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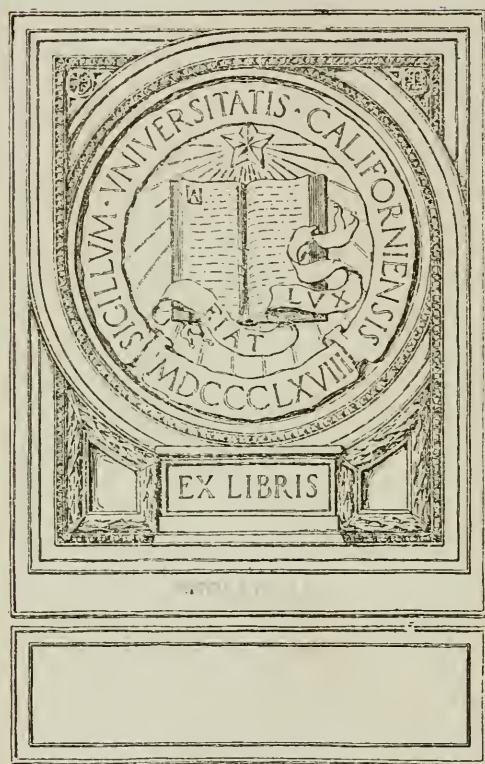
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How To Make Type Talk

LIBRARY
SCHOOL



HOW TO MAKE
TYPE TALK

HOW TO MAKE TYPE TALK

The Relation of Typography to Voice Modulation

Basic Principles as Developed and Proven
in Actual Practice

by

Barnard J. Lewis

of The Stetson Press, Incorporated
Boston



PUBLISHED BY
THE STETSON PRESS
INCORPORATED
BOSTON

11/20/14

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English 1

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SCHOOL

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by
The Stetson Press, Inc.
Boston

ENGLISH 1

THE STETSON PRESS
BOSTON, U.S.A.

FOREWORD

HOW TO MAKE TYPE TALK" was originally a twenty-minute paper delivered at the Toronto Convention of the Associated Advertising Clubs of the World.

The manner in which it was received was an encouragement to put the "paper" into book form, with a few simple illustrations to carry the points covered.

No pretense has been made to cover illustration, color, stock, etc., in relation to typography, owing to subject limitation. Neither has any attempt been made to extravagantly show finely illustrated composition such as may be found in leading magazines, catalogs and books.

While "How to Make Type Talk" is far from being a textbook, it should however be a great help to a clearer knowledge as to just what constitutes effective typography,—why it is worth striving for,—and how to achieve results with minimum effort.

Barnard J. Lewis

HOW TO MAKE TYPE TALK

*T*YPES TALK, though voiceless,— through the medium of expression, both facial and physical. Facial because of the many styles. Physical because of the many sizes of each style.

Language is language,—and is equally recognized as such by the sense of sight as well as by the sense of sound. So that, when types are put into words, these words mean just as much to the mind as though they were actually spoken,—provided that the voice was properly interpreted.

The voice carries the maximum of human expression, because it is natural and requires no special effort. Types in themselves being voiceless, but with the ability of expression, must be humanized,—and this, unlike the voice, requires considerable effort and study.

We all recognize the difference between light and heavy types. Between sloping and upright types. Between slender, and round, and fat types. And so on, down through innumer-

able comparisons. And that all these differences affect our feelings to a greater or lesser degree. While the layman simply knows that it either pleases or displeases him, the trained mind knows why and can explain it. And because the layman is in the vast majority, and it is the majority who are the buyers of merchandise, we must know how to please him without his realizing how hard we play for his attention.

In other words,—our words on paper must *look* as natural and as sincere as these same words sound when spoken with all warmth and expression of the voice.

The voice speaks softly at times, harshly at other times—emphasizes out of hundreds of words, one or many words or sentences. Pauses! Hammers home a particular, striking fact or word. Commands! Attracts!

Here, then, we have our cue on how to make type talk.

Type faces have expressions that will *look* the part of the voice. Soft tones—light types. Heavy tones—heavy types. Pauses—white space. Effeminate, Masculine and Ecclesiastical types. Full, round tones—round types. Sharp tones—types with sharp serifs. Every different intonation calls for a contrast. While with the voice there are no limits to these contrasts, *too many* type contrasts offend the eye. Or, to use the old expression,—too much display is no display.

Here, then, is our problem: How to get a great deal of expression into comparatively few words, giving all necessary information, and to attract and hold the attention of the reader from start to finish.

Now to work!

To begin, we start with the copy and a given space to carry it. We separate the most important facts for emphasis. The strongest fact first, and so on. After which we choose type faces which conform most appropriately to the expression of the voice and the argument, constantly bearing in mind that looks count heavily for or against us. Here is where individual good taste, knowledge and expertness enter.

But above all,—the layout man—be he printer or not—must have a clear insight to the real purpose of the copy—what it is expected to accomplish. Copy costs good money and a lot of hard work in the compilation—space costs money—printing costs money—so does mailing; and your Uncle Sammy collects the no small item of postage.

A consistent amount of merchandise must be sold, or its equivalent in good will must be created, before these expenditures develop into profitable investments. With these two big facts as thoroughly understood keynotes, the layout man is more apt to keep his head and hands where they belong—to

the best interests of the man or firm spending the money. He must understand and sympathize with the spirit of his text.

Types in themselves are too extensive a study for me to try to go into thoroughly at this time. I can only just scratch the surface—the big points—and permit your own good judgment to grasp all that I am forced to leave untouched.

Now that we have our copy analyzed, our types selected, and our blank space before us,—let us use a pencil and ruler and make a layout to find out how the copy will look in print. Picture in your mind exactly how long you wish the reader's glance to rest on each word or group of words,—remembering that the length of time it takes for the eye to pass on is the length of time the mind is absorbing the meaning of the word or group of words.

When you have this time-distance approximated, pencil-in the lettering. Then, if there is a pause in thought or a break in idea, run the ruler down until you feel that you have allowed enough space to represent the pause in speech. Then proceed with the next idea.

It most often happens that in a group of words in major display it is necessary to emphasize almost every word. In such cases italics or caps of the same face can be used, or an underscore. Here, too, does individual taste determine what is best.

At times each word on a separate line gives emphasis to each word, or some one or two words can be brought up stronger and give even greater emphasis.

The breaking up of sentences into lines is where care must be used. The wrong arrangement may give a wrong impression of the idea in mind. Always try and have a complete thought or idea expressed on a line.

This idea or fact may consist of one or many words. Sometimes greater effect in emphasis can be obtained by subordinating either the first few words, or the last few words, or the middle of a sentence—the different sizes of types used in the sentence to occupy different lines. On the other hand, at other times such a procedure might make a jumble because of too much emphasis. This is where a layout is invaluable.

A first rough draft should show these defects in balance. After criticism of your own labor, make a second draft,—and if need be a third,—until you have a layout which looks attractive, effective, and as though spoken with enthusiasm. By all means construct your layout upon geometric lines, for if you think you can get an attractive result without it you are badly mistaken. The eye is hurt by confusion—balks—and passes on. Geometric arrangements please and hold the eye,—while the numerous possible combinations of geometric figures

PRINTING BRINGS RESULTS

A Stepping-stone to Bigger Sales

1. — 18 pt. Old Style Antique. Cap. alphabet 360 pts. Lower case alphabet 244 pts.

Quality Printing for Quality Effect

2. — 24 pt. Priory Text. Cap. alphabet 465 pts. Lower case alphabet 240 pts.

SALESMANSHIP ON PAPER

Fresh View-points, Imagination, Appeal

3. — 22 pt. Original Old Style Italic. Cap. alphabet 370 pts. Lower case alphabet 216 pts.

RESULTS DECIDE VALUE

Why Direct Advertising Pays Us

4. — 24 pt. Caslon Old Style. Cap. alphabet 440 pts. Lower case alphabet 260 pts.

THE BEST COPY CAN BE RUINED

And Made Useless by Unsympathetic Typography

5. — 18 pt. Original Old Style Italic. Cap. alphabet 312 pts. Lower case alphabet 168 pts.

All type styles shown above go very well together. Any two or three and even all five at times may be used effectively in one composition. The range of possibilities is so great with this combination (plus Caslon italic, not shown here) that were all other types eliminated while these remained, the cause of good printing would suffer only slightly.

1. A fairly heavy type. Round. Spool-shape serifs.
2. Decorative. Churchy, heavy. Caps, round; lower case, condensed. Diamond-shape serifs. Sharp points and angles with graceful curves.
3. Graceful. Long descenders. Round curves. Swash serifs hold eye very long. Note old-fashioned lower case p. Only size in existence.
4. The most versatile type in existence. Round. Fine proportions. Long descenders. Note upper serifs on caps T and A and compare with other types. Round serifs.
5. Crude but effective. Round. Looks like hand lettering. Long descenders. Erratic serifs. Very interesting. Holds eye a long time. Only size in existence.

APPEAL IN TYPE IS THE Understanding shown behind it

6.—22 pt. Poster Roman. Cap. alphabet 414 pts. Lower case alphabet 282 pts.

HUMANIZING TYPE AND PRINTING IS The Power To Express Thoughts in Type

7.—12 pt. Boldface. Cap. alphabet 288 pts. Lower case alphabet 216 pts.

QUALITY PRINTING MAKES IT RESULTFUL This is the Art of the Able Typographic Designer

8.—10 pt. Fatface. Cap. alphabet 247 pts. Lower case alphabet 180 pts.

THE SPARK OF HUMAN-INTEREST comes from the use of eloquent Typography

9.—18 pt. Bodoni. Cap. alphabet 294 pts. Lower case alphabet 204 pts.

COMPREHENSIVE PRINTING SERVICE Organized to bring Buyer and Seller Together

10.—14 pt. Scotch Roman. Cap. alphabet 289 pts. Lower case alphabet 182 pts.

Types shown on this page differ in focus and yet have considerable in common. While body strokes vary, the serifs and many of the faces bear a close family resemblance. The heavy lines are hefty in various degree, while the hair lines are all equally fine. Compare the wings of the cap T and the swash stroke of the cap R.

The differences in color values permit a wide range of modulation, but care must be taken when several of these types are used together to avoid conglomeration.

Notice the strength of Fatface as compared to Poster Roman; that the eye rests longer on the Poster face due to larger size; and that Fatface talks in strong compressed tones due to heft with smaller size; permitting more words in a given space.

6. Moderate heft. Round, with square set effect. Serifs based on square and ellipse.

7. Heavy. Round. Elliptical serifs.

8. Very heavy. Round, with square set effect. Square serifs.

9. Sharp condensed face. Long descenders. Serifs sharply square.

10. Very versatile type. Round. Full, round serifs.

PRINTING CREATED ON PURELY a Mechanical Basis Lacks Sympathy

11. — 18 pt. Century Old Style. Cap. alphabet 324 pts. Lower case alphabet 230 pts.

AN INVITATION TO READ IS SELDOM PASSED By When Illustrations and Typography are Attractive

12. — 12 pt. Cushing Old Style. Cap. alphabet 222 pts. Lower case alphabet 158 pts.

A PRINTING ORGANIZATION OF and for Advertising Men must bring Results

13. — 18 pt. MacFarland. Cap. alphabet 318 pts. Lower case alphabet 195 pts.

WHILE TRIFLES MAKE PERFECTION Perfection is Far from Being a Trifle. Thorough

14. — 18 pt. Packard. Cap alphabet 312 pts. Lower case alphabet 180 pts.

FEELING—TASTE—SYMPATHY Are Responsible for Strongest Effects

15. — 20 pt. Cadmus Old Style. Cap. alphabet 352 pts. Lower case alphabet 234 pts.

There is no family resemblance between the types shown on this page. But because of similar focus the first two can be combined effectively. The last three are decidedly individualistic faces and it is inadvisable under ordinary conditions to combine them with other types. All types with the same focus and serifs somewhat alike, but with varying heft, combine effectively (either harmony or harmonious contrast). By respecting this principle harmony is created, where ignorance develops an abortive snarl.

11. Large, close-set face with attractive even line (may be likened to the sheen of silver). Condensed. Slightly elliptical serifs.

12. Somewhat heavy. Condensed. Slightly spool shaped and elliptical serifs.

13. Moderate heft. Caps are round, while lower case is condensed. Angular serifs. A type with a peculiar look because of serifs and different focus of caps and lower case.

14. Moderate heft. Hand-lettered effect. Round; somewhat condensed on some letters. Long descenders. Serifs are unusual and hold eye a long time. Note two kinds of cap T.

15. Large, somewhat condensed face. Sharp triangular serifs. Compare with other types for differences.

TONS OF PRINTING WASTED Poor Typography is The Reason

16.—18 pt. Franklin Gothic. Cap. alphabet 352 pts. Lower case alphabet 270 pts.

NEVER MISTAKE A LOW PRICE For True Economy. The Stetson Press

17.—14 pt. Bold Antique. Cap. alphabet 330 pts. Lower case alphabet 240 pts.

FREAKISHNESS NEVER SHOULD Be Confused With True Style or Art

18.—18 pt. Cheltenham Bold. Cap. alphabet 336 pts. Lower case alphabet 232 pts.

CREATIVE PRINTING IS THE KIND THAT Generates the Pulling Power in Advertising

19.—18 pt. Cheltenham Bold Extra Condensed. Cap. alphabet 252 pts. Lower case alphabet 187 pts.

DIRECT ADVERTISING IS FAST BECOMING ONE of the Greatest Selling Forces in This Country

20.—18 pt. Franklin Gothic Extra Condensed. Cap. alphabet 214 pts. Lower case alphabet 178 pts.

Types shown on this page play an important part in ad composition, newspaper headings, manifold work, miscellaneous circular and job work, and wherever estheticism must be subordinated to utility. Because of their blackness they should be used sparingly in any one composition (mostly for major display). They are, however, legible as straight reading matter set widely leaded, with liberal margins, or when printed with colored ink or on colored stock. Vigorous effects can thus be obtained.

All of these faces when used to contrast lighter types come naturally into the foreground.

16. Strong round face, square set. Good proportions. Practically no serifs.

17. Very strong and somewhat sharp. Round, with square set effect. Square and circular serifs.

18. A favorite display type. Round (some of the caps have a slightly condensed tendency). Long ascenders. Spool-shape serifs. Note two kinds of lower case r.

19. Condensed. Long ascenders. Spool-shape serifs. Note two kinds of lower case r.

20. Condensed. Oblong set effect. Practically no serifs.

offer unlimited opportunity for the widest variety of display.

Study the patterns in linoleums. Notice how a square surface is broken up into circles, squares, diamonds, triangles, oblongs, —and remember that the blank sheet of paper can be subdivided into various shapes, and type be made to correspond —each shape carrying an idea.

Give shape to your display. Shape is the skeleton—the framework—of the finished result, and unless the frame is well-proportioned the body cannot be otherwise than ugly or indifferent. Then, assuming that we base our type arrangement on the correct frame, we have yet another obstacle to overcome—the selection of the right type faces and type sizes to fit the frame.

We have agreed that the larger the type face—up and down and left to right—the longer the eye rests on it. The degree of heft or blackness of the type face has positively nothing to do with the length of time the eye rests on it. This is a point I wish to call to your particular attention. It is on this error more than any two others put together that abortions in type speech are created. In fact—the large, heavy type faces do not hold the eye attention anywhere near as well as do the large, lighter type faces.

Over-strong black types talk coarsely—they clamor for

attention. You know it and instinctively feel suspicious at such an aggressive attack on your attention.

Large, light types talk easily and have a more attractive look—more inviting and refined. But too much large type is bad because it talks too slowly,—the eye rests longer on each word than is consistent with voice delivery.

Smaller black types in contrast with larger light types give emphasis. They talk in compressed but strong tones. Because of their smaller size the eye travels over them quickly and their appearance is more consistent with voice delivery.

You can readily understand by these comparisons that the length of time types talk is determined by size,—that the heavy voice tones are determined by heft,—and that size and heft can be combined in one face. While the blackness of type has nothing to do with the length of time it talks, black types, for reasons of their stronger voice and contrasting ability in connection with light types, do serve a purpose. Used in their correct sizes in major display, they are at a nearer reading distance to the eye,—therefore they are aggressive and talk with a punch without being coarse. Used in minor display they supply the strong, compressed tones of emphasis, and, due to their smaller size, talk no longer than is necessary to convey secondary ideas.

Typographic Models

Reproductions
of
Typographic Designs

by
Barnard J. Lewis
The Stetson Press
195 Fort Hill Square
Boston

Cambridge, Mass.
The Printing Art
mcmxii

21

All reproductions are exactly one-half original size

21. Title page set in Caslon upper and lower case throughout. Dignified, yet informal. Short dashes prevent eye from travelling down page too fast; are decorative and complete geometric formation. Note modulation of emphasis caused by type size changes and break-up of lines.

22. Cover page in Colonial style. Note arrangement of place and date with cut-off rules; typical of the period. Event is placed at golden center. Name of club forms a diamond resting on a rectangular base. Note length of time eye rests on name because of this break-up.

23. Folder for small envelope. Note strong emphasis caused by combination of odd white spaces, color, underscore, and panel.

24. Announcement page. Talks with great emphasis, due to use of white space and light types strongly contrasted. Note that cut-off rules create a long pause and maintain square form of page.

25. Announcement page. Capitals are dignified; italics, graceful; white space, airy. Note geometric arrangements and that chief display is at golden center.

Boston
Massachusetts

SEVENTH ANNUAL
CONVENTION

THE
ASSOCIATED
ADVERTISING
CLUBS
OF
AMERICA

August 1, 2, 3, 4
1911

22

The
Victor Company
Defeated

LOSES its
MOST IMPORTANT SUIT

A DECISION of far-reaching importance to THE TALKING MACHINE TRADE was handed down by JUDGE HOUGH, of the United States Circuit Court, in New York, on Saturday, February 25, 1911.

LAST December the Victor Co. obtained an injunction from this same court restraining the Sonora Co. from using the automatic feed, and the Victor Co. bid fair to perpetuate its monopoly in this important

24

When your competitor gets out
"some"
catalog—
Go him one better

See Henry Davis
of
The Stetson Press, Inc.
Boston

23

You are Cordially Invited to Visit and Inspect
our new, extensive, and perfectly appointed

STUDIOS
for the display of lighting fixtures
AND
EXHIBITION
ROOMS

for the demonstration of household
electrical appliances

the whole offering many helpful suggestions for the complete electrical
equipment of homes, offices, and public buildings



PETTINGELL-ANDREWS COMPANY

Lighting Fixtures • Electrical Appliances

VIEWING AND EXHIBITION ROOMS: ATLANTIC AVENUE AND PEARL STREET

"ON THE SITE OF THE OLD BOSTON TEE PACE"

"THREE MINUTES FROM SOUTH STATION"

BOSTON

25

INDIA TINT

Dunkirk Text



*Dunkirk Text contains a large percentage
of rag, bulks thick for weight—
has a soft pliable finish*

*is a desirable stock for every purpose
for which a book paper is used*

Stone & Andrew

Incorporated
Manufacturers and Distributors

Graphic Arts Bldg.
Boston

Metropolitan Life Bldg.
New York

26

All reproductions are exactly one-half original size

26. Folder set in Scotch and Original Old Style italic. Note letter spacing of three Scotch lines to achieve proportions, left to right. Note italic & which completes inverted pyramid and at the same time helps to bring out next two lines.

27. Double-page spread of folder set in Cheltenham Bold. Ordinarily the use of so much black type is dangerous to legibility. White space, grouping, and color break-up make it legible, and the types talk every bit as strong as the occasion calls for. Note difference in spaces between paragraphs and absence of stiffness.

28. Back-cover page set in Century Old Style. Important talk presented without bluster of heavy type. Square set pages, with border, usually have a set effect. This page is relieved through the irregularity of the center, white space, and the use of caps and small caps.

29. Folder set in Cheltenham Bold Condensed, Century Old Style, and Cheltenham Bold. Small sizes of Cheltenham Bold are used (in places) and therefore do not pull the eye out of focus. Note the way page is broken up into various geometric figures — each figure carrying one or more ideas.

A New Departure for Us—

and one that will prove to

Your Greater Convenience and Satisfaction

ENVELOPES Now Carried in Stock IN OUR BOSTON WAREHOUSE

Made from the following Standard Bond Papers;
in both White and Colors; Regular Finish.

SIZES 6¼—6½—10 BASIS 20 lb. Felle	{	Security Trust Bond	Option Bond
		Community Bond	Persian Bond

BY SPECIAL ARRANGEMENT

With the United States Envelope Co., the Logan,
Swift & Brigham Division, at Worcester, Mass.,
will carry a

Complete Stock of Buckeye Covers
in special sizes permitting the economical cutting of
ENVELOPES in all the Standard
Catalogue Sizes.

We are now prepared to furnish you Envelopes made
from this popular cover stock, in all the
colors, and in either Antique or Ripple
Finish, basis 20x25—50.

Your Advantage

This arrangement assures you prompt and
economical Envelope Service, with the new
additional features of being able to obtain
envelopes that will match in color and
finish your Buckeye catalogue or folder
in the following advantageous styles:

**Open End
Improved Columbian Clasp
Two-Button Tension**

**Any Size—any Color—any Style
PROMPTLY**

The Arnold-Roberts Co.
PAPER
180 Congress Street, Boston

27

THE INITIAL

is published from time to time
in the interests of *more effective*
ADVERTISING TYPOGRAPHY

Each Issue Presents
a different and distinctive style
in **COPY—COLOR—SET-UP**



It will pay you to study well
each number—and to keep
the issues for future reference

28

Used for making High-Grade blank books for permanent records



Here
is a sample of
Valley Paper Co.'s
first quality
Linen Ledger

Write on it—
Erase on it—
Re-write—Erase again
*Know these fine
qualities*

Test it—
Test for yourself
the great strength of
Valley Paper Co.'s
Linen Ledger

It will pay you to use
**VALLEY PAPER CO.'S
LINEN LEDGER**

1. It has great strength and unexcelled erasing qualities.
2. It is pure in color—of uniform texture—and has a beautiful finish.
3. It takes writing, ruling and printing to suit the most exacting requirements.
4. It is an ideal paper for loose-leaf systems.

SELLING AGENTS
Von Olken-Snell Paper Co.
BOSTON

**INSIST ON GETTING
VALLEY PAPER CO.'S LINEN LEDGER**
ORDER FROM YOUR PRINTER OR STATIONER

29

White space supplies the major pauses in type speech, while a change in size of type, or the correct break up into lines of sentences or words or groups of words, supplies the minor pauses.

Right here is where a few remarks about serifs should enter. The serifs are the extra strokes given to the perfectly plain lines of the letters; for instance, the fine lines, especially the cross strokes—the various freak strokes across the face—and various extra length strokes. Serifs give the character to type which creates expression, and have a wonderful influence on the eye. They are interesting, attractive, and hold the eye for an unusually long time.

Two type faces with exactly the same proportions but with differently constructed serifs may resemble each other just about as closely as a circle does a square. There are square serifs, round serifs, triangular serifs, wavy serifs, and other kinds,—and every different kind of serif has its variations. The beauty and distinction of good hand-lettering comes in its serifs, flexibility and compactness. The serif is what makes original Caslon and Bodoni types so much superior to lining Caslon and modern Bodoni. The serif in type is first lieutenant to size of type in holding the eye attention.

Eye focus is yet another element we must consider. You

may construct your frame perfectly — select type sizes of the right sort—with good serifs,—and then spoil it all by using types of too many different proportions in one composition.

There are three broad classes of proportion in types. These are based on three geometrical figures—the circle, the horizontal oblong and the vertical oblong. These proportions in printers' parlance are called normal, extended and condensed.

All these proportions are good for certain uses. Often two of these three can be used together to great advantage—but all three should never be used together.

The round proportion in a type face is the most natural one. The eye rests fully on it, the focus being equally the same to all points. On the extended type the eye focus is from left to right, while on condensed type it is up and down.

Not only is it a positive fact, but it stands to reason that the round types—because of the natural focus—are the most legible and the best to use in most places.

There are many condensed types used for text which have great legibility, but care should be taken to use condensed display type with the body type, so that the eye focuses only one way—up and down.

The extended types are rarely legible enough to use for text,—being used mostly for display headings where depth of

space is limited and width of space too great for a comparatively small face. The extended types are the least useful of the three.

While it is best to keep to only one focus throughout, present-day necessity often compels us to use different proportions in display type. Bear in mind, when such a contingency occurs, that you should never use more than two of these proportions together, and that when two are used, one must be round. In other words, round and condensed, or round and extended, but never condensed and extended. Every one of these types have their own peculiar focus, and when two of them are used together it makes a double focus and more work for the eye.

When all three are used together—or when the condensed and extended are used together—the focuses are such wide contrasts that a jumble is created which talks in a terrible snarl.

Another cardinal principle generally very little understood is what I call a level—an eye level, or the level the eye rests upon—the distance of eye to blank space or white space—the distance of eye to type in the background—and the distance of the heavier types in the foreground.

For clarity I will say that there are two levels or distances and one foreground. The major level—or the one that is furthest from the eye—is the white space. The minor level is the

even type tone which is naturally nearer the eye. The foreground is made up of every type nearer the eye than the two levels.

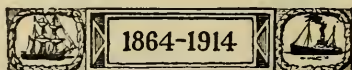
Study every piece of typography that appeals to you and I will wager that you will find that there are either the two levels only, or the two levels and one foreground. If there are more than two levels, the composition is bad and talks in confusion. And the same thing is true if there is more than one foreground. You will find that by strictly adhering to the two levels and one foreground—together with the other principles pointed out—that type talks intelligently, attractively, and duplicates nearly every voice inflection.

Levels and foreground handled correctly enhance the effectiveness of illustrations. Illustrations and type then talk together, each adding strength to the other, because correct handling of all three levels have removed non-essential eye attracters and confusers.

Here then are the elements which make type talk: the frame—type size—type heft—serifs—focus—levels—and white space.

These elements are at everybody's command. Individual application and good taste determine the amount and quality of talk types can be made to create. The underlying principles

Golden Anniversary



FIFTY YEARS
of a delightful business—
bringing from far countries
the finest of tea and coffee.

FIFTY BUSY YEARS—in which have
grown up entirely new ideas in hand-
ling, packing and safeguarding.

FIFTY PROSPEROUS YEARS—in which
the number of our customers has grown
until to-day there is no part of the
United States or Canada where our
goods are not sold.

CHASE & SANBORN

Importers of Tea and Coffee

BOSTON

CHICAGO

MONTREAL

30

All reproductions are exactly one-half original size

30. Newspaper ad set in Bodoni, with hand lettering and decorations. Dignity without stiffness. Note extra long swash strokes on hand lettering which hold the eye, thereby emphasizing that particular line or word. An eye attracter. Esthetic and practical.

31. Ad with a mixture of types and hand lettering. Shows up strong in newspapers. Nicely illustrates contrast and talk values as explained in text.

32. Ad set in Old Style Antique. Note two start-off lines set up large to make heading. Note levels. Shows up strong in newspapers.

33. Hand-lettered newspaper ad. Strong attraction values. Note long ascenders and descenders. Note square-up on left and right, with uneven white spaces in center. Note length of time each line holds eye and modulation created thereby.

With Ice

sugar and lemon

Delicious!

Chase & Sanborn's Seal Brand TEA

In pound, half-pound and quarter-pound,
sealed air-tight canisters

31



For the little mis- haps of summer—

mosquito bites, bee stings, bruises, lame feet,—there's nothing to equal a few drops of Sulpho-Naphthol in a little water.

It takes out the smart, prevents infection, helps the hurt to heal quickly.

Take a bottle on your vacation. Keep it handy all summer.

CABOT'S

Sulpho-Naphthol

Druggists and Grocers, 10c., 25c., 50c., 75c., \$1.00
New England Sales Agent, Geo. Wm. Bentley Co., Boston

32

Little gifts you will like to give

Choose early



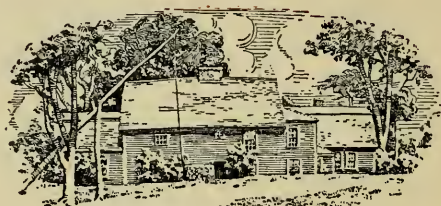
MAYNARD

JEWELERS & SILVERSMITHS
416 Boylston Street

33

MILTON

COVER & TEXT



FAIRBANKS HOUSE 1636

TILESTON
&
HOLLINGSWORTH CO.
"Paper Makers for over One Hundred Years"
BOSTON

34

All reproductions are exactly one-half original size

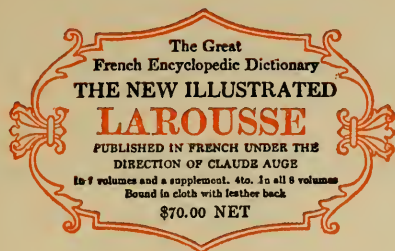
34. Hand-lettered cover page. Very airy. Eye follows every variation of the lettering—circles, shading, serifs—and is thereby kept interested for an unusually long time. Note that dashes and illustration match lettering. Lettering talks strongly in spite of airiness.

35. Book circular page set in Scotch and Poster Roman. Considerable display at top which would ordinarily go on a page by itself. Cartouche holds display together, is decorative, and preserves the booky atmosphere. Note grouping of caps and lower case and wide leading of straight matter, with booky margins.

36. Folder page set in Caslon and Old Style Antique. Note grouping, and compressed tones created where Antique is used. Border has a "money" look, typical of stock certificates, etc.

37. Folder page set in Caslon and Old Style Antique. First two lines talk slowly with "something" emphasized. Second type group talks quickly in well-modulated though compressed tones. Note underscore, grouping, pauses, and balance.

38. Announcement page set in Caslon and Priory Text. Note unusual break-up of display at top of page. Note modulation and levels. Note white space around center type panel. Decorative and yet clear.



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[29]

which I have explained are worth going to some little time and trouble to understand. These principles at your finger tips will make your mind work largely in an automatic fashion. Lay-outs which at present are hard work will become easy riddles to solve. The types will talk in a human fashion—in any mood you desire.

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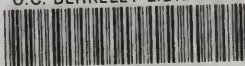
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