankiin, Blanchard, McFarland, Old-Style Antique, some medium faces of Gothic, and many other faces of similar character.

Some very attractive one-color effects can be attained when some fairly heavy type, like Cheltenham Bold or De Vinne, for instance, is set in reading-notice style and printed in bright olive or brown, instead of black. A card printed in this way will be just different enough from the adjoining cards printed in black to catch the eye and insure reading. Light-faced type should not be used with these colors.

Sizes of Type to Use.—As a general rule, it is not well to use type smaller than 60-point for the principal points.



FLOORS

You can quickly give any floor a superb, hard, lustrous finish with JAP-A-LAC. Natural or colored. Inexpensive and easily applied. Does not show heel marks.

All colors—in cans ready to use—15c. to \$2.50.

JAP-A-LAC
Reg. U. S. Pat. Off.

Manufactured only by
THE GLIDDEN VARNISH COMPANY
Cleveland, Ohio

SPECIMEN OF A SERIES OF EXCELLENT ILLUSTRATED CARDS

However, type as small as 30- or 36-point may be used for amplification of the idea presented, so long as the essential part is printed in the larger type. Some types, Cheltenham Bold and De Vinne, for instance, are readable 8 or 10 feet away even in the 24-point size. Condensed types smaller than 36- or 48-point should not be used, because they are practically illegible at a short distance.

Before approving a drawing or a proof of a proposed car advertisement, it should be placed on one side of a room and viewed from the opposite side; then a few steps to the side should be taken to see whether the card may be read at

an angle. A great many car cards will not stand this test.

If light-faced type, extra-condensed type, or type having a small face is used, the card will not be readable except to persons that are close to it, which will, of course, greatly decrease the possible number of readers. More than ordinary care should be taken when the card is designed for one of the positions at the end of the car (to the right or left of the door), where it will be 10 or more feet away from many of the passengers.

Illustrations.—Illustrations are necessary in many classes of street-car advertising. Car cards lend themselves readily

"I certainly paid that!"

"Beg your pardon, you didn't!"

"But I'm sure I did!"

Don't rely on memory!

You can *prove* that you pay your bills if you pay by check.

Put your money in the Dime Bank, pay by check, and avoid ugly disputes.

AN EXAMPLE OF INTERESTING COPY

to illustration, and if arranged with care, the illustrations will leave ample room for a well-expressed selling point.

The short depth of the car card precludes the use of the entire human figure unless it is made very small. But the figure may be shown sitting or kneeling, as in the Jap-a-lac card shown on page 356 or only the upper portion of the body or the face may be introduced.

Half-tone illustrations (not finer than 133 screen), line cuts, and lithograph illustrations are equally well adapted for use on the cardboard stock used.

Cards in Which Prices Are Quoted.—There is no reason why prices may not be quoted in street-car advertising. Of



60-foot lot, trees, grass, good pavements
\$4,000 in payments as easy as rent

WHY live in a flat or rent an inferior city house? With \$250 cash you can have a home like this in Mayfield. Balance at \$30 a month. Good water, air, churches, schools. Come out Sunday, or send for beautiful booklet "Life in Mayfield."

MAYFIELD LAND AND BUILDING CO.

Tribune Building

A STRONG REAL ESTATE STREET-CAR ADVERTISEMENT

course, the prices given should be those that will hold good during the entire time that the card appears.

Manufacturers' Cards for Retailers.—Street-car cards afford good opportunities for advertising the retailer in connection with the goods; and the opportunity to get his name before the public as the local agent on a series of fine cards often influences a retailer to handle the goods. Therefore, a number of manufacturers now furnish cards free of charge to the retailers handling their products.

OUTDOOR ADVERTISING

The importance of *outdoor advertising* is shown by the many millions of square feet of space occupied by painted sign boards and poster work.

Like some other forms of advertising, posters and signs have had their abuses, but there has been a marked effort on the part of public-spirited people to curtail the offensive outdoor advertising.

One of the requisites of effectiveness in advertising is that an advertisement shall be so placed that a large body of prospective purchasers will see it. Well-placed outdoor advertisements meet this requirement. If a town is well covered with posters of the right kind, there can be no question about the masses of people being reached. Outdoor advertising forces itself into attention.

A poster advertisement cannot go into minute details; it must, therefore, announce facts or claims tersely, so that the message to be conveyed may be caught at a passing glance by the walking or riding multitude.

Almost all products can be advertised in posters or painted, or electric displays. One New York outdoor-display agency represents 119 lines of business. Any one will recognize the variety of products featured—food-stuffs, motors, tires, toilet articles, clothing, churches, banks, theaters, household articles, and furnishings.

Outdoor advertising is impression-giving rather than

argumentative. It suggests pleasingly by color and picture, delivers its message quickly, presenting but one thought, dominately. In the advertising of most lines there are conditions suited to this method of treatment.

POSTER ADVERTISING

Organization of Poster Plant Owners.—Perhaps no advertising medium is under a more thorough organization than that known as the Poster Advertising Association. At the time of its organization there was neither standardization of boards nor service. The present Association is a combination of owners of poster plants of some 8,000 cities and towns. They operate under a standard set of rules, as shown in Fig. 1.

The tendency is to guard the membership in the Association so as to maintain a high quality of service, because only such service will result in repeat orders. There are some poster-plant owners outside of the regular Association, but the high standard maintained by the Association tends to keep these in line for good service.

The words "Poster Plant" constitute a trade term, meaning all the poster boards in any city or town.

How Business is Conducted.—Each local plant owner secures local business directly from the local advertiser, but the solicitation and handling of national contracts is done through national soliciting companies that operate much as do advertising agents, only their service is highly specialized in outdoor advertising. These solicitors plan and estimate for poster campaigns just as advertising agents do in the magazine, newspaper, and other fields.

Cost of Poster Advertising.—Prices for poster advertising are founded upon the basis of individual service rendered by the poster plant. This includes the value of the community itself to the advertiser. It is obvious that cities vary in size and that while the rate per board may be the same, the total cost to cover all the population of the larger city will be greater.

Standards of Practice

for Members of the

Poster Advertising Association

*(Adopted by the Outdoor Advertising Department
at the Convention of the Associated Advertising
Clubs of the World, held in Toronto, Canada)*

1. Every Poster Advertising Plant must continue to refuse all misleading, indecent and illegitimate advertising.
2. Every Poster Advertising Plant should refuse all advertising which savors of personal animosity, as ours is strictly an advertising medium.
3. All advertising contracts should be started on date contracted for.
4. Every client should be furnished promptly, upon completion of his display, with a list showing all locations, and plant owners should at all times assist clients to check displays.
5. Every Poster Advertising Plant should be maintained in the best condition possible, both from the standpoint of appearance and stability.
6. All locations for poster display should be selected where the traffic is such that it insures the best circulation for the article advertised.
7. Care should be exercised by every plant owner in the selection of locations so as not to cause friction either with the municipal authorities or the people of the neighborhood.
8. A rule of one-rate-to-all, and one high-grade class of service to every advertiser, must be rigidly maintained.
9. Every effort should be made to constantly raise poster advertising copy to the maximum efficiency in policy, ideas and execution.
10. Recognizing the great power of our medium, we should use it for the general good by devoting space to matters of general happiness and welfare.
11. We believe in close association among members of our own branch of advertising, to the end that greater efficiency be attained through the interchange of ideas.
12. We believe in hearty co-operation between the Poster Advertising interests and all other legitimate branches of publicity.
13. We believe in the solicitation of business on the basis of respect for the value of all other good media.
14. We believe in dissuading the would-be advertiser from starting a campaign when, in our judgment, his product, his facilities, his available funds, or some other factor, makes his success doubtful.

handling their products. In such case, the dealer's name and address are added by means of an insert, imprint, or overlay panel.

Hand-Painted Posters.—When a local advertiser can use but a few locations, the plant owner can have posters

Be Sure to Try

Oat Flakes

Made of Selected Oats,
Cleanly Prepared, Nutri-
tious.

10-cent Package Makes
10 Breakfasts.

At all Grocers.

Oat Flake Co., Grand Rapids, Mich.

FIG. 2. THIS AMOUNT OF COPY IS EXCESSIVE FOR A POSTER ADVERTISEMENT

printed by hand for him. In making the manograph, as it is called, the original is painted on a screen by an artist; then duplicate posters are made by placing paper or

other fabric over the original with a strong light back of it, and artists of less experience trace and fill in copies.

Poster-Advertising Copy.—Outdoor copy must be brief. Posters are seen from a distance and often must arrest the attention of those passing by; therefore, they must be

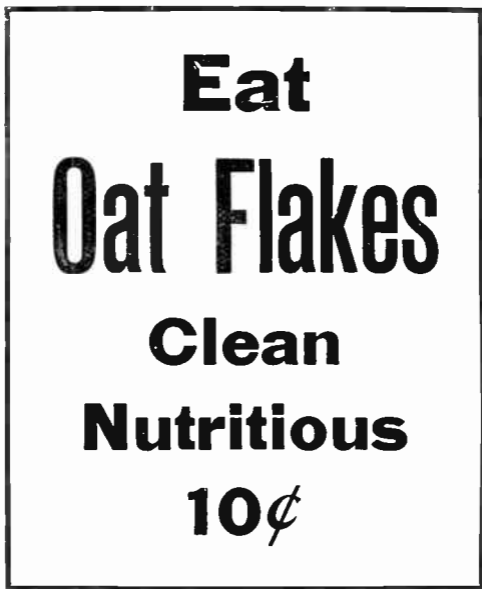


FIG. 3. CONCISE AND STRONG

bold and striking in design in order to give a quick definite impression. The stronger an advertiser can make his copy by a wise choice of a few words, the better the poster will be. Posters are seen at a distance of 20 to

200 feet and often more. Figs. 2 and 3 show the difference between excessive copy and just enough.

Simplicity in Design Needed.—Artists trained to *poster* style are best for outdoor work, as they know how to mass their colors for simple and striking effects and how to subordinate detail or leave it out to advantage. It is just as necessary that the colors give a quick definite impression as it is that the wording shall be brief.

Incorporating a Selling Point.—Though the wording should be concise, the copy should in most cases bring out a definite selling point. Rarely is more than one good point desirable in one poster.

Pictorial Features.—The poster is admirably adapted to pictorial display. The package may be shown in its natural colors, scenes of the use of the commodity can be pleasurably pictured, the color possibilities are great, and appeals to pleasure, comfort, and appetite can be tellingly made.

Size and Location of Posters.—Poster boards are built in locations where the public may get an unobstructed view, mostly on street-level positions, showing to all vehicular and pedestrian traffic. Sometimes, however, they are on roofs or set back into lots not yet built upon.

A complete display in a city is known as a *full showing*. A *three-quarter*, a *half*, or a *quarter showing* is approximately three-quarters, one-half, or one-quarter of a full showing; not so thickly but just as widely distributed.

Poster Sizes.—The standard poster-board size is 11 feet high by 25 feet long. The poster itself is measured by a unit known as a sheet, 28 inches high by 41 inches wide. The standard poster, familiar in all our cities and required in Association plants, is the 24-sheet poster, 19 feet 8 inches in length by 8 feet 10 inches high.

On elevated-railway and subway stations, even on steam-railroad stations, are posters in one sheet, two-sheet, three-sheet, and eight-sheet sizes; but these are not included in outdoor advertising as recognized by outdoor-advertising men. They are rather nearer to street-car advertising and

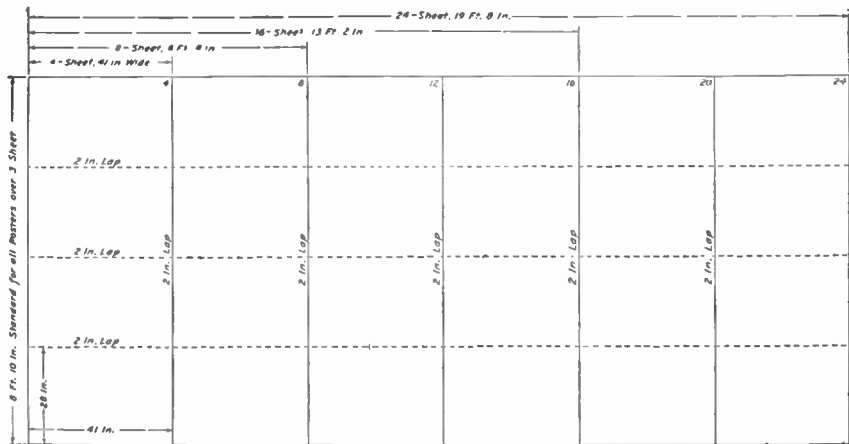


FIG. 4. DIMENSIONS OF VARIOUS SIZES OF POSTERS RANGING FROM 1-SHEET TO 24-SHEET

are sold by companies controlling street-car and railway privileges.

Measurements of Posters.—Fig. 4 is a diagram illustrating standard poster sizes. All are the same height as four single sheets, the length merely increasing 39 inches for each 4-sheet unit added. Posters of 8-sheet size and over are called stands. Thus a 24-sheet stand consists of 24 sheets, each 28 inches high by 41 inches long, including the white lap or margin around each sheet. These are covered when the sheets are matched together. When posted on the steel facing, a white-paper margin is framed around the poster; this treatment, called *blanking*, gives a trim, framed appearance.

Large posters are not always made up of single one-sheet sections. Sometimes a section will be several times the size of a single sheet.

PAINTED, ILLUMINATED, AND ELECTRIC DISPLAYS

Painted displays, commonly known as signs, developed from the need of the advertisers for permanent copy and dominating publicity. Each display is a unit in itself, and painted by hand by men who specialize in this work.

Most displays are painted twice a year to keep them bright. Frequently in larger cities, copy is changed three or four times a year. The owners of modern painted-display plants have developed greatly the character of the painting and the beauty of the framework on which displays are painted.

In addition to specially constructed boards, space on walls and buildings is leased from property owners and the signs are painted directly on the brick.

Painted displays are valuable for the advertising of articles of every-day use in all seasons; for example, Uneda Biscuit, Domino Sugar, Bull Durham Tobacco, Beechnut Bacon, tires, phonographs, etc.

Illuminated bulletins are painted displays lighted up with various systems of lighting.

Electric displays are familiar to all who throng the brilliantly lighted streets of great cities like New York and Chicago and wherever great crowds gather. Some of these displays are spectacular in their wonderful moving effects. Their great appeal is to transient people, who are greatly impressed by these sights of the great cities and are inclined to demand the articles so strikingly advertised when they return home.

Many of these signs, which use colored and flash lights with words appearing a short time and then flashing out, are also arranged so that they make strong displays in the daytime.

KEYING AND CHECKING ADVERTISEMENTS

KEYING

Importance of Checking.—It is important that the office system shall make it convenient for the manager to learn at any time the amount of space contracted for in a particular medium, the rate, whether or not the advertisement was inserted correctly, etc., but it is vastly more important that it shall enable him to tell whether or not a medium or a plan pays. For this reason it is necessary to adopt a system of keying advertisements so that results may be checked. No matter how carefully advertising is planned and executed, some mistakes are likely to be made. Some medium or plan that the advertising manager has expected to bring good results may bring poor results, and if the system of the office does not provide a way by which these errors of judgment may be detected and corrected quickly, a great deal of money may be wasted.

Large mail-order advertisers usually require a daily report from the correspondence department, showing how many inquiries were received from the advertising in each

medium, and frequent reports as to the proportion of sales made. In this way, the advertiser can keep his finger on the pulse of his business, as it were, and can quickly change plans when a medium fails to bring the proper number of inquiries or when the inquiries from a medium fail to yield the proper proportion of sales.

METHODS OF KEYING

Coupon Method.—One of the most popular keying schemes is the coupon method. On page 371 appears a reproduction of six forms of coupons. The coupon advertisement invites the reader to fill in the coupon, clip or tear it off, and mail it. In order that it may be determined from which publication the coupon is clipped, a special mark is put on the coupon in each medium. In the coupon shown in (a), "KS10" is the key used for the particular magazine from which the coupon was clipped. In (c) "Cos. Oct." appears at the top of the triangular space; this means that this advertisement was run in the October *Cosmopolitan*. In (b) and (f), the key appears in a slightly different form. The coupon in (d) not only provides a key, but it supplies a list on which the reader may check off what interests him most.

In order not to interfere with the second-class mail privileges of a publication, a coupon on a magazine page should not be made too large a part of the advertisement. A square coupon not more than $2\frac{1}{2}$ inches high in the standard magazine page will not meet with any objection on the part of the postal authorities.

The coupon method provides an easy way for the interested person to send an inquiry or an order and will often double the number of inquiries.

To be most effective, a coupon should have lines long enough for the inquirer to write his name and address legibly, and it should be placed where it may be clipped out easily. Usually, the corner is the best position.

Change-of-Address Methods.—Advertisements that do not afford room for a coupon may be keyed by running a different form of address in each medium. Suppose, for

Johnson & Son, Inc., 200 Broadway, New York, N. Y. 10007. Sold by all dealers in point.

Sent FREE "The Proper Treatment for Pimples, Acne, and Freckles" - A complete instruction about your skin. Full of home tests & the advice. Send us the following coupon & we'll send you our FREE booklet at once prepared FREE.

----- COUPON -----

S. C. JOHNSON & SON, Racine, Wis.

"The Road-Testing Instruction"

Please send me FREE, copy of your book "The Proper Treatment for Pimples, Acne, and Freckles". It is a real winner that has helped 50,000,000 men and women all over the world.

Name _____

Address _____ 720

When you write, please

(a)

MAIL THIS TO-DAY

ADVERTISING OPPORTUNITIES

Send me copies of your magazine to review. I will send you one of our "Promotional" brochures for free. If you are interested in advertising in our magazine, I will send you a copy of our "Advertising Rates" booklet. It will show you the cost of advertising in our magazine and the best way to get the most out of it.

Name _____

Address _____

City _____ State _____

When you write, please

(b)

THE CONSUMPTIVE

LITTLE
LARGE
ON THE

Send me the 11 pages on the subject of "The Consumptive" at once. I will send you a copy of our "Consumptive" booklet at once. It is a real winner that has helped 50,000,000 men and women all over the world. It is a real winner that has helped 50,000,000 men and women all over the world. It is a real winner that has helped 50,000,000 men and women all over the world.

Name _____

Address _____

If the book address has changed write "changed" in place of "old address" and if you desire to place it in the Consumptive

(c)

INTERNATIONAL CONSUMPTIVES SPECIAL

Please specify in request 25 copies of our book, "The Consumptive" at once. I will send you a copy of our "Consumptive" booklet at once. It is a real winner that has helped 50,000,000 men and women all over the world.

Amateur Photographer	Amateur Engineer
Amateur Writer	Amateur Scientist
Amateur Artist	Amateur Musician
Amateur Gardener	Amateur Collector
Amateur Cook	Amateur Traveler
Amateur Fisherman	Amateur Explorer
Amateur Inventor	Amateur Historian
Amateur Musician	Amateur Philologist
Amateur Scientist	Amateur Linguist
Amateur Explorer	Amateur Historian
Amateur Philologist	Amateur Linguist
Amateur Linguist	Amateur Philologist

Name _____

Street and P.O. _____

City _____ State _____

If the book address has changed write "changed" in place of "old address" and if you desire to place it in the Consumptive

(d)

The Aeolian Company
362 Fifth Avenue
New York

Send Catalogue and details of your new purchase plan to:

Name _____

Street and No. _____

City _____

(e)

MAIL IN NAME AND ADDRESS AND SEND THIS COUPON

DOOM, HEAD & CO.

Send me the 11 pages on the subject of "The Consumptive" at once. I will send you a copy of our "Consumptive" booklet at once. It is a real winner that has helped 50,000,000 men and women all over the world.

Name _____

City _____ State _____

If the book address has changed write "changed" in place of "old address" and if you desire to place it in the Consumptive

(f)

instance, that the advertiser's place of business occupies an entire block. This would entitle him to use many numbers, and he could have his address in one publication read 150 Main Street; in another, 152 Main Street; and so on; or, if he is entitled to only one number, he could use a different letter in each address, as 150A Main Street, 150B Main Street, etc.

Some advertisers change an initial in the name, advertising in one publication, for example, as Felix A. Davis, in another as Felix B. Davis, and so on; or, if only a few mediums are used, the initial might be used in one address and dropped in the other. Other advertisers use department, or suite, numbers, asking readers to address Dept. 8, Suite 2, etc. This method of using the word department results in making some readers think that the advertiser has a department store. Another plan is that of adopting fictitious box numbers; that is, printing the address as Jones & Company, Box 110, Detroit, Mich. The I.C.S. coupon in (d), page 371, shows an example of box-number keying. Of course, fictitious box numbers should be used; otherwise, the method might conflict with the real box numbers of a post office.

Catalog Numbers as Keys to Advertisements.—Some firms that do not care to change the form of their names and addresses, key advertisements by means of *catalog numbers*. For example, they ask the readers of one publication to send for catalog 5, those of another to send for catalog 6, etc., changing the catalog number for each medium. The catalog is the same in all cases, but by having an inquirer quote the number when writing for a catalog, the advertiser is enabled to give credit to the proper medium.

Seeking Information From Customers.—Some advertisers, on their order blanks, request the customer to state in what publication the advertisement was seen, or to mention what influenced the order. As customers will usually do this, such information will enable proper credit to be given mediums and also show how many orders are influenced by the recommendations of old customers.

Sometimes, however, the customer does not know where he saw the advertisement; or, possibly, he may have seen it in several publications. Occasionally, a customer will state that he saw the advertisement in a medium that the advertiser has never used. Some advertisers to whom information about the medium is of unusual importance will take the trouble to write a personal letter, including a return postal card, in order to have the customer answer the question correctly.

Method of Crediting Unkeyed Inquiries.—No matter what keying system is adopted, many inquiries containing no clue by which credit may be given to the proper medium will be received by the advertiser. The advertiser may, for instance, give his address as 110A Elm Street, Albany, N. Y., and, some inquiries will be addressed merely 110 Elm Street, Albany, N. Y., or simply Albany, N. Y. Unless the advertising manager thinks it necessary to try to find out which publication caused the inquiries to be made, he should distribute the credit among the mediums he has been using. Thus, if he has a magazine on his list that regularly produces 20 per cent. of the inquiries received, he should credit that magazine with 20 per cent. of these unkeyed inquiries; if another magazine produces regularly only 5 per cent. of the inquiries, it should receive credit for only 5 per cent.; and so on.

As the reputation of an advertiser becomes more widespread, the proportion of keyed inquiries is likely to decrease, while the proportion of unkeyed inquiries is likely to increase.

CHECKING OF GENERAL ADVERTISING

The *general advertiser* cannot check results with the same accuracy as the mail-order advertiser. However, he need not spend his money blindly, not knowing when it is bringing results and when it is not, as there are many ways in which the advertisements may be checked.

Checking by Means of Inquiries.—The requests made for a booklet, a cook book, a free sample, a premium for so many wrappers, or something else of this nature, will not only put the general advertiser in touch with prospective buyers and enable him to send full information about his product but will give him some idea of the interest taken in his advertisements. If the product is of such a nature that persons sending inquiries about it or requests for a booklet, sample, etc. may be referred to retailers, and a report received from the retailer, a fairly good checking system can be established. The system, of course, is not a complete one, for strong general advertising will help retailers to make thousands of sales that cannot be checked by inquiries directed to the advertiser.

In using magazines and relying on requests for free books, samples, etc. as indications of the interest that the advertising is creating, the quality of these requests must be studied. Some mediums may bring many requests from people that are always sending for all the free things that are advertised, and these may not be so valuable as other mediums that bring fewer requests but which are better quality.

Comparison of Yearly Sales as a Check.—If the general advertiser uses newspapers, street cars, or posters, he can check results by first ascertaining what his sales have been in a certain city for a whole year and ascertaining also about how much stock is on hand in the retailers' stores in that city. Then, after advertising aggressively in that city and following up his advertising with the personal efforts of his salesmen, he can check up the sales made during the period of the aggressive advertising and ascertain what stock the

retailers have on hand. By following this plan he will be able to get an accurate knowledge of the results.

Comparing Different Copy or Plans.—If in doubt as to the value of two kinds of copy or of two different selling plans, the advertiser may, if he uses local mediums, try one plan in one city and the other in another city of about the same size and having about the same class of people. Then, by comparing results, he can satisfy himself as to which plan is the better.

Effect of Continuous Advertising.—In all checking schemes, it must be remembered that thousands of people buy advertised goods and deal with skilful advertisers without knowing exactly why they do so; that is, they could not tell, if asked, where they saw the advertisements or just what advertisements influenced them to come to the store.

A thorough investigation was made some years ago, in which thousands of women were asked why they bought certain goods. The largest number replied that they bought because continuous advertising had influenced them to believe that the advertiser and his goods were reliable; the next largest number bought because the advertisement brought to mind something that they needed; and the next largest class bought because the advertisement offered a chance to make a saving on a purchase. The result of this investigation may not be regarded as an infallible conclusion, but it argues strongly in favor of continuous advertising.

CHECKING OF RETAIL ADVERTISING

As a rule, the customer of a retail store comes in and buys without telling what induced him or her to come. Women may ask to see "those stockings advertised in the morning papers"; but unless they are asked what led them to the store, most purchasers give no hint; and it is not always wise for a merchant or his clerks to ask such questions. Retail advertising cannot, therefore, be checked with the accuracy that is possible with mail-order advertising.

Checking by Means of Daily or Weekly Sales.—Suppose that the average Saturday sales of a men's furnishing store

in May of past seasons amount to \$150 without any special advertising effort being made; also, suppose that in May of a new season \$15 worth of space is used in an afternoon paper on Friday and in a morning paper on Saturday, advertising special offers for Saturday. If the sales on Saturday reach a total of \$275, and those on the following Monday and Tuesday show an increase over the normal Monday and Tuesday sales at that season, the effect of the advertisement may be gauged with reasonable accuracy.

The call for the articles featured in the advertisement does not indicate the full strength of the advertisement by any means. For instance, suppose that the men's furnishing store advertised at 18 cents a very large stock of hose of the regular 25-cent quality. These goods may be sold at cost in order to offer a bargain that will draw a crowd. But many of those coming in the store will see shirts, cravats, etc. that they want, and may buy such furnishings.

Advertising a Special in One Medium.—The value of a medium can be determined to some extent by advertising a special in that medium and by keeping account of the results. A crockery store, for instance, may advertise a cut-glass special in just one newspaper. The sale of this special should be credited to that paper; but undoubtedly some persons that come in to buy the cut-glass bargain will also buy other things at regular prices, and a part of the day's regular sales must also be credited to the medium.

Coupon Offers.—Some retailers use a coupon like the one shown herewith for testing the value of a medium. Every person bringing in the coupon received a reduction of 25 cents on a purchase of \$1 worth of tea or coffee. The result showed plainly that the advertisement in that particular medium received much attention, but it was not a complete check, because many customers that brought in the coupon purchased other things besides tea or coffee.

Offers of Free Articles and Trading Stamps.—Still other methods followed by retailers in order to check advertisements are offering some article of small cost free to those who bring in the advertisement or mention it, giving an extra number of trading stamps, and so on.

Difficulties Encountered in Checking Retail Advertising. It is obvious that none of the methods described give full credit to the mediums employed for the advertising. A store might expend \$250 in special advertising, and the immediate sales that could be safely credited to the publicity might indicate that the advertising cost was 20 per cent. of the total sales, when the advertiser might feel that the advertising cost should not exceed 10 per cent. But if, in

.....

25 Cents Worth of Tea or Coffee FREE

Just cut this coupon out now and bring it to any one of Clarke Brothers stores during the month of August; use it in buying 2 pounds of tea at 50 cents a pound, or 4 pounds of coffee at 25 cents a pound. Pay the clerk only 75 cents in cash. This coupon is

Good for 25 cents during August

COUPON

this campaign, he has gained a number of customers that will afterwards give him voluntarily all or part of their trade, in the long run the advertising expense will come well within the cost limit he has fixed. This gaining of new patrons, many of whom may be permanent, is a feature that advertisers sometimes overlook in computing costs.

The checking of results of savings-bank advertisements is a difficult matter. If the bank offers, in its advertising, to

give a home-savings bank to those making deposits, the requests for that bank will give some idea of the interest taken in the publicity.

PAPER	
CONTRACT MADE	EXPIRES
SPACE	
NO. COLUMNS	
RATE	
TO BE PAID	
REMARKS	

SIMPLE CARD ADAPTED TO USE OF RETAIL ADVERTISERS

However, in the case of a piano dealer, just because people that come in do not say, "I saw your advertisement in the

<i>Munssey's</i>	<i>8 lines classified cols Began</i>
	<i>Oct 1907 \$20 gross insertion</i>
	<i>Key 50</i>
<i>Orders</i>	
<i>174 174 174 174 174 174 174 174 174 174 174 174 174 174</i>	
<i>174 174 11</i>	

SIMPLE CARD FOR USE WHERE ADVERTISEMENTS COMPLETE SALES

Sun yesterday and want to buy a piano," he should not conclude that his advertising is bringing him no returns.

PUBLICATION *Brown's Magazine* DATE *June, 1907* KEY NO *B*

SPACE USED *page* PRICE \$ *90* KIND OF AD *Book case*

190	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
JAN																															
FEB																															
MAR																															
APR																															
MAY																															
JUNE			2	/	/	/	2	4	/	3	/	/	/	/	/	/	/	/	/	/	/	/	/	2	3	/	/	/	/	/	
JULY	/	/	2	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	
AUG			/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	
SEPT																															
OCT																															
NOV																															
DEC																															

TOTAL NUMBER OF INQUIRIES _____ AVERAGE COST OF EACH _____

REMARKS _____

PUBLICATION <i>Brown's Magazine</i>		ADDRESS <i>Boston, Mass.</i>		1st.											
REPRESENTATIVE <i>D. L. Madison Brunswick Bldg. N.Y.</i>		FORMS CLOSE <i>5th</i>		Feb.											
GROSS RATE \$ <i>100 page</i>	SIZE OF PAGE <i>5 1/2 X 8</i>	DATE OF CONTRACT <i>June '07</i>	AGENCY <i>Maxwell</i>	Mar.											
D-DISCOUNT <i>5%</i>	WIDTH OF COL <i>16 picas</i>	CONTRACT EXPIRES <i>Jan. '08</i>	REMARKS <i>20% dis. for</i>	Apr.											
NET RATE \$ <i>90</i>	CIRCULATION <i>90,000</i>	CHARGE IN PRICE	<i>6 pages one year</i>	May											
190	REV.	# NO OF #0	SPACE	COST	COPY NUMBER	END RECD	COST OF EACH	NO OF SALES	TOTAL SALES	COST OF EACH	% PAGE SALE	COST OF FOLLOW UP	BILLS O R D	BILL NO	May
JAN															June
FEB															July
MAR															Aug.
APR															Sept.
MAY															Oct.
<i>1907</i>															Nov.
JUNE	<i>B</i>	<i>Bk case</i>	<i>1p</i>	<i>90</i>	<i>5</i>										Dec.
JULY	<i>B</i>	<i>Desk</i>	<i>1/2</i>	<i>45</i>	<i>9</i>										
AUG	<i>H</i>	<i>Chair</i>	<i>1/2</i>	<i>45</i>	<i>11</i>										
SEP															
OCT															
NOV															
DEC															
TOTALS															

LOOSE-LEAF BINDER FORM GIVING DETAILS OF CONTRACT WITH PUBLICATION AND RECORD OF COPY INSERTED

ADVERTISING AGENCIES

WORK OF THE MODERN AGENCY

The early advertising agencies acted as mere brokers in advertising space, buying it from publishers and selling it to advertisers, sometimes at a great increase in price. They did little else except to forward the advertiser's copy and cuts and to check the insertions of the advertisements. That service, if it may be called such, is very different from the service that is rendered advertisers by the best agencies of today. There are, however, agencies in existence that do little creative work—that merely buy space for clients, send out copy, check insertions, and attend to rebates, billing, etc.

The representative modern agencies study prospective markets, look into trade conditions, plan and direct campaigns, write copy for advertisements, catalogs, booklets, letters, etc., have illustrations and engravings prepared, buy space, check insertions, pay space bills, often secure or help to secure local retailers or agents for the advertiser, and render various other services.

The well-organized agencies with their systematized departments and many specialists can carry out the numerous details of an extensive campaign with remarkable facility, leaving the advertiser, as already suggested, little to do except to approve the general plans and to pay the bills.

In a small agency, the principals themselves are the solicitors, and sometimes they personally write much of the copy for their clients, undertaking to give each client such service as an advertising manager would give.

Some agency solicitors are capable all-around advertising men, and are able to prepare effective copy as well as give advice as to plans. Others rely wholly on the copy department for ideas and act only as salesmen of an agency's service.

There has been much discussion in the advertising world as to whether the agency serves the publisher or the advertiser. It really serves both, notwithstanding that most of

the compensation usually comes in the form of commissions from publishers and other controllers of space.

The general advertiser has all to gain and nothing to lose by selecting a good advertising agency and securing its assistance in planning, preparing, and placing his advertising. Most of the general and mail-order advertising of today is placed with publishers through agencies. A great deal of outdoor and street-car advertising is also placed through agencies.

Formerly, nearly all the advertising agencies had their headquarters in large cities, such as New York, Chicago, Boston, Philadelphia, and Pittsburg; and while the large cities continue to be the headquarters for most of the agencies, flourishing agencies are to be found in cities of the size of Seattle, Grand Rapids, and Atlanta.

Recognition of Agencies by Publishers.—The expression "recognized by publishers" means that publishers regard the advertising agency as a bona-fide agency and are willing to allow the usual commissions and credits. Many of the large newspapers are members of an organization known as the American Newspaper Publishers' Association, which has its headquarters in New York City. The members of this association are not supposed to allow the usual commission until the agency is officially recognized by the association. This association is not hasty in adding new agencies to its list, and expects to be fully informed as to the business of the candidate for recognition before passing on an application.

There is also an organization of leading magazine publishers, with headquarters at New York City, that passes on the standing of new agencies in behalf of its members. This organization is known as the Quoin Club, and its mission in the magazine field is much like that of the American Newspaper Publishers' Association in the newspaper field.

Payment of Advertising Bills.—Unless special arrangements are made by which the publisher holds the advertiser responsible, the publisher expects the agent to pay for the space used by his clients. For this reason, agents in arranging terms with new clients prefer to have them agree to discount all bills, that is, to pay within the cash-discount period.

There is at present no absolute uniformity among either newspapers or magazines as to the extent of credit, the amount of the cash discount, the time in which bills must be paid in order to take advantage of the cash discount, etc. The usual newspaper credit, however, is 30 days. Both newspaper and magazine publishers act independently in the matter of cash discount, the range being from 2 to 5 per cent. and the cash-discount time varying from 10 to 20 days. A number of the magazines require bills to be paid ahead of the month of publication; that is, for example, require bills for space in a December issue to be paid in November.

Relation of Agency to Advertising Manager.—The fact that no one man can possibly be a specialist in all branches of advertising is what makes the advertising agency necessary to the general advertiser, even if he should employ an able advertising manager.

The advertising agency does not take the place of an advertising manager; each supplements the work of the other. The advertising manager is in a position to study the needs of the business at first hand, and this information, coupled with his experience, is of the greatest value to the agency. The agency, on the other hand, brings in outside experience and broader views.

The agency has in its employ copy-writers, and possibly illustrators, of unusual skill. The combined efforts of the advertising manager and the agency in planning and in copy writing are likely to produce better results than the effort of one unassisted by the other, though there are advertising managers that write their copy unassisted, and still more that leave this work entirely to the agency.

Unless the agency has had experience in the marketing of products similar to those of the advertiser, or a very good general advertising experience, its judgment should not be accepted as infallible. Success in advertising depends largely on understanding the people to whom the appeal is to be made, and the advertiser, by reason of personal dealings and correspondence, may understand his prospective customers better than does the agency. On the other hand, the most able agency cannot do much toward assisting an

advertiser that clings to old precedents and methods, insists on having his own way about everything, and is not willing to give a fair trial to a plan that promises well.

AGENCY COMMISSIONS

Reason for Giving Commissions.—A number of trade publications do not allow commissions to advertising agencies, but, leaving these out of consideration, it may be said that practically all publications of any prominence allow a commission of from 10 to 15 per cent. (in some instances more) to recognized advertising agencies. The usual newspaper commission is 15 per cent. Papers allowing discount usually offer 2 per cent., some 5 per cent. The usual magazine commission is 13 per cent., with a discount of 3 per cent. for the prompt payment of bills. A few magazines give a commission of 15 per cent., while others give a commission of 13 per cent. and a discount of only 2 per cent.

The publishers' commission is granted on the assumption that the agent is a creator, or developer, of new advertising accounts—that because he assists a new advertiser to launch a campaign and thus makes of him a permanent buyer of advertising space, he should be rewarded by the publisher. Therefore, until he has proved himself such a creator, or developer, the best publishers withhold the commission.

Cutting of Commissions.—A number of magazine publishers, before agreeing to allow an advertising agency a commission, require that the proprietor of the agency sign an agreement to the effect that he will not give any client any portion of the commission granted by the magazine, and further that he will not allow a client the usual discount allowed by the magazine for prompt payment of bills, unless the client pays the agent within the time that the agency has to pay the publisher. These agreements even forbid the agency to quote the rates of the magazine with the commission figured off. The pur-

pose of this iron-clad agreement is to prevent the rate cutting that results where agencies give part of their commission to the advertiser.

Not all magazines are strict in regard to giving commissions, some granting them direct to advertisers and even cutting their rates in order to get business. The standard among the newspapers is not so good as it is among the magazines. While a select number of the newspapers will not give the agents' commission direct to the advertiser, a great many will do so if the order is large and nothing except the giving of this commission will secure it.

Commission Policy of Newspapers and Magazines.—In planning to use the leading newspapers and general magazines, an advertiser cannot expect to get the benefit of the agents' commission. If the advertiser deals direct with these publishers, he will have to pay gross rates, and inasmuch as he may have the assistance of the agency without any extra cost, so far as placing the advertising in magazines and newspapers is concerned, he does well to consult an agency that has the best experience and equipment for his particular work.

Commission on Local and General Advertising.—With magazines, no advertising is considered as local. Therefore, commissions will be allowed just as readily on the advertising of a local firm as on the advertising of a firm in a city distant from the magazine's office. Newspaper publishers generally have not made a practice of allowing commissions on local advertising; as a result, comparatively little retail advertising is handled by agencies. There are, however, in a number of cities, agencies that make a specialty of retail work; these draw a salary from the advertiser, but in some instances are granted commissions from publishers "in spite of the efforts of publishers' associations to do away with the practice. There seems, however, to be just as much reason for giving a commission for creative work in the local advertising field as for creative work in the general field.

Faults of Commission Basis.—The commission scheme is not an equitable one, and it may some day be replaced by an arrangement that will provide for payment to the agency according to its work, rather than according to the space used. Under the present arrangement it is often the case that the agency at the time when it gives the advertiser the most thought and attention, receives the least compensation. Most new advertisers begin with a small appropriation, on which the commissions amount to little. Yet this is the time when the agency's services are most urgently required. The agency in such cases must "handle the account" with little or no profit, hoping that the advertiser will be successful, will retain its services, and will in time spend a large sum for advertising, the commission on which will be ample compensation. The injustice of the arrangement is that often, when the advertising has been developed by the agency, another agency will step in and offer to place the advertising for a smaller commission, and thus get the account after the hardest part of the work has been done. The result is that today the small account is commonly neglected by the agencies. Under the prevailing system, unless the future looks unusually promising, the agency cannot really afford to give the small account much time.

In dealing with old advertisers that are committed to the policy of spending annual appropriations of good size, the commission method is more equitable.

Occasionally, the fact that the commission depends on the amount of money spent in advertising, is likely to influence some agencies to have the advertiser use mediums that would not be recommended if its compensation were fixed. A very few agencies operate on the basis of a fee, yearly retainer, or salary. This is more logical than the commission plan and the advisability of its general adoption has been much discussed. One difficulty is that of estimating the value of agency services.

Size of Commissions and Methods of Computing Them.
A secret ballot taken recently among a hundred or more

national advertisers showed that those who are compensating their advertising agencies by the commission method are paying anywhere from 10 per cent. to 16 per cent. on the amounts of money expended by their agencies. A few are paying only 5 or 6 per cent. Most advertisers are on the 10-per-cent., the 13-per-cent., or the 15-per-cent. basis.

At one time the method followed by the agencies was to charge the advertiser card rates for all space purchased and to take commissions granted by the publisher as their compensation. A few agencies still follow this method. They say to the advertiser: "You pay us exactly the rates that you would pay the publisher if you dealt with him direct. We will get our commission from him and that will compensate us for the service we render."

Most advertising agencies nowadays figure their commissions differently. That is, at the end of the month they total the net amount paid out by them on behalf of their client and then add their commission to that net amount before rendering the advertiser a bill. This percentage may be 10, 13, or 15 per cent., according to the agreement between advertiser and agency. As already set forth, a few publications will not allow advertising agencies to follow this plan of computing their compensation, but insist that they charge the advertiser the exact gross card rate for space. This makes a slight difference. For example, if a page of space costs \$1,000, and the publisher in the case insists that the agent bill the advertiser at full gross rate, the agency will bill the advertiser for \$1,000 and collect his commission of \$150—15 per cent.—from the publisher, paying the publisher only \$850. By the other method, the agency would bill the advertiser for \$850 plus \$127.50, or \$977.50. The agency by the second method would earn a little less commission.

Some agencies charge 20- or 25-per-cent. commission on advertising placed in papers with very low rates, such, for example, as country weekly newspapers. This is

rather an unusual arrangement, however, for the advertiser who uses such papers is likely to use other mediums on which the advertising agency makes a better commission, and the two divisions of the campaign balance each other.

The general practice is to reduce every charge to net cost and then to add a uniform commission.

It is well known that some very large accounts are placed on a commission as low as 5 per cent., with the agency paying out of that all expenses for designs, cost of composition of advertisements, etc. While some of the more prominent agencies will not offer to handle an advertiser's business for a commission less than what he is paying some other agency, others will do so, and the cut-throat competition results in split commissions and poorer service. It stands to reason that an agency receiving a commission of 5 or 6 per cent. cannot give the same service as an agency receiving 10, 13, or 15 per cent.

Few, if any, agencies retain on an unusually large account the full commissions allowed by newspapers and magazines. A number of them, however, do charge a commission of 13 or 15 per cent. on all appropriations under \$100,000 yearly, and earn a commission of 10 per cent. on appropriations exceeding these figures. In receiving commissions of 13 and 15 per cent., if an agent retains only a commission of 10 per cent., he is giving the advertiser part of the commission allowed by the publisher. Of course, where the agency has agreed with a publisher not to divide his commission, he has no moral right to do so.

Commission on Art Work, Plates, Printing, Etc.—The practice among advertising agencies with respect to charges on art work, plates, printing, and the writing of booklets, folders, and catalogs varies greatly.

Some advertisers decline to pay their agencies a profit on art work and plates, holding that the commission earned by the agencies on space is sufficient compensation to cover the service on art work and plates, and

will pay only what these items actually cost the agency. There are agencies that refuse to work on this basis and that insist on adding their percentage of 10, 13, or 15 per cent. to every item of expense (except postage, express charges, etc.), and a few go so far as to include an overhead charge in the cost of art work and plates as well as the regular commission.

The large advertisers whose space purchases earn heavy commissions for their agencies are in a better position than the smaller advertisers to insist that agencies handle art work, plates, etc., at actual cost. On the assumption that the agency's commissions on the year's advertising are not excessive for the service rendered, there really seems no reason why a commission should not be paid on the actual cost of all art work, plates, and printing, for this work requires the careful attention of experienced people.

An examination of the practices of the agencies shows great variations with respect to printing, writing of booklets, etc. One agency makes no charge for writing folders, booklets, or catalogs, provided no technical writing is involved. Another agency charges a specific fee for all such work, and still others charge a commission on it.

Still another agency fixes a fee for the writing of folders, booklets, and catalogs, but will handle the printing of such jobs on a sliding scale of commission—10 per cent. if the job is \$500 or less, and gradually reducing to 5 per cent. when the amount is \$1,000 or over. This separation of charge is also logical, though it complicates the compensation scheme somewhat.

Some agencies charge for the cost of rough sketches and dummies, while others do not. It is obvious that charges for such service must depend largely on the amount of space used by the advertiser on which the agency earns commissions. If the agency's commissions on space purchases are very large, it can well afford to give certain other services at the net cost to the agency or perhaps sometimes at a loss. On the other hand, the

advertiser whose account yields the agency small commissions must expect to pay a fair profit to the agency on all extra services.

One more instance may be mentioned—that of an agency which has all bills for art work, engravings, etc., sent direct to the advertiser, charging no profit on art work but making a commission charge of 15 per cent. on engravings and other plates to cover cost of handling, filing, etc. Duplicate bills are sent to the agency by illustrators and engravers for checking purposes only.

SELECTING AN AGENCY

The general advertiser is not serving his own interest best when he sets out to see how cheaply he can buy agency service. Of course, if the advertiser has had such a long experience that he knows just what plans, mediums, and copy pay best, he may be justified in seeking an agent that will act for a small commission, as a mere broker between him and the publisher; but if he is seeking the full service of a good agent, he will not get it by selecting the one that will serve him for the lowest commission. It is well to ascertain whether the agency has had the experience that is likely to be helpful in handling the advertising in question. It is the agent's inclination to claim much for the equipment and experience of his organization, but if the article to be advertised is a food product, careful inquiry should be made to determine whether or not the agent has had experience in marketing food products, whether he understands the grocery trade and knows how to manage grocery-trade campaigns. If he lacks this particular experience, and also lacks a broad general experience, the advertiser is likely, under this agent's guidance, to do some costly experimenting.

An important consideration is the ability of the solicitor or agency representative that is to deal with the advertiser. Unless the advertiser has the attention of a

man of broad ability and experience, the service of the agency as a whole will be of little benefit. Many of the agencies have solicitors that obtain accounts and handle them much according to their own individual ideas. If the solicitor is a very capable man, his personal study of the advertiser's product and plans may be all that is necessary in order to proceed in the most judicious way; but if he is a man of limited experience or of limited ability—has more soliciting ability than advertising ability—the advertiser's interests are likely to suffer, unless the principals of the agency cooperate with this solicitor and thus bring to the advertiser the combined ability of the agency's force. It may, however, be said in behalf of the agency, that one of the principals can hardly afford to give a great deal of his time to an advertiser that has only a small appropriation to invest.

The advertiser will do well to ask to see work that the agency has done in copy, catalogs, etc., and to ascertain who will write the copy for the article to be advertised; also, to get the names of some present clients of the agency, and to find out how long the agency has served them and how satisfactorily.

Contracts With Agencies.—Many agencies ask advertisers to make a contract to place all advertising through them for at least a year and to agree that the appropriation shall reach a certain sum. Others require no contracts, and make a point of the fact that they prefer to let their service hold the advertiser.

Attention Given by Agency.—The amount of attention that the agency should give the advertiser depends on circumstances. Where the venture is a new one, much of the agency's time will be required. The representative of the agency will have to acquaint himself thoroughly with the business of the advertiser, as well as with the article and with trade conditions, and will find it necessary to keep in close touch with the workings of the selling plan as it is put into effect.

Making Up a List of Mediums.—In the case of a new advertiser, the list of mediums to be used is ordinarily

and properly suggested by the agency. Experienced advertisers make up their own lists, giving the agency at different times written orders for the placing of the advertising. The agent and the advertiser work in harmony in the selection of mediums, amount of space, season for advertising, etc., each giving the other the benefit of his knowledge and judgment.

Approving of Designs and Copy.—It is the rule for both designs and copy to be submitted finally to the advertiser for his approval, the agency then having plates made for the magazines or the newspapers.

HOUSE ORGANS

The terms *house publication*, *house organ*, and *house magazine* are applied to periodicals issued for the special purpose of extending the business interests of the persons or firms publishing them.

House publications are of four general classes: (1) Those sent to salesmen or agents; (2) to dealers; (3) to employes; and (4) those sent to consumers or users.

Most house publications are issued once a month, but some are issued only quarterly or at irregular times to meet the needs of the business of the advertiser.

Whether sent to prospective consumers or to salesmen, agents, or retailers, the preparation of the house publication is properly a part of the work of the sales and advertising departments.

House Publications for Salesmen.—The house publication issued in behalf of salesmen and agents affords a most convenient method of sending out important and interesting information about goods, the methods of manufacturing, the policy of the firm, changes in prices and discounts, changes in the plan of selling goods, successful selling schemes, salesmanship talk, etc. It also affords opportunity to publish details of the contests that most large selling organizations arrange among their salesmen and agents, the names and relative standing

of the contestants at various stages of the contests, the working plans of the successful ones, etc. A publication of this kind should be an attractive bulletin of information from the manufacturer to those distributing his product.

If an active part in the preparation of such a house magazine cannot be taken by some one thoroughly experienced as a salesman and at the same time able to write well enough to give intelligent and practical suggestions, then the person that has charge of getting it out should secure for publication the experiences, plans, and ideas of successful salesmen and agents. In this way, the publication can be made a "clearing house" of good plans and a bulletin of fresh selling points; and it should serve to induce the less successful salesmen to follow the methods of the more successful ones.

The house magazine affords great opportunity to create and keep up enthusiasm and a cooperative feeling among salesmen and agents.

House Publication for Consumers.—Where the magazine is one intended especially for the consumer, the matter published in it must be of a somewhat different character from that of a publication intended for salesmen, agents, and retailers. The consumer and the prospective consumer do not have the same interest in the affairs of the advertiser that an agent or salesman would have, and the publication must be of such a character that it will command attention and create interest.

"The Money Saver," a house publication issued by a large retail firm doing business in Pennsylvania, is a good example of the class of publications that may be used in reaching farmers and residents of small towns and villages, a field that is not covered fully by advertisements in the daily papers. "The Money Saver" is issued monthly and contains about half advertising matter. No effort is made to conceal its mission, but the stories, the amusing anecdotes, the puzzles, the useful hints on cooking, housekeeping, etc., and the attractive illustrations make the magazine so readable that few

women will throw it away. The argument for the advertisers' plan of selling for cash only, received regularly, month after month, together with the advertisements of the various departments, cannot fail to make an impression on the readers.

It is not easy to trace immediate and direct results from this kind of advertising, because many of the readers of such a publication will eventually patronize the store of the advertiser without knowing why. Nevertheless, the coupon scheme may be used, and the interest that people take in the publication determined to some extent.

A mistake frequently made by publishers of house magazines is that of having them too indirect in purpose. Often the publishers take some pride in getting out an attractive little magazine in the interest of their business and are inclined to publish matter that is too general in nature, or they print too much general matter and too little about their own business, forgetting that the object of the publication is to increase sales.

Considering the fact that a well-written, well-illustrated, and well-printed magazine costs considerable, both in time and money, every effort should be made to make it of direct and potent advertising value. On the other hand, the interest of the reader should always be kept in mind, for if the magazine contains too much "shop talk" it may be thrown aside and thus defeat its own purpose.

Choosing a Name.—One important thing in connection with the establishment of a house publication is the selecting of an appropriate name. The name should be one that will be easy to remember and one that the public will connect readily with the advertiser or his business.

"The Larkin Idea" is a well-selected title, because it suggests not only the name of the Larkin Company but also the Larkin plan of supplying direct to the consumer through the consumer agent.

A pen manufacturer uses the name, "Pen Pointers."

The H. J. Heinz Company has so advertised its 57

varieties of pickles, preserves, etc., that the title of their publication, "The 57," serves to perpetuate this well-known advertising phrase.

Size and Column Arrangement.—That a house publication should be attractive in appearance and of a convenient size for reading need hardly be emphasized. Where the text matter is to be set in one wide column, a good size for the page is from 5½ to 6 inches in width and from 8 to 9 inches in length. As a 25-pica column is about the widest measure that can be read easily where the text is set in 8-point or 9-point, a 2-column style would be better if a reading page is to be wider than 25 picas.

A page consisting of three 15-pica columns is good for a larger publication such as a retailer would probably prefer. A page arranged like this is particularly good for the display of columns of advertising. One column of advertising may be placed on the right and one on the left, with a column of reading matter in the middle; or, a 2-column advertisement may be used, with one column of reading matter. In this connection read the matter relating to store papers on page 222.

Setting Up Surplus Matter.—When it is hardly possible to estimate just how much matter will be required to fill the pages, it is advisable to have a little more reading matter set up for the inside pages than will likely be used. A column of short items is especially useful, because such items can be used to fill small blank spaces and thus prevent holding the job for new matter to be set up. The extra set matter can be carried over to another number and all of it eventually used. When one number of the publication is ready for the press, the printer should be instructed to put all the surplus type matter on one galley and then take a proof of it on paper of a different color.

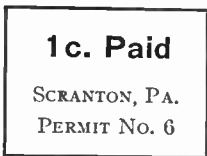
Making Up Dummies.—In making up proof dummies for a magazine consisting of part reading matter and part advertisements, the advertisements should be pasted in first. The dummy should then be filled with reading

matter, using duplicate proofs for all pasting work. In making up the dummy, care should be taken to allow room for the display heads at the top of the page and not to fill pages too full. Usually, the dummy can be made up from a copy of the first proof. This method will enable the printer to submit revised proof in page form.

METHOD OF DISTRIBUTION

Some of the house publications issued for the benefit of salesmen and agents are distributed by sending them to the various branch offices of the company by express and then having them distributed to the agents by hand. Most house organs, however, are sent through the mails, as third-class mail matter, direct to the retailers or consumers for whom they are intended.

Mailing Under a Permit.—By taking advantage of a comparatively recent ruling of the United States Post-Office Department, the labor of placing stamps on wrappers may be avoided. On making application to the postmaster of the town or the city in which the magazine is published, a permit will be issued, allowing the publisher of third-class matter to print a special wrapper with a label on it, similar to that shown here. When such wrappers are used, publications may be mailed without stamps being affixed, the amount of postage being paid to the postmaster in cash.



Addressing of Wrappers.—Where the list of people to whom a house publication is to be sent is very large, it is advisable to use an addressing machine for addressing the wrappers; but where the list is small, pen-written or typewritten addresses are more economical. By using carbon sheets of different colors, several wrappers may

be addressed on the typewriter at one time, and several months' supply of wrappers thus secured without much likelihood of mixing the several sets.

Postage on House Organs.—In the United States, house organs are classified as third-class matter. The postage rate for this class of mail is 1 cent for each 2 ounces or fraction thereof, the minimum rate for one copy being 1 cent.

It is impossible to obtain the second-class rate applying to other types of magazines. In order to obtain the rate, a publication must be independent of the business interests of those issuing it, and must have a reasonable list of subscribers that pay a fair subscription price. If a publication is given away as a premium, or if it is sent for such a low subscription price as to make it obvious that the publisher is giving the publication away, the post-office department will refuse to allow the second-class rate.

LAW IN RELATION TO ADVERTISING WORK

Ideas Protected.—The advertising man deals in ideas more than in any other commodity. It is well, therefore, to know at the outset that mere ideas (unless reduced to a tangible form, as an advertisement or a drawing, which in some cases can be protected by copyright) cannot be protected unless certain precautions are taken in submitting them. One should make quite certain, when possible, that his idea has not been in the mind of the other person before submitting it, and then submit it only under circumstances which show a willingness on that person's part to pay for it on acceptance.

An essential element of ownership is dominion, the right to use and control, and this dominion is lacking when the idea cannot be put into effect without the action of another person. The mere agreement to make an agreement is unenforceable. The so-called gentle-

men's agreement, being verbal, is almost as valueless as no agreement.

UNPUBLISHED MANUSCRIPT

A Limitation on Publicity Work.—Publicity work must be limited to the right of others in unpublished copy—"unpublished manuscript," as it is called. This right carries with it the exclusive right of printing or of otherwise multiplying unpublished copy—the right to publish it first. It protects the artist, the writer, and the advertising agent from a misappropriation by the advertiser of plans and copy submitted to him or brought to his notice.

The right in unpublished manuscript exists independently of copyright, though the term copyright is sometimes erroneously applied to it.

No Regard for Trailers.—Notwithstanding there can be no monopoly in a mere idea, or in a mere plan or arrangement of copy, the law has no regard for trailers or imitators, and will not allow them to invade the right in unpublished manuscript by colorable alterations and variations to disguise the stolen work.

Circulation and Use of Manuscript May Be Limited. The right in unpublished manuscript is absolute, and if an author chooses to show a work to others, he may prescribe reasonable limitations upon the extent of its circulation and use.

Declaration of Ownership.—Some advertisement writers, advertising agencies, and artists have a form which is stamped on advertisements and drawings, reading:

This "copy" submitted at the request of (name of customer) is our (or my) property. It is being considered for use upon the understanding that it is not to be reproduced or displayed in any publicly accessible room or window until an agreement is completed with us (or me).

These notices frequently bear serial numbers, which are recorded in a book, and often bear a date as well as the name and address of the owner of the copy.

Showing Proofs of Cuts.—Proofs of syndicate cuts are sometimes shown on colored stock or on an uncolored stock so perforated as to make reproduction difficult, conditions which often increase regard for the plates or matrices to be sold.

As a buyer of ideas, the advertising man should, of course, respect another's rights.

Testimonial Letters.—Testimonial letters must be used with the greatest care, for it is a misdemeanor in some states to use another person's name for business purposes without his written consent. The author of a letter has a right to control its publication and recover damages where rights are not respected. A person cannot legally be forced to allow his letter to be used.

Photographer's Control Over Negatives.—The right of control over unpublished material enables a photographer to keep his negatives, and to refuse to make a print except on his own terms, short of a definite understanding.

Publication by Permission.—Should a letter or photograph be published by permission, then the writer or photographer, as the case may be, loses his control over it, unless it is protected by copyright.

Not Subject to Claim of Creditors.—Because of the author's right in unpublished manuscript, such manuscript cannot be seized and sold on execution. On this point it is held that "a man may write without any intention to publish." Mere failure to publish, even for a long time, in no way alters the right in unpublished manuscript, even though during such time the manuscript remains in the hands of a third person.

Assignments May Be Oral or Written, Absolute or Conditional.—The right in unpublished manuscript, like any other personal property, is assignable. An assignment may be oral or in writing, absolute or conditional. Thus, there may be an assignment of a writing or illustration without an assignment of the right to publish, but such an intention must be clearly expressed.

Employer's Rights in Manuscript of Employee.—An employer may acquire title to all the rights which exist in the intellectual efforts of an employe, provided they were contemplated by the contract of employment.

Forfeiture of Rights by Publication Without Copyright. By publishing copies thereof, the author or proprietor of a booklet or other intellectual production, not copyrighted, dedicates such matter to the public, and any person may thereafter use it for his own benefit. In seeking to determine whether one has thus lost his right in unpublished manuscript, it is important to consider what constitutes a publication.

What Constitutes Publication.—Printing alone does not amount to a publication, for the reason that a book may be withheld from the public long after it has been printed. To permit a copy of a manuscript to be made, or to give another a copy thereof, does not in itself constitute a publication, and no one can multiply such copies, nor make any other use of the work, without the consent of the author or proprietor. The reading or display of an unpublished manuscript before a limited audience is not a publication. Publication consists of printing and distribution of copies to an extent that implies an abandonment of the right.

PRIVACY

Upheld by Law.—In some states, it is a misdemeanor to use any person's name, portrait, or picture for advertising, or for other commercial purposes, without his written consent, and in addition damages may be recovered. Even in the absence of a special law, this right to privacy, the right to be left alone, has been upheld by the courts in several states.

Photographer's Rights Limited.—Notwithstanding that a photographer has a right in unpublished manuscript which enables him to control the use of his negative, the right of privacy of the individual who is the subject of the negative forbids the display by the photographer, or any one else into whose hands such possession passes,

of either the negative or a print made from it, unless permission is granted.

Photographs of Actresses and Fashion-House Subjects. The right of privacy is not invaded when a photographer sells to fashion houses, and others, photographs of persons who have expressly or impliedly granted permission so to do. Thus, where an actress sat for a picture with the understanding that she was to have, without charge, as many copies as she pleased, she brought herself within a custom which warrants the assumption by the photographer of a right to offer copies of such picture for sale, so long as the picture is not obscene, nor in any other way contravenes rules directed toward the upholding of public morals.

Care in Employing Models.—Great care should be taken in employing artist models, and all payments for service should be evidenced by substantially the following form:

Received of (name of the concern) through (the individual acting) \$———, for service of (name of model) as a model for advertising purposes, and for permission to publish any and all pictures secured through such service, and to copyright or otherwise protect such matter. I am of age and sign voluntarily.

COPYRIGHT

Copyright is the exclusive right granted to authors or proprietors to multiply copies of a published intellectual work—the word “intellectual” comprising such productions as maps, photographs, etc., as well as books and periodicals. Copyright is a different right from that conferred by the trade-mark and patent laws.

Advertisements are not subject to copyright as such, but “prints” and “pictorial illustrations” that are complete in themselves and of artistic quality may be copyrighted. Books and folders of illustrations or advertisements may be copyrighted as books. A simple folder or even a single sheet may be classed as a book.

In the United States, application for copyright should be made to the Registrar of Copyrights, Washington,

D. C., who will furnish a copy of the law and regulations and the proper blanks. All copyrighted matter, to be entitled to protection, must bear the notice "Copyright 19— by—." Promptly after publication two copies of the best edition must be filed in the Copyright Office or in the copyright division of the Patent Office in the case of labels and prints or other literary or artistic matter in which the advertising character is plainly suggested. The cost is \$1, which includes a certificate. The original term of protection is 28 years; this may be renewed for 28 years more.

Quotations from copyrighted works are permissible, but if so much is taken that the value of the original work is sensibly diminished, the infringer is subject to penalties.

Copyright is of two kinds: that which is secured from the Library of Congress and that which is secured from the Patent Office. The first of these covers books, works of fine art, musical compositions, and the like, while the second covers artistic labels and printed matter of the less commercial sort connected with advertising.

The Term "Book."—The term *book* as here used means a book in the literary sense, not the material sense. A single sheet of paper, if it contains a literary composition, is such a book, while a more or less elaborate production which is partly unfinished, or with space to be filled in, such as a ledger, memorandum book, diary, or score book, copies of which are left open to variation, is not. In refusing copyright in an index letter file, the court said that it "does not have the purpose or function of conveying information. Until the purchaser of a set of these 'indexes' commences to use the same by putting written documents between the leaves, such indexes signify nothing.....they are not a medium of information or intelligence.....within the meaning of the copyright laws."

Where blank forms are accompanied by an original detailed statement regarding their use, such statement is copyrightable, though the form is not.

Caution.—When seeking to avoid a copyright owned by some one else, or when seeking protection for oneself, it is well not to trust oneself too far, as there are many fine distinctions both in the Copyright Act and in the decisions of the courts, and frequently missteps cannot be retraced. In every case of doubt a specialist in copyright should be consulted, although it may be as well for the advertising man to have in his files two booklets, one on the Copyright Law and one on Prints and Labels, which can be secured from the Public Printer at Washington for 5 cents each, and also to know some of the points courts have passed upon.

Literary or Artistic Merit Required.—Productions (other than those of the Government) are copyrightable in the Library of Congress only as they have intrinsic literary or artistic merit, and must be useful otherwise than in advertising. The rule is not narrow. Circus posters of acrobats, whitened to represent statues, have been protected, and a painting of Gambrinus was protected, even though afterwards made to bear advertising. On the other hand, the pickle used to symbolize Heinz's 57 Varieties, and containing insets for advertising different articles, was denied registration in the Library of Congress because it too evidently served no other purpose than that of an advertisement.

Labels and Prints.—When literary or artistic matter plainly suggests its advertising character, it is advisable to copyright it through the Patent Office as a label or print, whichever is shown by the law and publications of the office to be appropriate. However, prints or labels that merely contain the trade-mark or name of an article, a description of the contents of a package, or directions for use and the like, cannot be copyrighted.

Scope of Protection.—A copyright in a booklet or folder protects all of its contents which are copyrightable by themselves, including illustrations, and not merely the letterpress, or text. When some parts of a booklet or folder are not proper subjects of copyright, they will not

affect the validity of copyright in the rest. Even an advertisement published in an uncopyrighted newspaper may be copyrighted if it has literary or artistic merit.

Titles.—While copyright protects the contents of a booklet, folder, or form of advertisement, it will not protect a title standing by itself. Titles can be registered as trade-marks. When a title is given in an application for copyright protection in the contents of a booklet, folder, or other form of advertisement, this title should be used with the material as published; otherwise the identity of the copyright might be lost.

Reprints by Permission.—When permission is given to use copyrighted material, an advertising man should have printed on every reprint a notice of copyright in the form used by the owner of the copyright. Also it is well to add, "Reprinted by permission."

Employer's Rights.—Whether an employer would be entitled to copyright material produced by an employe, depends on circumstances. Where there is no definite agreement, the work must be done within the scope of the employment; otherwise, the employer is not entitled to protect it. When the employer rightfully copyrights material created by an employe, the employe has no more right than a stranger to copy or reproduce it, nor can he dispose of any rights that have passed to the employer.

Infringement.—The scope of the rights granted by copyright are best illustrated by the facts and conclusions in suits for infringement. It is held, for instance, that the mere fact of similarity between two productions does not make one an infringement of the other. Nor is that an infringement when a person acquainted with a copyrighted work, by his own independent labor, produces something similar. However, ignorance of the fact that copyright has been secured in pirated matter is no justification of infringement, nor does the good intention of an infringer justify copying. Fraud is not essential.

A test of piracy is whether or not one has used the

ideas of another, as expressed in plan, arrangement, text, and illustration, as the basis or model of a later work, instead of going to common or original sources of information. It is not necessary that an infringement be a substitute for the original work, when the details copied are such as are likely to interfere with the distribution of the original production. That is, where so much is taken from the original as to lessen its value, infringement exists.

It is not only the quantity, but also the value, of material which is to be considered. A person might, by a comparatively small infringement, extract all the vital elements of an original work.

In the case of a picture, infringement is not excused because important details are changed from left to right, or vice versa, or because the later work is done in a different medium than the original. A line drawing may be an infringement of a painting. Nor is infringement excused because the later work is an improvement on the original. Also, the fact that an infringer credits the source from which the matter was drawn, as by stating, "with apologies to —," or "after —," or any similar acknowledgment, does not excuse the infringement.

No infringement can be justified by the failure of the owner of a copyright to object on learning of the infringement.

How to Justify Copying.—The only way to secure a valid permission to reproduce copyrighted matter is by written agreement.

Redress for Infringement.—Very substantial redress for injuries is guaranteed by the copyright law.

So great is the law's encouragement to original, creative work that, even where copyright has not been secured for a production, or cannot be secured for a production, the rights of the original owner of the material, or his successor in interest, will be protected from unfair competition.

No Monopoly in Idea.—Notwithstanding the breadth of protection by copyright and by the principles of fair trading, the owner of an original production, such as we have been considering, does not secure a monopoly of the idea which it expresses. Indeed, the same idea can be adapted for widely differing advertising needs. For example, the “before-and-after” idea could be used by a railroad by showing persons in northern cities suffering from a blizzard at the very moment when their neighbors, having visited a Florida beach, were rollicking in the surf, the connection between the two scenes to be suggested by a coupon railroad ticket, beginning with the name of a northern city and ending with the name of a southern resort. Again, the “before-and-after” idea could be used by a medicine company, showing a person in distress from rheumatism and afterwards in robust health, and in between these pictures another featuring a bottle of medicine.

Copyright Abroad.—Copies of the copyright laws of certain foreign countries can be secured by writing to the Registrar of Copyrights, Library of Congress, Washington, but it is advisable to consult a specialist in copyright in any attempt to secure copyright protection abroad.

Protection to Price Code.—Another kind of protection to the work of an advertising man is obtainable under the law relating to trade secrets, as was pointed out in a suit brought by a big advertiser to enjoin the disclosure of a secret code contained in copies of its catalog for use by traveling salesmen. The code was made up of letters, figures, and characters, and showed the cost and selling price of a wide variety of goods. This code was not inserted in catalogs reaching the trade or customers. Nevertheless, through a breach of confidence, a traveling salesman put one of the catalogs in the hands of a competitor. Upon the advertiser’s demanding the return of the code, the competitor threatened to make it known to the trade and among customers. The court restrained him.

LIBEL AND SLANDER

Another limitation upon, or guaranty of, an advertiser's freedom, however one views it, is the right of competitors and the general public to freedom from unwarranted attacks upon the character of a product or the reputation of an individual or business. Such defamations are known as libel or slander, according as they are written or printed or spoken. Because it is in tangible form, a libel is more severely punished than a slander.

Libel Per Se.—Libel more certainly involves malice, which is either actual or presumed, and often will be punished without proof of actual damages. In such cases it is spoken of as *libel per se*.

It is libelous *per se* to publish the statement that a certain person has left a concern's employ without notice, and that such person has taken business away. It is not libelous *per se*, however, to publish the mere statement that a certain person is no longer connected with the business. Of course, such a statement may be made under circumstances that would cause special injury and thus become libelous.

Credit Reports and Statements Regarding Business. Business men are subjects of special protection by law, and any false report as to one's solvency, credit, or standing is libelous *per se*, even though the report originated with a mercantile agency or a collection bureau.

It is not libelous *per se* to notify the public in writing or printing that certain persons are the only dealers in a certain commodity, nor to warn the public that a certain person has no connection with a particular concern. Of course, damages may be recovered if it is shown that such a publication was malicious.

Charging Another With Infringement, Etc.—It is likewise libelous *per se* to charge a manufacturer with infringement of a patent or copyright, with counterfeiting or imitating another's products, trade-marks, or packages.

Comments on Another's Goods or Business Methods. Great care must be exercised in referring to another's

goods. Thus, the publication of a letter charging that the half-tones of an engraving house were unfitted for practical use, was held to be libelous *per se*.

Much more care must be taken in referring to another's methods of doing business. An advertisement beginning "Hints to Advertisers. This is from the fake implement trade journal, published at St. Louis," was held to be libelous *per se*.

How Words Are Construed.—In determining what is, and what is not, libel or slander, words are to be construed in the most obvious and natural sense. If expressions are ambiguous or involved, figurative or ironical, they are to be taken in the sense which may be fairly gathered from the context and from all the circumstances under which they were used. Words which are harmless in themselves may be libelous when the facts are known.

Use of "Alleged."—A libel will not be excused because it contains "alleged" or other qualifying terms.

Punctuation.—Punctuation may be the material feature in a libel. For instance, a mere dash was held to have given to one "a personification, intensified, of all the meanness which the previous language expressed," that language being, "the respected gentlemen of the board of health wanted something done in the line of spying and sneaking, meaner and dirtier than they had the face to ask the police department to do—and so they went to Colonel Byrne."

Other Considerations.—The title or heading of an article likewise may govern its character. Also, the location of an advertisement, as in a certain column or section of a newspaper, may be material in determining whether matter is libelous. Also, libel or slander is never excused merely because it does not refer directly to a particular person. It may be shown that even in a general reference to a class of persons, a certain individual was intended. So also the use of initials, or a misspelled, fictitious, or assumed name will not excuse a defamation.

Justification.—In justification of a defamation, it may be shown that it is true or that it was authorized by the one aggrieved. In some states, particularly in criminal actions, it is necessary to show not only that the defamation was true, but that it was published for good motives and for justifiable ends. This rule springs from the maxim that "the greater the truth, the greater the libel."

A defamation always has a twofold effect: the disturbance of the public peace, and the stirring of the feelings of the one against whom it is directed. It is no defense of a defamation that the words did not convey the meaning intended or that they were used merely in jest. Nor will drunkenness excuse a defamation.

Damages Recoverable.—The amount that may be recovered as damages is unlimited, being left entirely to the discretion of a jury.

Who Liable.—The liability for damages from a defamation attaches to all who are connected with its publication, unless it is shown that they acted innocently.

No Recourse.—The publisher of a libel has no recourse against the author for indemnity, even though he may have entered into an agreement to that effect. Consequently, if the advertising manager of a newspaper allows an advertiser to persuade him that certain copy is not libelous, and that his publication will be defended from any suit which may result, the paper publishes the copy at its own risk, for the agreement with the advertiser cannot be enforced.

FRAUD

Akin to libel and slander is fraudulent advertising, regarding which there are statutes in nearly all the states. There are also federal statutes regarding the fraudulent use of the mails. The federal government also specifically prohibits, under penalty, the publication of paid reading notices in newspapers and periodicals, unless so plainly marked as advertisements that they can be recognized as such by the casual reader.

Responsibility.—The civil responsibility for false rep-

resentation may be said broadly to rest upon every person who participates in it, whether their participation involves the actual making of the misrepresentation or a silent approval, when it is within the person's power to prevent the misrepresentation. Thus, an advertisement writer or artist, together with a printer and publisher, may make himself liable for damages in serving an advertiser, even though he neither derives nor expects to derive any benefits from a false representation. A partner and an employer are responsible for false representations made within the scope of the partnership or the employment, whichever it may be, even though he may be ignorant of a false representation having been made by his partner or by his employe.

Use of Insignia, Etc., of G. A. R., Loyal Legion, Masons, Red Cross Society, Etc., Limited.—Statutes in the various states provide that no one not a member of the Grand Army of the Republic shall wear the uniform or insignia of that body in soliciting aid. And, of course, it would be a fraudulent representation to make a cut of a person which would convey the impression that he is one of the G. A. R., when, in fact, he is not. This rule would apply to like misuse of the uniform and insignia of the Loyal Legion, the Masons, and other fraternal and military orders. The trade-mark of the Red Cross Society is also denied to all except those authorized to use it.

Advertising of Fire, Bankrupt, and Similar Sales, Also the Obtaining of Money Under False Pretenses, Forbidden.—By statute also many of the states have forbidden the fraudulent advertisement of fire, bankrupt, and similar sales, and all have forbidden the obtaining of money or goods under false pretenses, through the use of tokens, devices, and the like, the punishment of these offenses being by fine or imprisonment, or by both fine and imprisonment.

Use of "Company," "Corporation," "Works," Etc., by an Individual or Unincorporated Association, Prohibited. To prevent an individual or an unincorporated associa-

tion from assuming a corporate name and obtaining larger credit, statutes exist in several states providing a penalty for such false representations. It is not necessary that the word "company" or "corporation" be used to violate the law, for so comprehensive is it as to include "works" in such a name as "Etna Iron Works."

Not only is a violation of such statutes subject to a penalty, but it bars the violator's adjustment of claims and other rights in court.

Deception of the Public.—One cannot be too careful to avoid the slightest deception of the public. One of the temptations which confronts the advertisement writer is to become too optimistic when preparing a prospectus. Not infrequently prospectuses contain false representations as to the power conferred by a charter, or the liability attaching to a subscription for stock, and when they contain misstatements or a concealment of facts, or ignore the relation of trust or confidence between the advertiser and the person acting upon his representations, they are apt to get one into serious trouble.

Disclosure of Defects.—An advertiser is ordinarily under no obligation to point out apparent defects in personal property offered for sale, when the customer has an opportunity to inspect it; nor to give intrinsic facts affecting the value of the property which are equally accessible to the buyer, but he must disclose hidden defects in the property and his want or imperfection of title. Moreover, his disclosure must be complete, for while a partial disclosure may be true so far as it goes, what seems a trifling omission can make all the rest false. If an advertiser knows of just enough facts to suggest that he investigate further, he is chargeable with full knowledge of the truth or falsity of his advertisement.

Laws and Ordinances an Advertising Man Should Have.—State laws and the ordinances of cities deal with fraudulent representations concerning weights and measures, ingredients, fineness, and other standards of goods, and should be familiar to every advertising man.

Through disregard of this caution several copy men, free from any dishonest motive of their own, have been severely punished. Copies of a state law can be obtained from the Secretary of State, and a city's ordinance from the City Clerk.

FORGERY

When false representations involve the making or alteration of a signature or other writing with the intention of deceiving another, and thus secure something of value from or through him, it is called forgery.

How Committed.—A forgery need not be a faithful copy. In fact, it may be ever so bungling, so long as it deceives. Forgery may, indeed, involve quite another element, the use of the genuine, such as a signature, for the purpose of making the instrument to which it is affixed appear to be one executed by another person of the same name. One may even commit the crime of forgery by using one's own name in that manner and for that purpose, or may be guilty also through using a fictitious name as the signature beneath the cut of a person who never lived.

Extent of Responsibility.—A person not guilty of forgery itself may subject himself to punishment by publishing a forgery—an important point for the publisher, the advertising manager of a newspaper, or a printer to watch.

COUNTERFEITING

Akin to forgery is counterfeiting. It is a crime to reproduce a likeness of coins, postage stamps, bank notes, bonds, and other forms of obligation of this country and of foreign countries.

All Participating Are Responsible.—The responsibility for counterfeiting extends to all who in any particular participate in it.

USE OF THE FLAG

Use in Advertising Discouraged.—The use of the flag in advertising is regulated in most of the states by statutes, which should be consulted. It is unlawful to

use as a trade mark either the flag or the coat of arms or other insignia of the United States, or of any state or municipality or foreign nation. In upholding a state law which prohibits the use of the flag in advertising, the United States Supreme Court remarked that, "A State will be wanting in care for the well-being of its people if it ignores the fact that they regard the flag as a symbol of their country's power and prestige, and will be impatient if any open disrespect is shown toward it."

STATE LAWS

Most of the states have statutes similar to the federal law, though not at all uniform, and they therefore make a compliance with their several provisions difficult for a concern with a business extending over the entire country. It is here that a lawyer's services are desirable, if not necessary, particularly a specialist in writing the matter for labels.

Among the offenses which it is most desired to stamp out is the advertising of certain drugs designed exclusively for women.

OBSCENITY

Severely Punished.—To make and advertise any obscene booklet or other form of advertising is a public offense. So severe is the law that a publisher was fined for circulating pictures of women in union suits. Indeed, the courts have gone so far in stamping out obscenity in advertising as to uphold a state law which provides that a board of registration may revoke the license of a doctor who inserts an advertisement regarding certain diseases. So far as obscenity is concerned, it is just as offensive to send matter by express as by mail.

Public opinion as to what is obscene in the display of the human form has been undergoing a change, so that advertisements containing pictures of models displaying underwear, etc., are now circulated without objection. In case of complaint regarding such, much would depend on the view taken by the courts regarding the purpose and effect of the illustrations.

POSTAL LAWS AND REGULATIONS

What matter is mailable and what is not is set forth in a book called "Postal Laws and Regulations" and in the supplementary matter found in the "Official Guide," which every advertising man should have in his files.

These two publications outline all the postal offenses and go into every detail regarding the use of the mails, such as how to pack matter, permissible enclosures, rates, etc., besides suggestions which will help an advertiser to avoid giving offense to foreigners, as so many persons ignorant of these details have done.

Of special interest to advertisers are those sections of the Postal Laws and Regulations referring to the use of the mails to advertise or promote lottery schemes, gift enterprises, or any fraudulent business.

LOTTERIES

In Violation of Postal Laws.—Lotteries and similar enterprises offering prizes, dependent upon lot or chance, including "guessing" or "estimating" contests, as well as drawings and raffles of every kind, whether for private gain or in aid of charitable, educational, or religious objects, so long as the consideration is money or its equivalent, are in violation of the postal laws. Endless-chain enterprises, designed for the sale or disposition of merchandise or other things of value, through the circulation or distribution of "coupons," "tickets," "certificates," "introductions," or the like, are held to embrace the element of a lottery and to be fraudulent.

Lotteries Under State Laws.—Under the laws of the states, to constitute a gift, prize, premium, or other reward a lottery, there must be a payment or surrender of money or its equivalent by the competitors therefor. As was said in a recent case: "It may be safely asserted as a result of the adjudged cases that the species of lottery the carrying on of which is intended to be prohibited as criminal by the various laws of this country, embraces only schemes in which a valuable consideration of some

kind is paid directly or indirectly for the chance to draw a prize."

Wide Discretion of Postmaster-General.—It is quite inexpedient to illustrate the various limitations upon contests shown by cases which have been before the courts and the Post-Office Department. Particularly is this so because of the wide discretion reposed in the Postmaster-General, which, in most instances, is not open to review by the courts, except upon a showing that he acted maliciously, fraudulently, or in excess of the authority delegated to him by Congress.

NATIONAL FOOD AND DRUG LAWS

Another offense an advertising manager should avoid is the advertising of any substance intended for food, which is poisonous or otherwise injurious to health. By a federal law the manufacture, sale, and transportation of adulterated, poisonous, deleterious, or misbranded food, drugs, and liquors are prohibited.

By an amendment to the federal law, a drug is now considered to be misbranded "if its package or label shall bear or contain any statement, design, or device regarding the curative or therapeutic effect of such article or any of the ingredients or substances contained therein, which is false or fraudulent."

BILL-BOARDS, DODGERS, ETC.

Because of a tendency to diminish an appreciation of natural beauty, and injuriously to affect the public morals and health, advertising by matter printed on or affixed to rocks or other natural objects, fences, buildings, and other structures is prohibited by statutes in several states, unless the advertiser secure authority from the owner, or from certain public officials if the matter is to be placed along a highway or in any other public place.

Highway Regulations.—An advertising man who is using fences, barns, bill-boards, bulletins, dodgers, sky

signs, and the like, should carefully study the state laws and ordinances in the territory he is about to enter.

Regulation of Window Washing, Etc.—Advertising men should also be familiar with local regulations regarding washing of display windows and the piling of shipping cases in front of a store.

CONTRACTS

One of the subjects that an advertising man will very frequently encounter underlies his own employment, and has to do with his buying of space, preparation of copy, transactions with an advertising agent, and the sales which flow from his work. It is the subject of contracts.

What a Contract Is.—A contract is not necessarily a written instrument, but is any agreement between two or more persons, not under legal disability, to do or not to do a particular act for a consideration. It may be expressed by words or implied by conduct, as where one continues, without objection, to receive a periodical sent to him through the mails, when the law will compel the payment of a fair subscription price.

Mental Capacity.—Before there can be an agreement of minds there must, of course, be the mental capacity to realize what is transpiring; and because this capacity is wanting in insane and drunken persons, they cannot be forced to fulfil a contract.

Minority.—Persons under age cannot be bound by contracts, except for necessities of living, and whoever enters into an agreement with such a person does so at the risk of its being repudiated. If, however, after the person reaches majority, he ratifies the contract, it may be enforced against him.

Married Women.—Formerly the individuality of a married woman was merged in that of her husband, and she had no legal capacity to make or enforce a contract, but in most states she is now as independent in this respect as an unmarried woman. She can also bind her husband for necessary living expenses. In that case, she becomes

jointly liable, although for her other contracts she is individually liable. What is included in necessary living expenses depends upon the social position and means of the individuals.

Essentials of Agreement.—An agreement of minds must be voluntary, and not the result of fraud or force. It must also comprehend the whole contract and not merely a part of it; that is to say, if a proposition is made to you involving several features, you cannot accept some and reject others, and expect to hold the other party, unless he accedes to your demand. Assent must ordinarily be made known, but it may be presumed from circumstances, as where one signs an order, particularly when its contents have been called to one's attention. A mere mental determination to accept an offer, not indicated by any act, will not bind any one. An offer to be binding must be accepted within a reasonable time. It may be revoked in the same way or through the same medium as the offer was made.

Formalities.—Where an agreement is reached, the mere fact that it is to be expressed in a formal document does not make its enforcement dependent on that act, unless the parties make such act a condition precedent to its taking effect. Then, the fact that an oral contract is to be reduced to writing makes it incomplete until executed by delivery of the writing. Were it not that it is generally easier to prove an agreement when in writing, such form would usually have no greater legal effect than a verbal agreement; but where, by its terms, an agreement is not to be performed within a year, or where it relates to the sale or exchange of land or to goods of a specified value, or is a guarantee to make good the failure of a third person to pay a certain obligation, or is made in consideration of marriage, it is unenforceable unless in writing.

In Arkansas, Maine, Missouri, and New Jersey, the specified value which marks the minimum limit when agreements for the sale or exchange of goods must be in writing is \$30; in New Hampshire, \$33.33; in Vermont,

\$40; in California, Idaho, Montana, and Utah, \$200; and in all the other states but Florida and Iowa, which set no limit, \$50.

Technical Words.—Technical words in agreements are not necessary except in contracts concerning real estate, and it is by no means advisable in the average case that a written agreement be formal; indeed, the simpler, clearer, more direct statements in letters and telegrams are preferable.

Signatures.—Except in the case of notes, checks, and drafts, and the classes of contracts which, as has just been pointed out, can be enforced only when in writing, the signature of the party to whom a memorandum of agreement is delivered is unnecessary, if he has already done all that is required of him.

Nor is it necessary that a signature be in ink. It may be in pencil, or even printed or stamped, so long as it is clear that the person who is represented by it intended to be bound by it.

Recently finger imprints have been found more individual than signatures, and are accepted in lieu of, or in addition to, signatures by many banks and certain commercial houses, particularly those dealing extensively with a foreign element.

A signature may consist of a mark, initials, or a mere Christian name or surname. It may be made by a third person, if such act is authorized or ratified by the person to be bound.

Consideration.—The consideration or inducement of a contract must be valuable, and not merely moral, except in case of the revival of a debt, or a debt discharged in bankruptcy, or where a child upon becoming of age ratifies his previous contracts. To be valuable, a consideration need not be in the form of money, though it is usually, but not necessarily, something measured by that standard. The act to be done or foreborne, for the consideration, must be certain, fair, and legal. It may, however, be subject to conditions upon which its beginning or ending rests.

Voidable Contracts.—Contracts entered into through fraud, duress, or mistake are voidable, provided those features are material, and influenced the action of the one imposed upon.

Void Contracts.—Contracts which involve or have for their object a violation of the law are not merely voidable, but absolutely void, and cannot be enforced. Among contracts of this nature are those which contemplate the infringement of rights in property such as those protected by copyrights, trade-marks, patents, and secret processes. Other illegal contracts are those which contemplate a breach of confidence; those which improperly encourage litigation; those which encourage divorce and other breaches of domestic relations; those which induce indecency; those which are directed toward an impairment of the public service; those which involve unlimited restraints of trade and unlimited restraints upon the disposal of property; and those which are involved in or tend to promote combinations to stifle competition.

Intention of Parties.—It is immaterial that parties do not intend to accomplish an illegal or immoral end, for they may be ignorant of the law, and ignorance of the law excuses no one.

Divisibility and Indivisibility as a Test.—If a contract admits of two constructions, one showing an illegal, and another a legal, tendency, it may be enforced. Where, however, there are provisions of a contract which depend one on the other, and cannot be separated, the presence of illegality in one provision taints the whole contract with illegality. When the contract is divisible, courts will enforce the parts that are legal.

Relief From Contract.—If an illegal contract is carried out, so that nothing further can be done in pursuance of its terms, no relief can be granted to the one imposed upon, except sometimes through cancelation of instruments such as deeds, mortgages, etc. When an illegal contract is yet to be carried out, it may be ignored as completely as though never made.

Agents.—Third persons dealing with an agent do so at their own risk. They cannot rely upon the agent's representations, but must be sure that the act of the agent is identical with that authorized, or that it is subsequently ratified.

A mere description of the relation which the signer of a paper sustains to another, as "John Jones, Agent of," etc., without an indication that he signs in a representative capacity, or for another person, as would be indicated by the signature "Advertiser's Magazine, by John Jones, Agent," is not sufficient to bind the principal or to exempt the agent. When the signer of a paper has authority to act for another, and signs his own name only, he alone will be liable, even though it appears in the body of the document that he represents another.

It is not essential to the validity of an instrument that the agent's name appear, and he may sign the name of the principal only. As a matter of convenience in preserving evidence, it is well, however, to have the names of all persons who participate in its execution appear in or on the instrument itself.

Alterations.—If, before a written contract is performed, a material interlineation or other alteration is made in it, the contract is unenforceable. When interlineations or other alterations are made in an instrument before its execution, it is advisable to write just above the signatures, "Interlineations (or alterations) made before signing," and have each of the parties make a star before his signature, referring to the star before that statement.

EMPLOYMENT

An Advertising Man's Power.—An advertising man's power to bind an advertiser to the fulfilment of obligations is largely governed by his status.

When a partner is acting as advertising manager, he has power to bind the firm in all matters within the usual scope of its business, unless limitations have been imposed by the articles of copartnership, and made known to persons dealing with the firm.

As a director of a corporation, an advertising manager has no individual power to contract in its behalf, unless specially empowered by the directors acting as a body—a "board," as it is called.

The ordinary affairs of a corporation, among which advertising is included, may be looked after by the president without express authority, and, if he deems it advisable, he may appoint or employ others to help him in that direction. If, without authority, the secretary or other officer than the president exercises such supervision for some time; if, in other words, he is held out as having authority, the corporation is bound by his acts within the usual scope of advertising work; and even though by-laws require certain contracts to be in writing and executed in a particular way, persons dealing with the officer or agent in good faith may ordinarily assume that all formalities have been complied with.

If an advertising manager, or other person performing his duties, exceeds the authority vested in him, he will be liable to the extent pointed out later.

Advertising managers, by that name, generally come under the legal designation of "employees," because they are usually employed to render service under the direction of one who has the right to disapprove of the service and the power to discharge.

The control over an advertising manager need not be by the master or employer—that is, the advertiser, himself—it may be by another servant, or employe, the sales manager, for instance, acting for the advertiser.

Term of Service.—Except in Colorado, Illinois, Missouri, and New York, where the doctrine has recently been questioned, the term of service of an advertising manager or other employe is presumed to be for the time adopted as the basis of the salary or wages, in the absence of a usage or custom of trade, or of the place, the conduct of the parties, or other evidence disclosing a contrary intention. This principle is supported by a statute in California.

The very fact that there is no universal usage or custom fixing the duration of a contract by the arrangements regarding payment of salary or wages renders it advisable that employers and employes should definitely settle the point at the time an agreement is made.

Usage or Custom.—A usage or custom to be effective must be known to both employer and employe and enter into and become a part of the contract.

Continuing After Term Has Expired.—Where a fixed term of employment has expired, and the relation continues, the parties will be held to have renewed the contract, but the term cannot be for more than a year without a further tacit renewal because, as has been pointed out, contracts not to be performed within a year must be in writing.

Where Term Depends on Mutual Satisfaction.—Where an advertising manager or other employe engages at a fixed salary only so long as both he and his employer are satisfied, he may end the relation at any time, and recover at the agreed rate for the period of actual service. If, however, both the salary and period of service are fixed, an employe cannot ordinarily end the relation without sacrificing the salary.

Interruption of Work.—Where one was employed for a given time at a specified sum, but during 4 weeks of that time did not work, because the business had been interrupted by fire, though ready and willing to work, the employer was bound to pay the agreed salary during the agreed time.

Quitting Employment.—An employe may quit an employment and recover at the agreed rate for the period of actual service where:

1. The advertiser, or the person to whom the advertising manager or other employe is subordinate, neglects or refuses to furnish work, or in some other way makes impossible the fulfilment of the contract by the employe.
2. The advertiser has failed to pay an instalment of the compensation agreed upon.

3. Unforeseen sickness, accident, or death interferes with or makes impossible further service.

4. Conditions have arisen which change the nature or character of the employment, or threaten the loss of compensation.

5. The employer threatens the employe with personal violence.

Where, by the terms of a contract, an employe is required to give his employer a specified notice of intention to quit, he must do so in order to recover compensation for the period of service. If the notice is required to be in writing it must be given in that way, unless the employer waives the formality; but even then it is better to live up to the letter of the agreement, and have the tangible evidence. A prudent employe will, of course, save a copy of his notice.

Exclusive Service.—Usually where an advertising manager is engaged for a fixed compensation, his employer is entitled to his exclusive service within the scope of the employment. Notwithstanding the fact that the employe does extra work, he is not entitled to extra compensation, without an express agreement therefor.

Contingency.—Where it is agreed that compensation is to depend upon a contingency, the success of an enterprise, or something of that sort, there can be no recovery until the contingency arises.

When Wages Are Payable.—Where an employe is engaged to do work by the day, month, or year, and nothing is said as to the time of payment, his wages are payable at the close of each day, month, or year, as the case may be, in the absence of statute to the contrary.

Discharge.—An advertiser or other employer may discharge an employe, and thus terminate the contract of employment for good and sufficient cause, such as intoxication, accepting and soliciting bribes, insubordination, disclosing the secrets of the business, incompetence, habitual neglect of duty, improper deportment toward customers and employes, entering into compe-

tition with employer, misappropriation of funds, and other illegal and immoral conduct.

To constitute a discharge the employer's desire to terminate the relation must be so expressed as to leave no doubt in the mind of the employe. No particular form of words is necessary; nor is it necessary to assign a cause, although it is necessary in the event of suit, to prove a good and sufficient cause.

Resignation.—A resignation tendered by an employe and accepted by the employer is, in the absence of duress, fraud, or mistake, a binding contract, and ends the employment. Duress in such a case is a threat or "pressure."

A resignation tendered after the employer had threatened to discharge the employe if he refused to resign, is held to be a voluntary resignation, and cuts off an employe's right to recover damages for a wrongful discharge.

When Employer Changes Terms of Resignation.—If an employe tenders a resignation which the employer accepts, but with a change in the time or other conditions upon which it was proposed to take effect, the employer's act constitutes a discharge; and, unless the employe accepts the altered terms, it is advisable for him to reply in writing, preserving a copy of the letter or memorandum, that he, the employe, *shall* (not *will*) comply with the employer's instructions, or follow his wishes, whichever form seems more fit, and withdraw from the service of the concern at the time mentioned by the employer, but in doing so, he, the employe, reserves all his rights under his contract of employment, which he is ready, willing, and again offers to fulfil.

SPACE AND COPY

Declining Copy.—A newspaper, magazine, or other periodical may decline to publish copy which is misleading or which relates to a business that it deems injurious to public morals, and as to this it may be the sole judge in the absence of a conspiracy or of malicious or

other improper motives. It may also decline to publish copy when an advertiser has no commercial rating, or the rating is such as not to warrant extension of credit.

Care and Diligence.—A newspaper, magazine, or other periodical is not an insurer of the accuracy of the advertising it carries, and is responsible only for reasonable care and diligence. This does not excuse negligence, and where, through a lack of reasonable diligence, a publication fails to insert an advertisement which it agreed to run, or through a lack of reasonable care publishes a typographical error, it is responsible to the advertiser, provided he is not guilty of contributory negligence.

A publisher or other owner of space is also responsible to a reader of an advertisement for damages reasonably and approximately resulting from an error, misrepresentation, or other fault due to a lack of care and diligence on the part of the publisher or owner of space.

Interpretation of Various Contracts.—Advertising space is a commodity governed by the same principles of contract that apply to other property of a similar nature. It is bought for a definite time, with or without a reservation of the right of previous cancelation on notice, and for an indefinite time, subject to such cancelation, or till forbid ("t. f.," as the arrangement is called). By this arrangement an advertisement is to run until the publisher is notified to take it out.

When space is bought for a definite period, the advertiser is not required to give the publisher or other owner of space notice to discontinue the service at the end of the contract term.

Nor in the absence of an express agreement is there any duty on an advertiser's part to remove advertising at the end of such term, as in a case where the use of the wall of a house was allowed for a given time.

Where space is secured for a given time, with the privilege of surrender by a given time short of the whole term, the advertiser must act upon his option before the expiration of the shorter term, else he will be bound to

continue to the end of the longer term. This was held in a case where a contract was for a year, with the provision that it "may be discontinued in 3 months," and this privilege was not availed of until after the end of 3 months.

When Rates May Be Withdrawn.—A rate card of a publisher or other owner of space is like a price current, and at any time before a contract is consummated the rates and terms may be withdrawn; if these are not withdrawn, an order based thereon given by one of the persons for whom the card was intended would be binding on the publisher or owner of space, subject, of course, to the reasonable rules and regulations which he had adopted for the protection of his business.

Caution.—It is always well for a publisher or owner of space to safeguard himself by providing that no order or agreement shall be binding until accepted in writing by a specified officer.

False Representations.—False representations regarding the character and extent of a publication, or as to the size and location and probable reading that a billboard, street-car card, or other medium gets, renders a contract based upon it voidable at the option of the buyer of space. In a few states, statutory provisions render the making of false circulation statements a misdemeanor.

GOOD-WILL AND TRADE MARKS

A By-Product of Advertising.—As a result of exploiting a product to which a trade mark is applied, a good-will should attach to a business, and always will, if properly backed up.

Transferable.—Like other property a good-will may be bought and sold, mortgaged and leased, in connection with the business to which it relates; it cannot, however, be sold apart from such business.

Carries Broad Rights.—When a business is sold, the good-will does not include simply the advantage of occupying the particular premises, but includes every pos-

sible advantage that has been secured by the previous owners of the business, whether connected with the premises, with a name or trade marks, or with any other interest of the concern. Consequently, in buying the good-will of a business, one is entitled to receive and dispose of telegrams and mail addressed to the former concern.

Not an Independent Property.—As an abstract right, apart from the business to which it relates, a trade mark cannot exist and, consequently, cannot be disposed of, the reason being that such transfer would be productive of fraud upon the public. In this respect it differs from a patent or copyright. But in connection with a business, it may be disposed of like other property. It constitutes part of the concern's assets, and is properly disposed of with other property.

For a trade mark to pass under a bill of sale, it is not always necessary that it be specifically mentioned. Thus, where there was a sale by one partner to the other, of all interest in the firm, stock on hand, book accounts, money in bank, and all other property, whether on the premises or elsewhere, and it was agreed that the retiring partner would not carry on a similar business within a mile of the old stand, it was held that a trade mark passed, notwithstanding it was not mentioned.

Taxable.—Good-will is taxable; and in case of a corporation, is considered a part of its capital stock.

Subject to Judicial Sale.—Good-will is not subject to sale on execution except in connection with a judicial sale of the business.

Fair Competition Demanded of Seller.—Where one sells the good-will of a business, he may, where no restrictions are agreed upon, reengage in a similar business. Good faith, however, requires that where one has sold the good-will of a business, he should do nothing which tends to deprive the purchaser of its benefits. He has no right, for instance, to hold himself out as continuing the business which he sold, or as carrying on the former

business at another place. In a number of instances it has been held that one who has disposed of good-will must not solicit any of his old customers personally or by representatives, or ask them not to deal with the old concern.

After the time within which one shall not reengage in business expires, the seller of good-will may reengage in business.

Rights of Partners on Dissolution of Firm.—Upon the dissolution of a firm, the partner who retains the use of the old premises may advertise them as having been formerly occupied by it, naming the old firm, and, except where statutes forbid, either partner may advertise himself as being “formerly of” or “late of” the firm, using words that convey only the facts, and have no tendency to deceive or mislead the firm’s customers or the public generally.

Where a retiring partner permits the old firm name (of which his own name forms a part) to be used, and makes no publication of the fact of his retirement, he cannot escape the liabilities of the firm when credit has been extended on a reasonable belief that he is still a member of the firm.

Good-Will of Deceased Person.—The good-will of a deceased person’s business does not carry with it the right to use such person’s name, for it is an asset to be accounted for by the personal representative of the deceased, and if he takes charge of the business, and conducts it as his own, he is chargeable with the value of the good-will.

Public Must Be Considered.—The sale of the good-will of a business carried on under a fictitious name or under a trade mark gives the purchaser exclusive right to continue the use of such name or mark; but where the seller carried on the business in his own name, such right does not pass to the purchaser, unless it is clearly the intention of the parties. In any event, the use of the name by the purchaser of good-will must not mislead or deceive the public.

Surname.—A surname may become impersonal when long associated with a business, and may pass under the transfer of good-will.

Primary Purpose of a Trade Mark.—The primary purpose of a trade mark is to indicate who is responsible for the manufacture or sale of a product or commodity, and to distinguish that product or commodity from those coming from other sources.

It is not essential that such a mark include the name of the manufacturer, producer, or seller; in fact, it is often better that such name be omitted; but it is essential that the mark be so designed and used as to convey an individuality that will enable the consumer to identify the product or commodity, regardless of where or by whom it may be offered for sale.

What the Patent Office Demands.—Apart from commercial considerations, there are many legal requirements. If it is to be registered in the Patent Office, a trade mark must be:

1. A coined word, a dictionary word, or a name used in a fanciful, fictitious, or suggestive sense, or any one of about one hundred varieties of words, letters, numerals, symbols, signatures, portraits, and the like, singly or in combination, provided such trade mark is:

(a) Not obviously descriptive of the nature, character, quality, grade, make-up, ingredients, materials, form, size, decoration, color, or appearance of the article, or of its label or package.

(b) Not the mere name of an individual, corporation, or association, and never the name, portrait, or signature of a living person, without written consent. Not the name, distinguishing mark, character, emblem, colors, flag, or banner of any institution, organization, club, or society. Not the emblem of the Loyal Legion, the Red Cross Society, the Masonic order, or of any military or fraternal body. Not composed of the flag, coat of arms, or other insignia of the United States, or any simulation thereof, or of any state, municipality, or foreign nation.

(c) Not a mere geographical name.

(d) Not the mere name of a building or business location.

(e) Neither identical with nor so similar to a trade mark previously used for articles of the same nature that it may deceive or confuse unsuspecting purchasers.

(f) Not a misrepresentation in itself, or used on a label or in association with advertising, or an article that is so used.

(g) Not obscene.

(h) Not libelous; nor a violation of that veneration, love, or respect which is generally known to be associated with certain individuals, offices, and stations in domestic, religious, and public life.

(i) Not used in association with an article which is injurious to the public or in which trading is unlawful.

2. Affixed, printed, branded, or otherwise impressed upon or woven into an article, or its label or package, as a means of identification.

3. Actually so used in sales and shipments to customers in different states, in foreign countries, or among Indian tribes.

4. Owned by an individual or concern, domiciled in the United States, or by an individual or concern domiciled abroad able to comply with special conditions.

To some of these requirements there are exceptions, which can be learned only by recourse to the statutes and individual decisions of the courts. In no case is it wise to determine upon a trade mark or to apply for registration without expert advice.

A Test.—The test as to whether a mark is descriptive is, "Will the public as a whole regard the mark as an arbitrary symbol denoting the origin and ownership of the product or commodity, or as an advertisement of some desirable quality?"

Kodak is a good example of what is needed; created simply for trade-mark purposes, from letters arbitrarily selected from the alphabet. Until, by advertising, the Eastman Kodak Company gave it a meaning, it meant

nothing. Now, one can hardly believe Kodak could apply to any other product.

Suggestive Trade Marks.—A trade mark may, of course, be meaningless to the consumer, and yet have a meaning to its originator, as, for instance, *R-I-P-A-N-S*, which is made up of the initial letters in the names of the six ingredients of the tabules to which it is applied. And again, a trade mark may, while arbitrary in form, be suggestive, as *Uneeda* and *Takoma*, used in connection with names of products, thus, *Uneeda Biscuit* and *Takoma Biscuit*.

Misspelling, Etc.—Misspelling cannot of itself render valid a trade mark which would otherwise not be upheld, as, for instance, *Kid Nee Kure*. Merely hyphening, as *P-I-T-T-S-B-U-R-G-H P-U-M-P*, does not make a valid trade mark. Nor will the use of peculiar lettering make a valid trade mark of a surname, unless the letters are arranged in a fanciful and distinguishing style so that the peculiarities dominate the name and reduce it to a position of relative obscurity, or the name is combined with a symbol or a portrait.

A trade mark not only must not be obviously descriptive of the product or commodity with which it is used, but it must not contain a misrepresentation of the origin, nature, character, quality, contents, or ingredients of such product or commodity. Here we find that the Patent Office is a powerful factor in eliminating questionable methods from advertising.

Geographical Names.—Geographical names cannot become valid trade marks, except when they are used in a fanciful or arbitrary sense, as in case of *Vienna Bread*, a product known to be made in this country.

Personal Names.—As regards personal names, every individual is entitled to use his own name so long as it does not infringe the rights of one who has previously adopted the name as a trade mark, by diverting the good-will of the public. Whether one is free to adopt such a trade mark depends upon the facts in the case.

Form, Size, Decoration, Color, Etc.—While the form, size, decoration, color, or method of construction of a bottle, box, barrel, package, or means of enclosure cannot be the subject of a technical trade mark, yet such enclosures or containers are protected against infringement and substitution by the law of unfair competition.

Adoption and Use Essential to Trade-Mark Protection. No rights can be based upon or grow out of a trade mark until it is adopted and used.

How Adoption and Use May Be Made Known.—Adoption may be made known to the public by registration in accordance with either federal or state statutes, or both, or, in the absence of registration, by any statement or act which shows an intention to distinguish the origin and ownership of that particular article from the origin and ownership of all other articles of the same class or kind.

Originating Trade Mark or Merely Contemplating Its Adoption Not Enough.—It is not enough to originate a device, symbol, name, or other form of trade mark, or merely to contemplate its adoption as a trade mark for a certain article or class or kind of articles. It must be decided upon, adopted, and used.

How Soon After Adoption Trade Mark Must Be Used Depends Upon the Circumstances of Each Case.—How soon after its adoption a trade mark must be used, and how long that use must continue to give rise to vested rights, depends somewhat upon the circumstances of each case. However, in all cases it must be clear that between the moment of adoption and the moment of use there has not been either an abandonment or an intention in that direction, and that the use of the trade mark has not been casual, interrupted, or for a brief period.

Use Must Be in Connection With the Article Itself or Its Packages.—Moreover, such use must be in connection with the articles to which it applies, or with the bottles, boxes, packages, or other enclosures in which they are contained. This use must be shown by stamping,

printing, stenciling, branding, labeling, or in some similar manner impressing or affixing the trade mark to the articles or their means of enclosure.

Use Must Not Be Confined to Advertising.—Under the federal law and the law of most states the use of a trade mark must not be confined to advertising matter for the reason that such mark coming to be known through use as indicative of an article on which reliance may be placed, the public must be enabled to trace the identity of the article sold or offered for sale to that advertised.

How Far Right to Use Trade Mark Is Exclusive.—The right to use a particular trade mark is exclusive in its application to articles of the same class or kind, or in the same business, but not to articles in another business.

Registration.—When used, a trade mark should be promptly registered, and at the same time evidence should be collected which will establish a concern's title beyond dispute, for at any time a concern is open to attack by competitors and by trade-mark pirates.

Different Rules in Other Countries.—The rules that have been here given in regard to trade marks apply to the United States. In some countries, use of the trade mark before an application for registration bars registration.

In Conclusion.—Trade marks are seldom used with anything like maximum efficiency, although in the trade mark are supplied two of the greatest needs of today—standardization and brevity. Advertising is remembered in terms of trade marks.

MISCELLANEOUS POINTS FOR ADVERTISERS

Methods of Dealing With Solicitors.—Naturally, there is a limit to the time that can be given up to solicitors, but the advertiser and his manager will be injudicious to ignore all solicitors. No advertising man is perfectly familiar with the facts regarding all mediums. Often, after a list of mediums has been made up, some facts are uncovered that make it expedient to change the list; and the solicitor may be the man that will contribute this information. He may have knowledge of the experience of some other advertiser marketing a similar product, and may be able to save the advertiser from making some costly mistake. The capable solicitor should be given a chance to talk and tell anything that he knows.

The man that comes in to solicit for a medium of little or no value to the advertiser must be dismissed with as much tact as possible. Some of these solicitors represent societies and organizations of various kinds, and it is not good policy to be harsh. A resourceful manager can always give a logical reason for not taking space in the medium.

Continuous Advertising.—The cutting down of space is not now so marked as it was at one time. The larger stores now keep up their advertising fairly well during the summer, although they do not use so much space as in the spring or the fall. The progressive merchant reasons that he cannot afford to drop out of public notice. Even during the warmest weather, there are always thousands in town that are not on their vacations, and there are many that are preparing to go and will be buying supplies; also, there are always some people returning, and they need new things. Then, too, when other merchants are cutting down space or ceasing

advertising altogether, the advertiser that keeps up his publicity work attracts greater attention.

Of course, in the general and mail-order fields, if results show that summer advertising is done at a loss, it is wise to cut down space or to drop out altogether for a month or so. Whether heavy summer advertising will be profitable depends on the character of the article. Lists have been made up, showing the various kinds of merchandise that are particularly well adapted to summer advertising; and these lists are much longer than one would imagine them to be.

It is obvious that summer is not the best season for exploiting an article like mince meat. An advertiser of an article of this class does well to concentrate his advertising in the fall months and around the winter holiday season.

There is one principle that the advertiser should keep in mind when thinking of cutting down space or discontinuing; that is, that most advertising has a *cumulative effect*. When the goods are in the public eye, as it were, it requires less advertising to keep them there than if the advertising is discontinued and the publicity work has to be started all over again.

Such an article as a patent medicine cannot be advertised to the best advantage just at the Christmas season, because the minds of people are bent too much on buying holiday goods; but the advertiser of a fountain pen, a safety razor, and thousands of other articles can insert special Christmas advertisements, and thus turn the season to advantage rather than let it interfere.

Such infrequent events as declarations of war, deaths of presidents, etc. turn public attention away from the advertising pages, and the advertising manager is wise to refrain from doing extensive advertising during such times.

The argument for continuous advertising should not be construed to mean that every retailer and local advertiser should advertise daily. There are retailers that do well to advertise daily—those who sell the things that

people are likely to need any and every day. But there are other advertisers for whom daily advertising is not necessary, who do better to insert advertisements only two or three times a week. The question of how often to advertise cannot be answered in a general way, but must depend on the product, the class of prospective purchasers, and other conditions. The advertiser of a certain patent medicine sold only to women never advertises on Monday, because Monday is usually wash day, and he thinks that women are less likely to read the newspaper on that busy day.

Advantage of Changing Copy.—Retail, general, and trade-paper advertisements should be changed frequently. A good rule with these three classes of advertisements is never to repeat the same copy in successive issues of a publication. Even if an advertisement is particularly good, it is better to change copy and repeat the particularly good advertisement later. Some advertisers make up advertisements in series and send the copy to publishers with instruction to give each advertisement one insertion and then to repeat, starting with the first advertisement again. The reason for changing copy is that retail and trade-paper advertisements usually appeal to a restricted body of readers, and the appearance of the same advertisement in successive issues of a medium is likely to become monotonous.

A traveler is likely to notice a milestone on a strange road the first time that he sees it. If, however, he travels that road day after day, he is less likely to pay attention to the stone the second day, and still less likely to notice it the third day. If the milestone were changed in appearance every day, it would probably command continued interest. The same principle applies to advertisements. While the general advertisement does not appear before a restricted body of readers, it is frequently so large and appears in so many mediums that it would necessarily be stale to many thousands if inserted two or more times in succession.

It is true that in the early days of advertising, many

general advertisements were inserted continuously without change; and a very few are today. But the fact that the advertisers were successful does not prove that the practice of running just one advertisement without change is best.

An effective idea may be repeated in a slightly modified form. The publishers of the New International Encyclopedia, having found the first advertisement of "The Man Who Knows" an effective one, ran a series of advertisements with "The Man Who Knows" as the central feature of each, but the idea was brought out in a slightly different manner each time. In this way, the interest was continued connectedly from one advertisement to another, while at the same time each of the series had some interesting new feature.

An exception to the general rule about changing copy must be made occasionally in mail-order advertising. Mail-order advertisements are often small, deal with some article of interest to only a special class, and reach such a large and changing body of readers that they do not grow monotonous. Frequently, after an effective advertisement has been prepared, it may be used profitably for a long time—sometimes for a year or more—without change of copy.

Number of Insertions Required for a Test.—Sometimes, a single insertion of an advertisement is sufficient to test its power. In the magazine field, however, the consensus of opinion is that it requires three insertions to test the worth of a medium or of a selling plan. Some advertisements are of such character that the reader does not at once make up his mind to inquire or buy. The second or third appearance of the advertisement may increase his interest, or desire, and cause him to act. All three insertions of the advertisement need not, however, be the same copy or occupy the same amount of space. It is much better, as a rule, in making a three-insertion test to change copy and possibly to change the amount of space, in order that not only the medium but the copy may be tested. The same advertisement appear-

ing three times in succession may become monotonous and be skipped by the reader. The change of copy lends new interest.

Preparedness in Beginning Advertising Campaigns. Many advertising campaigns are made less effective by proceeding too hastily; that is, inserting advertisements before the proper printed matter has been prepared, before the correspondence department is ready to do its work, or before the goods are ready for shipment. Delay in giving an inquirer information always lessens the chance for an order. Even when printers are apparently given plenty of time to do the work, some extension is frequently necessary on a catalog job of good size. It is therefore better to be sure that the whole advertising machinery is ready to move smoothly before spending large sums for space.

Methods of Keeping Away Undesirable Inquiries. Most general and mail-order advertisers follow the plan of sending their catalogs, samples, etc., free to inquirers. In rare cases, however, advertisers receive a great many inquiries from persons that are not prospective customers, but write merely to get the catalog, the sample, or whatever else the advertiser happens to send out free. In such cases, it may be advisable to state in the advertisement that a sample will be sent for 10 cents, or that a catalog will be sent for 2 cents or 4 cents in stamps, as the case may be. This will keep away inquiries from those who are always looking for "something for nothing" and on whom the advertiser would be wasting his time and expensive matter.

An advertiser should not decide too quickly to charge for catalogs or samples, because this method might make him lose some good inquiries. Sometimes, advertisers of business articles can follow the better plan of offering to send samples free to all those who write on their own letterheads, or to those who write on the letterheads of their companies and tell what positions they hold.

Records of Printed Matter.—In cases where a great deal of printed matter is used, it is advisable to give

each piece of printed matter a form number, and, also, such data as B25-12-19-5m may be printed in small type in the lower corner of a job. This will show at a glance the form number, the date, and the amount printed. The notation just given means that the form number was 25 for a certain department, and that a supply of 5,000 copies was printed in December, 1919.

The advertising manager will find it convenient to paste samples of all printed matter in a scrap book, and to record on the same page a memorandum of the cost of the job. Simple records of this kind will do away with looking up orders and bills.

Large advertisers usually keep a careful record of all stock and do not allow their printed matter to get lower than a 3 months' supply. The record system in such cases will show just when each part of the stock was sent out, to whom it was sent, etc. As delays are frequent in printing work, it is better to order a new edition of a catalog too soon rather than be out of stock for several weeks.

Need of Courage and Patience in Advertising.—Few advertising ventures are instantaneous successes. The first returns from an investment in any kind of advertising space are often disappointing rather than encouraging. Particularly is this true in the general and mail-order fields. In the retail field, a good advertisement may be inserted, and in a short time at least some results will be apparent in the store although the advertising will also have a cumulative effect that will not be apparent for some time. In the general field and the mail-order field, results do not usually come in so quickly. In the mail-order field particularly, inquiries and orders will come in for months and even years after the advertisement has appeared, and many advertisements that were at first thought to be poor investments have more than paid in the long run. Magazines of the better class, trade publications, religious and agricultural papers, etc., are kept by readers for a long time, and they bring occasional inquiries for many years.

No advertiser need expect to acquire a reputation like that of Wanamaker, Larkin & Company, or Montgomery, Ward & Company with a few advertisements or with one aggressive campaign. In this busy day, people have a great deal to think about. An advertisement that makes a slight impression may be forgotten in a month or so if no more advertisements of the same kind appear. The shrewd advertiser will, of course, proceed as judiciously as possible, but he will not give up because he

The Tribune

TUESDAY, FEBRUARY, 21, 1911

"WIDER, LONGER, HIGHER" BERTHS.

A certain railroad has put out an advertisement that ought to prove a gold mine to its coffers. It says that the berths in its sleeping cars are "wider, longer and higher than the berths in similar cars of other lines." Everybody of medium height and over who reads that advertisement will be apt to patronize this particular line when going between Here City and Thereville, the two points which, as is well known, the road with the big berths connects. For what stronger inducement could be offered to the unhappy night traveler than "wider, longer and higher" berths?

Chicago, Milwaukee
& St. Paul Railway

Berths—6 feet 3 inches long!

Chicago
St. Paul
Minneapolis

The Pioneer Limited leaves Union Passenger Station, Chicago, 6.30 p. m. Arrives St. Paul 7.25 a. m.; Minneapolis, 8.00 a. m. Leaves Minneapolis 8.00 p. m. and Union Station, St. Paul, 8.35 p. m. Arrives Union Passenger Station, Chicago, 8.55 a. m.

F. A. MILLER, General Passenger Agent, Chicago

FIG. 1

kes some mistakes, nor become discouraged because
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In Fig. 1 is shown how an editorial mention of a new feature of a railroad was seized by the advertising manager of that concern and used to advantage.

A writer in one of the advertising magazines emphasizes this "news-advertisement" idea well in the following paragraphs:

"When a manufacturer secures an important court decision, he usually has the basis for a genuine news advertisement and should utilize the material as one of the New York department stores has done during the progress of its suit against the association of book publishers. The latter are trying to prevent the selling of current novels at cut prices. This store celebrates each decision in its favor with a cut-price sale of books. The decision is made the leading theme of the advertisement—the news interest—instead of reduced prices.

"When White Rock came out in the New York dailies the morning after the Southern Society's dinner, stating that this water had been used, it was a piquant bit of news advertising.

"If a bank swindler were caught today through detection by a safety paper or similar device, the safety company would have material for a real news advertisement tomorrow morning."

Method of Getting Free News Items.—W
 ployes of an advertiser are given an
 picnic, or an excursion, the local
 pleased to insert a news item
 an excursion, the adverti
 plimentary tickets to *

No advertiser need expect to acquire a reputation like that of Wanamaker, Larkin & Company, or Montgomery, Ward & Company with a few advertisements or with one aggressive campaign. In this busy day, people have a great deal to think about. An advertisement that makes a slight impression may be forgotten in a month or so if no more advertisements of the same kind appear. The shrewd advertiser will, of course, proceed as judiciously as possible, but he will not give up because he

The Tribune
TUESDAY, FEBRUARY, 28, 1893.
"WIDER, LONGER, HIGHER" BERTHS.
A certain railroad has put out an advertisement that ought to prove a gold mine to its coffers. It says that the berths in its sleeping cars are "wider, longer and higher than the berths in similar cars of other lines." Everybody of medium height and over who reads that advertisement will be apt to patronize this particular line when going between Hera City and Thereville, the two points which, as is well known, the road with the big berths connects. For what stronger inducement could be offered to the unhappy night traveler than "wider, longer and higher" berths?

*Chicago, Milwaukee
& St. Paul Railway*
Berths—6 feet 3 inches long!
Chicago
St. Paul
Minneapolis

The Pioneer Limited leaves Union Passenger Station, Chicago, 6.30 p. m. Arrives St. Paul 7.25 a. m.; Minneapolis, 8.00 a. m. Leaves Minneapolis 8.00 p. m. and Union Station, St. Paul, 8.35 p. m. Arrives Union Passenger Station, Chicago, 8.55 a. m.

F. A. MILLER, General Passenger Agent, Chicago

FIG. 1

makes some mistakes, nor become discouraged because progress is slow, nor cut off his advertising when he sees that success is certain.

Value of Alertness.—The advertising manager must be always alert for anything that may be turned into good advertising for his firm. For instance, in the daily newspapers some time ago there appeared an item about the finding in Alaska of a mail sack that had been lost in the snow 6 years before. In the sack was a watch that had laid there for six cold winters, but it began to

run and to keep perfect time the minute it was wound. Here was an opportunity for some watch manufacturer to ascertain that it was his watch and to get up a timely advertisement. Such a clipping could be reproduced in an advertisement. The advertiser of the rubber heels worn by the winner of the Marathon race in England was quick to make use of the incident, to reproduce the photograph of the runner and his advice about wearing rubber heels.

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Method of Getting Free News Items.—When the employes of an advertiser are given an entertainment, a picnic, or an excursion, the local papers are usually pleased to insert a news item about it. In the case of an excursion, the advertising manager should mail complimentary tickets to the papers as a hint for an item.

THE LOSS THE REMEDY

is
the

PROTECTOGRAPH

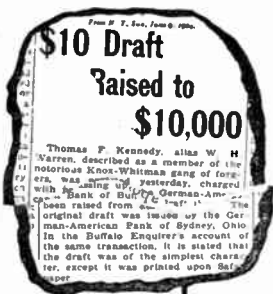
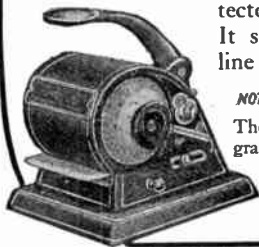
You cannot tell when the same thing will happen to your checks or drafts; can you? You can rest assured that it never will happen, though, where the Protectograph system is used. It stamps an unalterable line like this:

NOT OVER ONE HUNDRED SIXTY \$1608

There is only one Protectograph and its price is \$30.00.

Interesting booklet free on request.

G. W. TODD & CO.
Exchange St., Rochester, N. Y.



TIMELY ADVERTISEMENT BASED ON A NEWS ITEM

If something unusual happens in the store, a little account of it may be written and sent to the newspapers. If, for instance, the proprietor plans to open a restaurant in his store for the benefit of his patrons, and his store is the only one in the city to have such a feature, this would be a news feature of much interest to the public; it is not likely that any of the papers of a city would refuse to publish the item. While such an item would make no apparent effort to advertise the store, it nevertheless would present a good reason for shoppers to go there. Items about plans for a new building, interesting incidents in the store, etc., are usually welcomed by newspapers if written in a newsy style. Publishers do not charge advertisers for publishing items of real news.

Other advertisers besides retailers can get valuable publicity out of news items. For instance, in a contest conducted by the advertisers of Peter's milk chocolate, the first prize of \$100 was won by a student of the International Correspondence Schools, Mr. E. D. Williams, of Nutley, New Jersey. As there were 12,000 contestants, this argued well for the excellence of the advertising course of these Schools. Accordingly, the following item was written and sent to the advertising journals:

In the contest conducted by the advertisers of Peter's Milk Chocolate, E. D. Williams, Nutley, N. J., a student of the International Correspondence School of Advertising, won the first prize of \$100, and H. M. Dodge, 161 Devonshire Street, Boston, Mass., another I.C.S. student, won the fifth. In sending Mr. Williams the check for \$100, Lamont, Corliss & Co., the selling agents of Peter's Milk Chocolate, wrote:

"You showed a remarkable breadth of conception, a real advertising insight. Your keen analysis of the various points of excellence and the lucid, terse statement led the judges to appreciate at once the superiority of your answer. You will no doubt be interested to know that there were more than 12,000 contestants, and that the committee awarding the prizes was composed of the heads of two great publishing houses and an advertising expert. The judges were unanimous in awarding the first prize to you."

While the name of the Schools was mentioned, nevertheless the item was of real interest in the advertising

world, and the fact is that three advertising journals to which it was sent published it without changing a word. The item as published really created a more favorable impression of the school of advertising than a number of obvious "write-ups" would have done, for the impression of the superiority of the instruction was made unconsciously. This is just an example of the high-grade "press-agent" work that an advertising man can do.

PROMOTION

ADVANCEMENT IN SALARY
AND BUSINESS SUCCESS

THAT HAVE BEEN
SECURED THROUGH THE

Complete Advertising

Local and Retail Advertising

General and Mail-Order Adver-
tising

Window Trimming and Mercan-
tile Decoration and Show-
Card Writing

COURSES OF INSTRUCTION

OF THE

INTERNATIONAL
CORRESPONDENCE SCHOOLS

INTERNATIONAL TEXTBOOK CO., Props.

SCRANTON, PA., U. S. A.

Salary Tripled

Soon after enrolling I secured a position in the advertising department of the Hartman Furniture and Carpet Co., at a modest salary. While still with that company my earnings were increased 50 per cent. because I was able to prove myself a capable assistant manager. Somewhat later, I accepted a position as assistant advertising manager for "The Fair" at a very good salary. Although I have finished but eight papers of the Advertising Course, the quality of my work has attracted a good deal of attention. I have only the highest praise for the I.C.S.

HENRY MATTHIES,
Care The Fair, Chicago, Ill.

ADVERTISING A SPLENDID ASSET

While JOHN J. HECK, of Elizabeth, N. J., was earning small wages in a grocery store, at the age of 21, he enrolled for an Advertising Course in the International Correspondence Schools. Now, when he is in business for himself, and has others working for him, he finds the knowledge of Advertising secured from the I.C.S. a splendid asset in his work.

The Course not only trains one to write advertisements but to manage wisely the amount of money appropriated for advertising. It teaches how to apportion the advertising among the various departments of the business to best advantage.

A STENOGRAPHER WHO MADE GOOD IN ADVERTISING

Prior to my taking a Course with the International Correspondence Schools I was employed as a stenographer. Later I became Advertising Manager of the *Fargo Daily Courier-News*. Now I am in the publishing business for myself, being Secretary-Treasurer and General Manager of the New Fram Company. My salary is nearly four times what it was when I enrolled with the I.C.S. I am also President and Manager of an Advertising Service Agency. I found your lessons exceedingly interesting and very easy to study, so simple that any man or woman of ordinary intelligence, some ambition, and perseverance can easily master them.

G. N. GUNDERSON, Fargo, N. Dak.

NOW EDITOR AND PROPRIETOR

M. G. MUELLER, St. Paul, Minn., was employed as a carpenter when he first heard of the I.C.S. After enrolling for our Complete Advertising Course, he was able to take up the advertising business for himself. So rapid was his progress that within three years he became the editor and proprietor of the *North Central Progress*. He says that without the help of the I.C.S. he would never have been able to do this.

Advertising Manager Champaign Daily News

When WALTER W. BOND, of 203 S. 4th St., Champaign, Ill., enrolled for a Course in advertising with the International Correspondence Schools he was employed as a tailor.

Later Mr. Bond became Advertising Manager of the *Champaign Daily News* at a big increase in salary. In one of his letters to the Schools he says: "Last August when I started my Course in Advertising with your great Schools, I wondered how long it would be until I would get a position. I have ceased to wonder, for I am mighty glad to be able to tell you that I have taken the management of the Advertising Department of the *Champaign Daily News*, the leading newspaper in this territory."

AN ADVERTISING BUSINESS OF HIS OWN

BEN SWEETLAND is proprietor of his own advertising business with headquarters in the Singer Building Annex, 95 Liberty Street, New York. Mr. Sweetland was born in Carson City, Nev., attended public school, and later became a grocery clerk. Shortly afterward he enrolled for a Course with the International Correspondence Schools and of this Course he says: "Enrolling for an Advertising Course was laying the corner-stone of my career in the advertising field. I had had no previous advertising experience or opportunity of securing it—in other words, I had nothing but the ambition to enter the field.

"I have not only recommended your Courses to numerous people, but usually endeavor to select I.C.S. students for my own advertising business because they are proficient in their work and possess initiative and ambition. When a man takes a Course and gives up his spare time to study without having an instructor standing over him, he does not do it for glory, or football, or baseball, or dances—he has but one object in mind, and that is to learn and to better his condition. And that man will win."

HOW A PRINTER MADE GOOD

D. H. SCHAUER, of Santa Barbara, Calif., enrolled for an Advertising Course in the International Correspondence Schools while he was working as a printer. In one of his last letters to the Schools at Scranton he tells us that he is in business for himself, doing advertising, printing, engraving, and embossing, and adds as follows: "I am much pleased to say that my business has prospered far beyond all expectations. Four months ago I was obliged to secure much larger quarters for my plant, and also to increase my equipment in order to take care of my steadily growing business, and today I have the best equipped plant and the most profitable printing business in the city. A great deal of my success I feel I owe to the fact that I took a Course in Advertising in the International Correspondence Schools."

READY WHEN OPPORTUNITY KNOCKED

E. W. HALM, 557 S. 26th St., Omaha, Neb.: "My progress since enrolling with you has been remarkable. About a year ago the advertising manager of the Union Pacific Railroad Company offered me a position because he needed a man with 'some knowledge of type.' Although I had never seen the inside of a print shop, I accepted the place and have made good. I have had no trouble whatever, for your Course prepared me to grapple successfully with advertising problems."

From a Clerkship to Sales Manager

After commencing my Advertising Course with you I was promoted from a clerkship to the position of supervisor of agencies at the home office of the Peninsular Life Insurance Company, largely on account of my ability to get out business-producing literature and letters.

That I made good in my life insurance job was attested by an offer of increased pay and a place on the board of directors if I would stay with the company. But the offer of the position of sales manager of the Ellis Engine Company, a concern selling stationary gas engines all over the world, appealed to me as having greater opportunities. I am not giving you this information in a boastful spirit, but in order that you may know what your Course has done for me, and how I appreciate it. You can always count on me as an enthusiastic "booster" for the I. C. S.

J. W. WATSON,
33 Mullett St., Detroit, Mich.

FROM \$16 A WEEK TO \$2,400 A YEAR

When GEO. M. HOBAN, 1514 Diamond St., Philadelphia, Pa., enrolled for our Complete Advertising Course, he was a stenographer earning \$16 a week. He says that his Course enabled him to accept a position as salesman for the Carolina Lumber Company, where he uses the knowledge gained from his Course in advertising and selling by mail. He praises his Course because it has raised his salary to \$2,400 a year

ADVERTISING MANAGER OF LARGE FIRM

C. A. JERDEE, 1523 Jackson Blvd., Chicago, Ill., is an enthusiastic friend of the Schools, declaring that our General and Mail-Order Advertising Course is a real, live salary builder. He was a stenographer drawing \$70 a month at the time of enrolment. He is now manager of the advertising department for B. Stern & Son, of New York and Chicago, handling all the advertising for this firm. His salary has been very greatly increased.

ROSE FROM A CLERK'S POSITION

HARRY E. LEACH, 59 Lincoln St., Gardner, Mass., was clerking in the grocery department of Goodman, Pierson & Company's department store when he enrolled for the Complete Advertising Course. Today he is working for the same firm in the capacity of assistant manager, doing some of the buying and writing nearly all of the grocery ads. He praises our Course, which has enabled him to carry out his work successfully, and has doubled his salary.

NOW A SUCCESSFUL BUSINESS MAN

ROBT. H. MAAR, 8 S. Hamilton St., Poughkeepsie, N. Y., a student of our Complete Advertising Course, took up our Course while working as a printer. He now successfully conducts a printing office of his own, in which he finds his Course of great advantage both in his own advertising and in the arrangement of copy for his customers.

COURSE BETTER THAN HE EXPECTED

JOHN J. IMMEXUS, 1646 Olive Ave., Chicago, Ill.: "My Advertising Course with you has benefited me in many ways. The position I now hold requires quick judgment both as to layout and size of type. My work as ad compositor is giving me a good knowledge of the advertising business; and I feel sure that with such knowledge and the aid received from the I.C.S. I shall be able to handle a general advertising business when the opportunity to do so comes along. Your Course has proved even better than I expected."

Printer to President

A year ago I didn't know the first thing about writing advertising, but now I write all the literature for the Lundeen Publishing Company, of which I am president. When I enrolled I was a job printer, 16 years old. I have advanced by leaps and bounds during the last year and I credit a good deal of this to your School. At the present time I have four of your Reference Volumes on advertising on my desk. I think they are invaluable.

VICTOR G. LUNDEEN,
Fergus Falls, Minn.

BECAME GENERAL MANAGER

GEO. H. BARNES, 115 Broadway, Los Angeles, Calif., was employed as a salesman when he enrolled for the Complete Advertising Course. This enabled him to become a district manager and later general manager of the Fitzgerald Music Company. He is now president and general manager of the Geo. H. Barnes Piano Company and the Limelight Company. He declares that the I.C.S. have increased his earning capacity 400 per cent. and that he cannot speak too highly of his Course.

A MOTORMAN'S RISE

H. O. BAIRD, 281 Monadnock St., San Francisco, Calif., was working as a motorman on the street railway when he enrolled for the Complete Advertising Course. He studied for a time two hours a day on his Course and then took a six weeks' vacation, completing his work in less than one year. He is now conducting an advertising service, handling also signs and novelties. His earning power has increased 150 per cent.

ADVERTISING MANAGER IN FOUR MONTHS

HUGH L. MACDERMOTT, 514 Union St., Schenectady, N. Y., decided to go into advertising work quickly by the I.C.S. method. He did so well that four months after enrolling he became an advertising manager. He now manages the advertising department of Burger's Furniture Stores, four in number, with main offices at Schenectady, having charge of the firm's newspaper and publicity work, spending annually \$25,000.

BETTERED HIS POSITION AND SALARY

JAMES H. WARBURTON, Salisbury, N. C., studied our Complete Advertising Course while earning about \$60 a month in a barber shop. By the time he graduated he was able to take the position of manager of the *News Publishing Company*, at a salary largely in excess of what he received on enrolment. He is now the secretary of the Salisbury Industrial Club, with an increase in salary.

Now Makes Four Times as Much

At the time I enrolled for your Advertising Course I was working at view photography and making only a small salary. I knew nothing whatever about advertising. After completing the fifth lesson, I got a job writing advertisements for Roos Bros., who have several large stores on the Pacific Coast. Now, after having completed Lesson 12, I am assistant advertising manager for the same party. I write nearly all the advertisements, and my employers say I am getting results. My salary has been increased more than 400 per cent.

CECIL A. WEST,

1485 Bush St., San Francisco, Calif.

STENOGRAPHER BECOMES COPY WRITER

EARL T. RUSSELL, 380 E. 139th St., New York, N. Y., enrolled when employed as a stenographer at a salary of \$12 a week. Later he secured a position doing advertising work with an increase in salary. After he secured a still better position in the advertising department of the Westinghouse Lamp Company, he states: "I have been doing considerable evenings in the way of planning campaigns and writing copy for a printer to sell to his customers, which work has proved very profitable to all concerned."

SALARY VOLUNTARILY INCREASED

A. B. HALL, 135 Union Ave., Framingham, Mass., when he had nearly completed his Course, demonstrated the value of his training by advertising for a position. He closed the offer of one of the 14 inquiries that came to him entirely by correspondence. The position was with the Johnson Educator Food Company at \$30 a week. A year later the general manager voluntarily increased his salary to \$40. Later, as manager of sales and advertising for the Angier Mills, his salary was \$3,000 a year. He now has an important agency position in Boston.

NOW SECRETARY OF LARGE COMPANY

Jos. W. TATUM, 210 W. Atlantic Ave., Audubon, N. J.: "I am an ardent I.C.S. man and am proud of my graduate button. I enrolled for an Advertising Course while working as a real-estate clerk and have steadily advanced. Now I am secretary of the Biddle Press, with my earnings much greater than when I enrolled. I give the I.C.S. my heartiest indorsement."

NOW ADVERTISING MANAGER

EDWIN CAHN, 4232 Grand Blvd., Chicago, Ill.: "Feeling that you would be interested in the success or failure of your students, I take pleasure in informing you of the position that I now hold. On your records I am number BMO 1321092, in the business world I am advertising manager for the General Furniture Company, one of Chicago's largest home-furnishing concerns."

Owes His Position to the I. C. S.

WILLIAM A. CHARTERS, 190 Garfield Place, Brooklyn, N. Y., enrolled for an Advertising Course while holding a stenographic position in the engineering department of a company engaged in electrical railway construction work. After finishing the Course, he advertised in a New York newspaper for a position with an advertising concern. He secured a stenographic and secretarial position with the New York office of a great advertising agency.

Although he has been with the agency only a short time, his salary has been increased 33½ per cent. He has full charge of the office a good deal of the time, writes ads, places advertising with publications, and figures the cost of advertising campaigns. He says that he should not be able to fill the position acceptably were it not for his I. C. S. Training.

MORE MONEY—PLEASANTER WORK

JOHN F. BRADBURY, Rooms 18-19, Law Bldg., Baltimore, Md., eight years ago was a coal miner at low wages. He is now owner of the John F. Bradbury Advertising Service, doing all kinds of high-class work. He states: "The Course was a real 'eye opener' to me and has formed the foundation on which I built my success. I always take great pleasure in recommending the I.C.S. to all ambitious young men who happen my way."

A SUCCESSFUL MERCHANT PRAISES OUR COURSE

SOL H. BLANK, Mt. Carmel, Ill., the proprietor of "The Globe," declares that he has derived much benefit from his Complete Advertising Course with the I.C.S. which has enabled him to handle his own and other advertising successfully.

NOW HOLDS IMPORTANT POSITION

DOUGLAS C. SUTHERLAND, Tekamah, Neb., enrolled for the Advertising Course while working as a compositor in a newspaper office at \$6 a week. He was soon given charge of the City Advertising, rearranging copy and making suggestions. His salary increased from time to time until now it is many times larger than when he enrolled, and he is business manager of the *Burt County Herald*. He states: "I do most certainly indorse and recommend the Advertising Course to all business men, and likewise to newspaper men, as a profitable and businesslike Course they should not let pass."

NOW PROPRIETOR

When he took up the study of our Complete Advertising Course, Mr. H. E. HALSTEAD, Albion, Neb., was acting as solicitor with small pay. He now owns and operates the Print Craft Shop where he finds the knowledge gained from his Course very helpful. His income has been more than doubled since enrolment.

Stock Boy to Advertising Manager

Several years ago I started to work with a prominent company as stock boy. I was promoted from time to time—but my progress was not rapid enough to be satisfactory. I then decided to take up advertising, and enrolled with you. Through hard work and consistent study I equipped myself to fill the position I now hold. My success has been owing to the thoroughness of your instruction. I should not be able to hold my position were it not for the knowledge gained from my Course.

I am at present advertising and mail order manager for the Wasserman-Gattman Co. Needless to say, my salary has been increased according to my ability. Recently I was honored by being made the first president of the Sacramento Ad Club.

HUBERT J. TREGELLAS,
Sacramento, Calif.

Now Advertising Manager of The American Writing Paper Company

At the time I enrolled for your complete Course in Advertising I was doing a little direct-by-mail advertising, but found myself limited in that particular field. My purpose in enrolling was to specialize in advertising.

Shortly after completing the Course and securing my diploma (in June, 1913), I was made assistant advertising manager of the Wales Visible Adding and Listing Machine at Wilkes-Barre, Pa. War conditions caused them to cut down advertising and November of that year found me in New York City unattached. While there I prepared a catalog for a prominent firm of manufacturing chemists.

January, 1915, I joined this company as assistant advertising manager and when Gail Murphy, their advertising manager, resigned in October to become advertising manager of the Chalmers Motor Company, they brought me back here from a position I had taken only a few weeks before with an Ohio concern and made me advertising manager.

I truly attribute my successfully accomplishing these steps to my I.C.S. training.

ROBERT E. RAMSAY,
Advertising Manager
Art Metal Construction Company
Jamestown, N. Y.

Later Mr. Ramsay became managing editor of *Advertising and Selling*, and is now advertising manager of The American Writing Paper Company.

300 Per Cent. Increase in Salary

THOMAS STOTTS, of Marshalltown, Iowa, who was an office clerk when he took up the I.C.S. Course in Advertising, became Advertising Man and General Correspondent for the Marshall Oil Company. In a letter to the Schools he said:

"The I.C.S. Advertising Course is responsible for whatever success I may have had as an advertiser. Your Course is a solid foundation upon which to build. It is the right kind of a beginning and I heartily recommend it to those who contemplate Advertising as a career. My salary has been increased 300 per cent. since I began doing advertising for this company."