

▶ P H I L L I P S ◀

▶ & • W I E N E S' ◀

T Y P E

B O O K

1 9 2 0

Z 250

.P567

Copy 1

FIVE HUNDRED OF THESE BOOKS WERE DONE IN THE  
SHOP OF PHILLIPS & WIENES, ONE HUNDRED AND SIXTY  
EAST TWENTY-FIFTH STREET, IN THE BOROUGH OF  
MANHATTAN, NEW YORK, OF WHICH THIS IS NUMBER

125

*Presented to*

Phillips (Frederic Nelson) inc., New York  
"

# PHILLIPS & WIENES' Type Book

SHOWING

THE DIFFERENT TYPE FACES AND  
SIZES OF TYPES, BORDERS  
ORNAMENTS, ETC.

TOGETHER WITH  
SUGGESTIONS AND  
A GENERAL LINE  
OF INFORMATION



*Copyrighted 1920*

BY PHILLIPS & WIENES  
NEW YORK

MAR 16 1920



HE announcements of the launching of Phillips & Wienes, *Typographic Servants*, had been in the mail just two hours when we set ourselves to the most arduous task of getting up our specimen book showing the different faces of type in our new plant. That was a day in August, last, when the sun had pushed the little stream of mercury to the point where the disposition of man fails. But we were like a child with a new toy. Boiling in oil hardly could have dampened our ardor. We loved our job, and today we love it more. Before the first line was set, though, a storm broke . . . the telephone rang for the first time in the history of Phillips & Wienes. Since that day we have been too busy to think about a specimen book, although we've been asked for them often. Now that the Christmas and New Year holidays have long since

passed us by, and that all strikes and strife and stress are merely memories, and we have an organization the like of which never before has been gathered together, we can no longer resist the desire to publish this wonderful little book. In a way you will find it differs from most type books in that we have tried to give some good advice to the younger fellows, and at the same time we have not lost sight of the matured master in arranging our type faces with a story continued through the different specimens. Read it through. Perhaps the time will be well spent.

If you do find this little booklet of interest and convenience, if you find it of any value whatever, then it will have served its mission.

Your typographic servants,

PHILLIPS & WIENES

*February, 1920*

# SPECIMENS

ON each left-hand page for the balance of this book we show specimen advertisements that will give you a better picture of how the different type faces look in actual use.

Some of them are excellent examples of layout and can be adapted to almost any copy, or can be enlarged proportionately and look every bit as well.

Others show the limitations of space and contour with which we were handicapped and we ask you not to be too critical.

## PHILLIPS & WIENES

TYPOGRAPHIC SERVANTS



## *Goudy Old Style*

SIX POINT is the smallest size of Goudy Old Style. While it is made in larger sizes, as you will notice below and on the following pages, its very character will hardly permit of a greater reduction than six point. If this letter were made in three point face we would certainly have it because we believe it is the finest letter ever designed by Mr. Goudy, or anybody else. It is one of those letters that one never grows tired of seeing and using. In fact, until you have studied it carefully, have worked it up in many different advertisements, you cannot begin to realize its real value.

6 Point

It is, without a doubt, one of those very few letters that will permit of a number of different spacings. You can lead it, double lead it, set it solid, wide space, thin space, and even letter space it, and still its character will stand up. The advertising man's dream is nearer realized in this letter than in any other, because it can be squeezed or stretched to fit almost any kind or size of layout.

8 Point

With Goudy Old Style for the text and Goudy Bold for display one can get some beautiful, pleasing and power-pulling results for either your magazine or your newspaper advertisements. The letter is not too delicately cut for newspaper work, yet for magazine advertisements it has no equal.

10 Point

# The Agency's Utopia

*THE Advertising Agency's ideal UTOPIA is having its own composing room and force of really expert advertising compositors.*

THERE are but about four or five Agencies in the country enjoying this expensive blessing. Others have tried it, but, like most ideals on Utopia, it failed.

We do not boast when we say that the only difference in service between us and your ideal composing room is the location.

No better quality or service is to be had, and the cost is much less than were you to produce it yourself. That's why we are so proud to call ourselves your

## Typographic Servants



Wherever you may see an advertisement or some printed matter set in Goudy Old Style you'll find it quite readable. It will never tire the eye no matter what the size may be.

12 Point

We are not press agents for Mr. Goudy or for the Type Foundry; nor do we own Goudy Old Style, but we do like the type; so do our clients.

14 Point

We know, for these reasons, and a dozen others, surely you'll not complain at our praising this letter.

18 Point

The Biggest Little Shop  
in the city for Adclass

# *Quality and Service*

**B E C A U S E**  
we are small enough  
to give each advertise-  
ment that individual  
attention and thought  
so very pronounced in  
the finished product ;

**B E C A U S E**  
we are not so big but  
what we can study  
your individual likes  
and dislikes, and in-  
corporate them inside  
or outside of your ad.

To the uniniti-  
ated, Old Style  
might imply the

24 Point

face is one of  
the older cut  
type faces. To

30 Point

those let us  
assure that

36 Point

# Telephone Service

MADISON  
SQUARE

5364

**I**N this day and age of busy business there is no place for a typographic servant who demands your age, the color of your hair, how long you want to talk, what you want to talk about, and what size hat you wear, before they will connect you with the person to whom you wish to speak. Phillips & Wienes do not care about all these details and they are not afraid to talk to anyone. They are never "out" for fear of getting a "call-down." They are always on the job, day or night, and there is not an individual in the whole plant but who can and will willingly talk to you about your typographic troubles. As a rule a man's telephone time is his most valuable and we don't waste it.

it really is  
the most

42 Point

latest of  
designs.

48 Point

¶ THIS

48 Point

# No Matter Where You Are We Are Close to You

Our efficient and reliable messenger service makes us next-door neighbors to all agencies. We have always a messenger ready to answer your beck and call. Within less time than it takes to tell it, after you have sent in a request for a messenger, the boy is on his way to your office. And that boy is the only kind of messenger we will employ—he is as punctual as the landlord on the first; as trustworthy as a bank clerk and as reliable as the clock itself. You can always feel assured when giving a package to one of our messengers that there will be no delay in getting it into our hand,—and in first-class condition, too. Each and every one of our messengers is a cog in the Typographic Servant Wheel of

**PHILLIPS & WIENES**  
Typographic Servants



Goudy Old Style is but a few years old. The name Old Style merely meaning that it is cut along the old style lines. . . . In turning through this little booklet you'll find a few small advertisements which are set in Goudy Old Style and Goudy Bold. These little ads are not claimed to be masterpieces of typography, but have been prepared with the sole purpose of showing you at a glance just about how your advertisement will look set in a certain kind of type . . . . Unless you really know the value of type to your advertising—unless you are quite familiar with various sizes of type and the proper use of balance—you should never tell your typographic servant just what size to use.

6 Point

Inflexible instructions as to the exact size, oftentimes confuse the compositor; and the chances are a hundred to one that the finished advertisement will not look like the picture you had visualized. If you have certain ideas of your own and wish to incorporate them into your ad you had better consult your typographic servant and tell him just as near as possible what you wish and let him use his judgment.

8 Point

In that way you will get nearer what you want if you do not know exactly how to mark up your copy as to faces and sizes. Depend upon him to give you the best. Place your confidence in him and give him a little bit of latitude and you will be surprised to see what he can do with even the most difficult kind of copy.

10 Point

# Rush! Rush! Great Rush!

The man who has spent a few weeks, or a few days, yes, even a few hours, in the business end of a busy business, smiles the smile of relief when he spies

## Rush! Rush!

on your order, for RUSH merely means "hurry, but take your time." When you make out an order and want the job at a certain time, put that time on your order, but for the love of P & W don't write

# Rush! Rush! Great Rush!

There are just two kinds of typographic servants — one understands the business and the other doesn't. Select the one who understands your business and let him go to it. It costs a great deal less and the results are one hundred per cent greater when the ad is finished, because he knows and can give the best.

12 Point

It's up to you to get the best for the money you spend, no matter who pays the bills. Everyone owes this much to himself, and the fellow who takes anything but the best pays for less than his money will buy him.

14 Point

# *Day Or Night*

**O**FTEN you have an advertisement (or several of them) ready late in the day and must have proofs first thing in the morning. Call us up and tell us what you want. We can give you those proofs. Our night force is just as competent as our day force, which is saying more than can be said of other Typographic Servants.

## *We Do It Right*

So, just to show as  
an example of the  
waste of chucking a  
bluff in a produc-  
tion department of  
a regular advertis-  
ing agency we will

18 Point

tell you about  
an old friend  
of ours who  
once said to  
us: “Give me  
a type which

24 Point

# Broken promises pay no dividends

*You* can't find one of our clients who will admit we ever broke a promise he allowed us to make.

We fully realize the significance and broadness of this grave statement. We believe there is not another *typographic servant* in the city who can truthfully say as much.

Keeping promises is a thing sacred with us. We value a promise as much as we do a client.

As in the past promises will not be broken by us.

PROMISES KEPT KEEPS CLIENTS



is very

48 Point

Classy

for ads

or job

60 Point

work.

# *A Day and Night Service*



THE SAME careful day-time attention given your composition is also given to it at night-time. Whatever the position of the sun, be it standing, setting, beaming upon the bean-fields of Borneo, or broiling the broilers on Broadway, Phillips & Wienes are doing composition. If you can't get your copy ready before midnight, send it in then and get your proofs in the morning. To insure our very best attention, however, we advise that you get your copy in before six o'clock, or, if this is not convenient, give us a telephone call so that we can provide for your composition when it does come. And this additional service will cost you no more. Take advantage of it.

"Set the heading in 14 point and the text in 10 point type. Put a 13 point rule around the whole advertisement. Do not use any leads." He has long since withdrawn from the advertising field and gone back to the farm. We did our best to get in touch with this good-intentioned fellow, but luckily or unluckily we never knew which, we were unable to find him. He had gone to the movies for the afternoon and that proof must be on his desk by nine the next morning. We set the heading in 36 point and the text in 14 point type.

6 Point

We put a 4 point rule border around it and made it a respectable looking ad. Afterwards he called at the office to compliment us upon the manner in which we followed his layout. But when we explained how near he came to guessing the right sizes and just how closely we really had followed his layout, he told us he could chop more wood than any two men in Hooppole township.

8 Point

That didn't prick our vanity at all. He was a really pleasant fellow but woodchopping and ad setting are two different branches of business entirely....We have never questioned his ability as a woodchopper....If you have any sizes and measures in mind make them elastic, or don't mark any.

10 Point

# Our Layout Department

An artist can make a beautiful layout, but when it comes to fitting type into the layout—well—about once in ever so many times it can be done.

When you are short of time, or short of ideas, just shoot your copy over to us without a layout and we will do the rest. While we do not solicit layout work we are prepared to make them, and do make a great many for our clients.

Our layouts are not made for the purpose of selling the advertisement to a client before the type is set, but rather to fit the copy you furnish into the space allotted, with proper display and balance from an advertising man's point of view.

**PHILLIPS & WIENES**  
**TYPOGRAPHIC SERVANTS**

Give the typographic servant some latitude and you will get service. Tie him to a post and he will go down with you. Remember, the good typographic servant is a narrow minded individual.

12 Point

All he knows is advertising composition. He lives in it—has spent his life in it—will die setting type. Perhaps you have dubbed us fault finders.

14 Point

But we do believe you don't mind, if in pointing out a fault, we help you save some money.

18 Point

# An Ad Pleasing To Look At Will Win Many More Readers



THE display and typography of the advertisement is what attracts the reader. Good copy can be made well-nigh worthless by a poor presentation. And poor copy often brings results because it is set attractively. No matter what the size of an ad it deserves the most careful study for the salient features and how they should be presented, before it is released for publication. Then have it set by the best typographic servant you can find.

**Phillips & Wienes**  
TYPOGRAPHIC SERVANTS



Whether you like us to find fault or not, we are pleased to have you point out our faults. If you hadn't done this very thing we never in the world would have been able to give you the service we are able to give you. You never hesitated to tell us when we displeased you, and you never told us but once. Since that day we have watched our step and followed the black line you mapped out for us. We pride ourselves on never being called up twice to be called down on the same subject.

4 Point

The production manager or understudy who cheats himself most is the fellow who makes every job a big rush. The fellow who makes his own ridiculous promises from his typographic servant--these are the fellows we would like to give a little fatherly advice. We don't know who the fellow was that chiseled those hyroglyphics when interpreted read: "Haste makes waste." But we do admire the man's levelheadedness. He must have been an advance agent of the present advertising man. What a pity more of the late generation have never heeded this friendly logic.

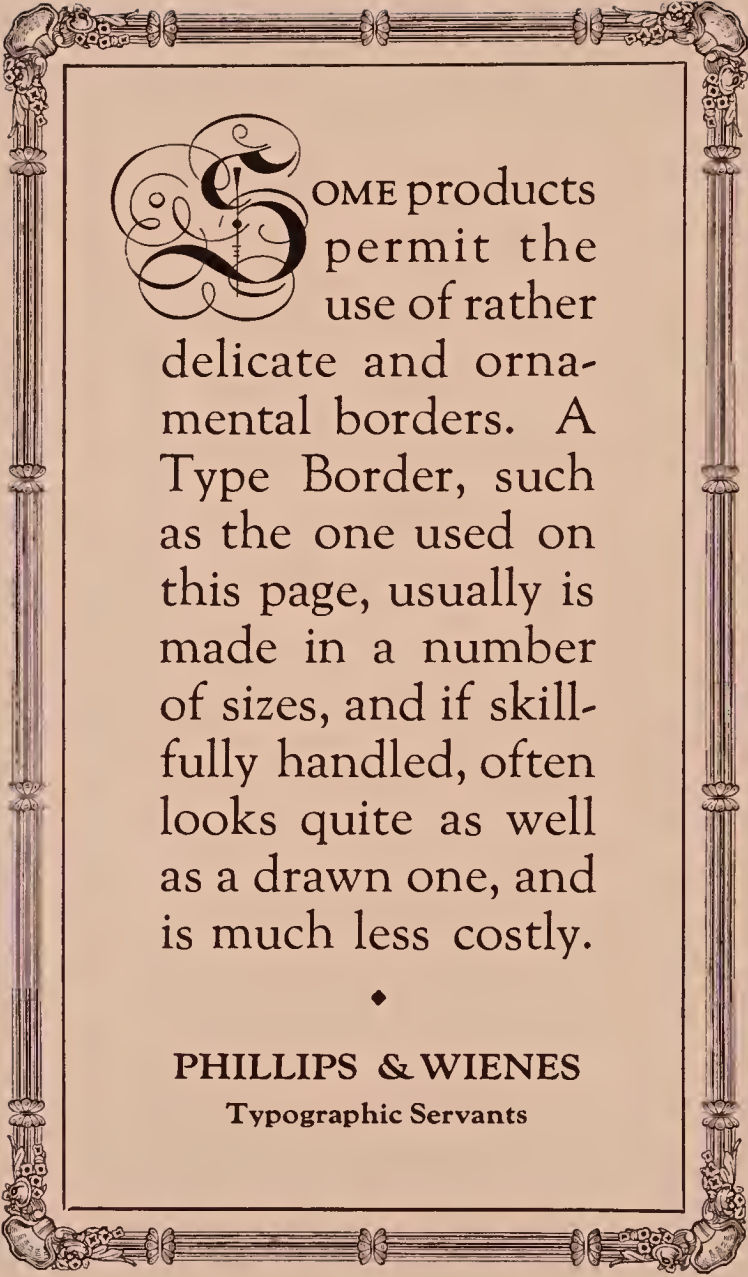
5 Point

Surely, if there is a place on earth where this old saying fits it is right here in your line. Many times we've had to use up several hours to get out an advertisement that could have been handled in the regular way and saved a wonderful amount of time, besides it would have been gotten up in a workmanlike manner rather than the loose appearance of rush work. Of course your typographic servant will gladly do anything within his power to accommodate you, but some fellows will not give him time.

6 Point

And these same fellows insist upon this unwise and very expensive speed on every bit of work they have, no matter if they do have a whole day, and sometimes two, in which to submit the proof. This kind of work usually necessitates a number of revises and the time piles up on them very rapidly and with the usual result that the final proof lacks the punch we all like to see in an advertisement.

8 Point



**S**OME products permit the use of rather delicate and ornamental borders. A Type Border, such as the one used on this page, usually is made in a number of sizes, and if skillfully handled, often looks quite as well as a drawn one, and is much less costly.

◆

**PHILLIPS & WIENES**

**Typographic Servants**

Besides this there is about four times the amount of chargeable time on the job than there should be and, at that, the client has not received his proof one minute sooner than had the advertisement been put through in the usual routine manner.

10 Point

There are times, of course, when quick action is necessary, and when such times do arise you will find no one more anxious to assist you than the firm who poses as your Typographic Servant.

12 Point

It's the chronic speed-kings we would pinch, place on the big pillory of eternal shame, and eventually cast down into perdition forever.

14 Point

# “Cooty” Type

tickles the fellow who writes the copy because he knows he can put a whole dictionary and a couple of bibles into the smallest space you can imagine. But when the compositor sees “cooty” written on his copy it gives him a shivering or

## Itching Sensation

akin to that experienced by the boys in France—the only difference is the compositor itches for the opportunity to choke the life out of the *parasite* who ordered “Cooty.”

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DEFINITION of “Cooty” type:- (*not found in the dictionary*)--“Cooty” type means four or five point type, one of the smallest types used in modern advertisements. This name was originated by one of the best layout men in New York. He called it “Cooty” because he always felt “creepy” every time he had to ask his typographic servant to set an “ad” in this small type.

One of the biggest losses in ad composition is directly traceable to the copywriter. In a great many cases this fellow has but a vague idea of what he wishes to say until he sees his composition set up in type, then, and only then, does he really realize just what he has to say. Of course this is not true of all writers, but there are so many of them doing it every day that we want to call it to your attention. You wonder of course what business it is of ours to tell you how you should prepare your copy, since you pay for corrections you have us make.

6 Point

We do not like to make a single alteration in an advertisement that can possibly be avoided, as all changes and alterations make our time run into money that you cannot see in the finished work. While alterations pay us the same as composition and we will gladly make them for you, we feel that very often a greater part of this waste could easily be avoided.

8 Point

The copywriter ought to revise all his copy thoroughly before sending it to the Typographic Servant. We realize there are times that no author can see all his errors in the manuscript or the typewritten copy, but can, when a printed copy of his work is laid before him, see all mistakes standing out like great big bumps on a log.

10 Point

# All Hand-Set vs. Machine-Set

Short-cuts and imitations are usually more expensive in the long run. That is why we set by hand all our type—which is cast by the type foundry from the original, copyrighted dies.

Machines may be a bit speedier in the first composition, but all alterations from the original setting must of necessity be made by hand, and the correcting of a machine-set advertisement is a slow and tedious process. With but few exceptions, the machine-set letter is a very poor imitation of the original. Especially does this hold true of the modern faces.

No discriminating type man will accept machine-set type. Insist on getting foundry type.

*Verdict :*

## All Hand-Set



That is the one exception  
— eliminate it to cut cost.  
Much of this lost motion  
can be laid to the fact that  
even the copywriter hasn't  
time to prepare his copy.

12 Point

Wherever the fault lies  
it should be corrected  
and it can easily be  
remedied without any  
great amount of effort.

14 Point

The correction of  
this one little item  
alone will greatly  
reduce the annual  
composition bills  
of most agencies.

18 Point



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# *Electrotypes*

IF YOU don't know how electrotypes are made don't make yourself the laughing stock of everyone who reads your instructions by stating that you must have them in a physically impossible time.

No electrotypes are really fit for even the most common kind of newspaper work under a 4-hour bath to make the shell. It ought to have at least 6 hours. If the electrotypes are to be used for printing they should have at least an 8-hour shell—12-hour is better. Add to these periods one hour for moulding and another for finishing and you may know when to expect the electrotypes after the form has reached the foundry.

**PHILLIPS & WIENES**  
Typographic Servants



---

Set in Cloister Bold Italic, Goudy Old Style and Goudy Bold

24 Point

A number of  
agencies do it.  
Always, there

30 Point

are enough  
illegitimate  
alterations;

36 Point

you must  
eliminate

# Why a Saw-Trimmer?

Why a *Miller* Saw-trimmer?  
Because it is one of those  
products that has reached  
the enviable position where  
the name is synonymous  
with the product. No typo-  
graphic servant or printer  
ever thinks or speaks of just  
a saw-trimmer — it's always  
*The Miller* Saw-trimmer.

Neither man nor man-made  
things achieve such honors  
unless they function just a  
little better than necessary.

The uses of this machine are  
too numerous to mention  
here, but it is a part of our  
equipment to help give you  
the kind of service that can  
not be measured in dollars  
and cents.

PHILLIPS & WIENES  
*Typographic Servants*

so much  
author's

42 Point

correc-  
tionsto

48 Point

profit

60 Point

# Your Proofs

*M*ost typographic servants and printers regard proofs only as a necessary evil, and, as a result, they seldom are well printed, and nearly every set is on a different kind of paper.

But proofs from us are their own proof of their distinctiveness.

Every proof we send out is printed on the same color and weight of best standard paper, is done on a cylinder hand proof press, or are actual press proofs.

Even the roughest proof you get from us is a good one, and if you ever need to make up a portfolio of a client's proofs, or that of several clients, you will have a perfect match of proofs.

*Standardized Proofs*—it doesn't sound much, but is just one of the big little features of our better than necessary service.

**PHILLIPS & WIENES**  
TYPOGRAPHIC SERVANTS

The principle which this business is founded upon is not what might be called modern, up-to-date, or ahead of the times. It is a principle almost obsolete among big businesses today. Phillips & Wienes' foundation is built upon the good old-fashioned golden rule: "Do unto others as you would have others do unto you."

6 Point

No mistake was made in adopting this principle at the beginning, and we shall adhere to it so long as there is a piece of type to set in the P & W plant. We believe in the old principle; we know that it is not overworked in this field.

8 Point

We believe it the only principle upon which to lay the foundation for a permanent business; that the time is at hand for even more businesses to use it.

10 Point

We believe businesses *must* be conducted upon this one principle; that any business otherwise, is out of accord.

12 Point

Any business operating on any other principle cannot attain success.

14 Point



# Mats and Stereotypes

MAKING Mats and Stereotypes is a quicker and cheaper process than the making of electrotypes, but it takes more time to prepare advertisements for mat-making. The electrotyper first must make a pattern electrotype—and that plate should have a 12-hour shell.

Mats are not made from the type form because the modern mat-maker makes mats with a steam press, which, because of its great heat and pressure, ruins the type.

Under stress of circumstances we will allow your mat-maker to use our type form, but we must make a charge for the type. This makes speed very expensive as the cost is not of the type in the form, but for complete fonts, as that is the only way that we can replace it.

**PHILLIPS & WIENES**  
Typographic Servants

They may flourish  
a while, but must,  
in time, follow the

18 Point

law of nature—  
wither and die.

24 Point

So, we have  
cast our lot

30 Point

with these  
principles

36 Point

---

# Below are a few of the many Ads that we have set for Our Clients



Armstrong's Linoleum	Clemons
Disston Saw	Fashion Publicity
Columbia Graphophone	Goody
Dictaphone	Crown Embroidery
Balch-Price Company	Auto-Strop
Fur Exchange	Wear-Ever Utensils
Hammermill Bond	Charvet et Cie.
Rival Shoe	The Hilton Company
Lackawanna Twins	John David
Steero	Johns-Pratt Company
Palm Beach Suits	Globe Rubber
Lustrite	Chalmers Automobile
National Biscuit	Lord & Taylor
Pompeian	Goodell-Pratt Company
Manhattan Rubber	Truly Warner
Ravenhue	Wearpledge Clothes
Secret Service Auto Lock	Crane
Model Brassieres	Geneva Cutlery

There we propose to stay so long as our friends and clients will let us. Just as a matter of fact, we haven't the wit, ability, nor inclination to follow any other course, so, quite naturally, we have taken the well-beaten path of the very least resistance.

6 Point

We've been enjoying, and hope to continue to do so, an environment most beneficial to peaceful solitude, where we are enabled to give forth our best efforts without treading upon the toes of our competitors.

8 Point

While we are a few thousand years behind the times in business principle and in business practice, you'll find our workmanship above par.

10 Point

In every line of business, in every community, it is up to someone to take lead and give a little more.

12 Point

A little better than that which is necessary pays dividends.

14 Point

## EXCERPTS FROM LETTERS

### Ahead of Promises

*"... It is only natural, then,  
that I shall come to you for  
composition, and hope to get  
the same service that you  
have been giving us here.*

*I don't care to go into detail  
as to the quality of your com-  
position—but no one in New  
York does better, if so well,  
and you generally better your  
promises on time for proofs.*

*This kind of service can only  
bring you most of the better-  
grade of advertising compo-  
sition done in New York. . ."*



*"... Your work is OK . . ."*

ORIGINALS ARE IN OUR FILES

Set in Goudy Bold and Caslon Old Style Italic

If this were not  
the case in print-  
ing it would not

18 Point

be very long  
till the great

24 Point

art would  
be almost

30 Point

an art of  
the past.

36 Point

## EXCERPTS FROM LETTERS

### Best Composition

*“ . . . I am getting good composition . . . this composition is done by Phillips & Wienes, 160 East 25th Street. These fellows love their work. They know how to put in the little touches, especially spacing, that stamp their work with the hallmark of quality. They are doing better composition than any I know of . . . ”*



*“ Am still waiting for you to disappoint me on promises. In fact, your boys and proofs appear as if by magic. . . . ”*



*“ . . . I like your stuff. . . . ”*

ORIGINALS ARE IN OUR FILES

Set in Goudy Bold and Caslon Old Style Italic



**The human desire in most men of today is so strong that but few strive to be the BEST Typographic Servant. They are so engrossed with their bank balance that they have no regard for the future of typography. P & W are diligently courting this position, and judging from the flirtatious glances we are winning our laurels.**

5 Point

**A volume of business does not satisfy us—that seems the easiest thing in the world to get—we want the best, and are perfectly willing to let volume come as it will.**

8 Point

**It takes us no longer to set good composition than it would to set poor composition—and then results, and the satisfaction to us are so great.**

12 Point

**A satisfied client, to us is so great an asset we have no hankering for composition that does not come up to the highest standards.**

14 Point

## EXCERPTS FROM LETTERS

### First Set-up Usually OKed

*“ . . . owes you a great deal of appreciation for not only your excellent services, but for the workmanship and co-operation your organization has shown on ads which you have handled for us.*

*An organization such as yours is of great help to an advertising agency, especially when time is essential, because after an ad is set by you it is generally OKed when showing first proofs, eliminating author's corrections which are not only expensive but oftentimes proves vital in lost time. . . ”*



*“ . . . I like your service. . . ”*

ORIGINALS ARE IN OUR FILES

## *Goudy Old Style Italic*

*Italic type is used to emphasize some particular word, phrase or sentence. But we are going to use it to show*

6 Point

*all the different faces of type we carry that is made in the italic characters. Usually,*

8 Point

*people save the better part of their story for the last few pages when*

10 Point

*they tell us all about how they "lived happily ever afterwards."*

12 Point

*Not so with us. But as a matter of fact we had no*

14 Point

*idea that you would read all the facts we*

18 Point

*are putting into a*

24 Point

*booklet of this*

30 Point

*odd nature.*

36 Point

# For Dominant Display

Get dominating display, not by using the largest and boldest possible, but with common sense selection of types and borders, and the judicious use of white space and balance.

Such advertisements often are not very pleasing to look at, but when placed in a position surrounded by the awful stuff in most all newspapers, the dominance proves its worth.

**PHILLIPS & WIENES**

**Typographic Servants**

## *Caslon Old Style Italic*

*Had we known you would do this little thing we certainly  
would have taken more pains in making it more interesting,*

6 Point

*but, alas, we find we are now nearing  
the end of our story and the villain still*

8 Point

*pursues her and the hero is but a mere  
advertising man putting in many weary*

10 Point

*hours thinking up some new  
way to sell a lot of goods thru*

12 Point

*the printed page. After  
all, he is merely thinking*

14 Point

*along the same lines  
of his old ancestors.*

18 Point

*There is little*

24 Point

*new under*

30 Point

*an old sun*

42 Point

# *Italics*

WHEN IN DOUBT  
DON'T USE THEM

*ITALIC* types often are very good to use for an occasional display line, because they break up the monotony that sometimes occurs with the use of all roman letters, and relieve the eye of the reader.

But the use of italics through text matter, except for foreign phrases, etc., is more a habit than necessity.

When the copy writer underscores words of his copy for italics it is pretty safe to wager that it is weak copy and, no doubt, should be rewritten before being set.

*Discourage Promiscuous  
Use of Italics*

PHILLIPS & WIENES

TYPOGRAPHIC SERVANTS

## *Bookman Old Style Italic*

*In bygone times, Jeremiah Perkins, leading merchant of the old home town, had his troubles disposing of his wares. Having a better eye for business than his competitors, he summoned the town-crier, slipped him a two-bob piece and whispered a word in his ear. After the authorized newspeddler had summoned the townspeople to acquaint them*

6 Point

*with the activities of the Indians and announced the fluctuation of the slave market, he casually added that the store of Jeremiah Perkins had a very large stock of swell silks and a half ship load of teas, spices and flint-*

8 Point

*rocks, all of which they would sacrifice at less than cost on the following day. . . Jeremiah had the right dope even in those old days, but his methods were*

10 Point

*crude. Nowadays when a merchant has anything to sell he calls in a real advertising agent to get*

12 Point

*up some real, honest-to-goodness advertising to sell his wares.*

14 Point



# Wise Men Consider Value As Well As Cost

*W*E have a client who seldom ever marks any alterations; but now and then we receive instructions to scrap the original setting and reset to an entirely new layout. Our curiosity got the better of us one day and we asked why. This is what we learned:

"Before we send copy through for setting we study it from every angle, and we feel pretty sure that what we asked for is the right thing; but when we see the proof we discover our mistake and don't hesitate to reset the ad.

"In the eyes of most men this is only a waste of money, but, if in making it a better looking ad we are able to attract a few more readers who eventually become customers, the resetting soon is paid for.

"We probably are different than most people in that we believe only the best to be had pays good dividends.

"We always weigh value against cost, and value, at value's price, usually wins."

**PHILLIPS & WIENES**  
*Typographic Servants*

*The agent turns to Phillips & Wienes to do real advertising composition--for we are really his Typographic Servants. The history of advertising is very interesting. It has been traced back as far as the Roman days and even to ancient Egypt. In America, however, the first newspaper advertise-*

4 Point

*ment appeared in the Boston News Letter in 1704. After this, advertising began to grow in leaps. With the introduction of steamboats, railroads, the postal system, the telegraph and the telephone, the automobile and the aeroplane, advertising has made new*

5 Point

*strides. The early growth of advertising was checked somewhat by the low class of the advertisement. Newspaper and magazine pages were overrun with advertisements of quacks, swindlers of all kinds to such an extent that respons-*

6 Point

*ible firms were unwilling to advertise through the press. By 1880 better and more reputable interests had changed this condition considerably. Later on the Federal Government inaugurated*

8 Point


*a most vigorous crusade against swindling advertisers, denying them the use of the mails for conducting their Con schemes. During the past few years the*

10 Point

*real Associated Advertising Clubs of America have done much to insure the reliability of advertising. They demand the truth always.*

12 Point

# We Are Not Job Printers

UR life's mission is purely that of typographic servants. A great many of our clients, though, have us do job composition for them, from small cards to booklets of many pages, from which they make electrotypes for the printer who is to do the actual printing.

It costs little, if any, more to have us do the composition, and we know that no printer anywhere, does better. Only few can equal it.

If you do not know a Book or Job Printer who can give you the Quality Composition we offer, let us do it. All printers are only too glad to eliminate composition and willingly figure without it.

PHILLIPS & WIENES  
*Typographic Servants*

*There is a vigilance committee who  
co-operates with similar committees  
of individual clubs. Today, as a  
result of the varied activities of  
clubs and individuals, many  
states have made laws  
penalizing frauds,  
misstatements,  
exaggerated  
values, etc.  
for truth.*

10 Point

12 Point

14 Point

18 Point

24 Point

30 Point

36 Point

42 Point

48 Point

# Our Presses

Since we do no printing aside from press proofs and proofs for reproduction, and the like, naturally our presses are used for this purpose only. They are always open—always ready to put on a form for reproduction proofs without being delayed by washing up, making ready, etc. We believe, although we are not absolutely positive, that we set more advertisements and pull more proofs for the rotogravure sections of the Sunday papers than any typographic servant in America. We are especially equipped for this class of work, and as our type is *all* foundry type, always clean and keen, the advertiser naturally will get better results from this high-class-high-priced advertising.

**PHILLIPS & WIENES**  
*Typographic Servants*

Set in Goudy Bold and Caslon Old Style

*The laws together with the energies of individuals, publishers of good periodicals and*

6 Point

*magazines, good advertising Agencies and Typographic Servants who love*

8 Point

*the work above the almighty dollar, have placed American*

10 Point

*advertising on a plane that was never equalled before.*

12 Point

*And in advertising, as most everything else,*

14 Point

*America is much*

18 Point

*ahead of any*

24 Point

*country*

42 Point

*extant.*

48 Point

# Why?

*THE* business we did in the first five months has been five times greater than we hoped to do in the first two years. Below are eight reasonable reasons why:

*First*—There was a greater demand for better advertising composition than we had dreamed of.

*Second*—Our service from the very beginning was so much better than agencies had been accustomed to.

*Third*—We frankly refused to accept composition we couldn't produce on time.

*Fourth*—We kept all promises we made.

*Fifth*—Honest billing that brings only an honest profit.

*Sixth*—A messenger service above par.

*Seventh*—The best composers in the city.

*Eighth*—Our composition is better than most others'—

# Best!



*For quality and quantity of  
advertising, there is scarcely*

12 Point

*any ground for fair  
or just comparison.*

18 Point

*Advertising is  
publicity. It is*

24 Point

*the means of  
causing to be*

30 Point

*circulated*

36 Point

*this book*

42 Point

# BRASS RULE

*A Good Rule To Go By*

---

**A**LL the borders shown in these pages were made of combinations of all brass rule, with the exception of two or three type borders that are in combination with brass rule.

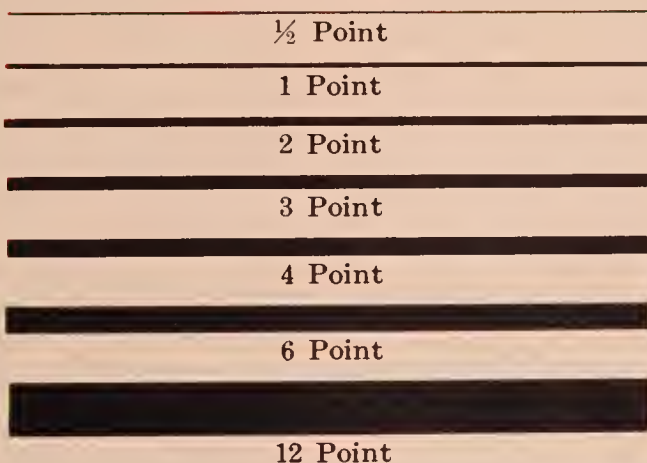
The combinations will enlarge proportionately to fit any space, but if you have any other combination in mind consult us, and if it can be done, we'll do it.

We do not use rules made by the various typesetting machines. Such rules usually are soft or brittle, the corners seldom join and the faces very often are full of pin holes and air bubbles, which show when printed.

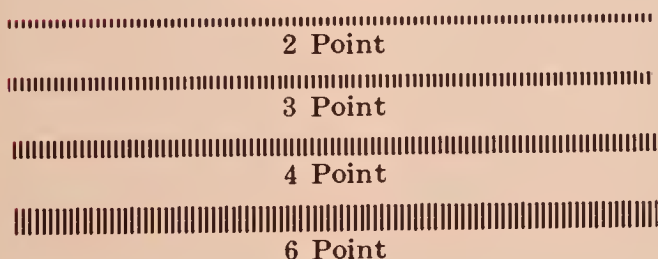
## PHILLIPS & WIENES

*Typographic Servants*

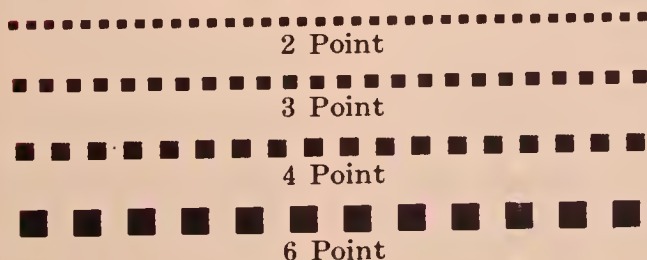
FACE RULE



LITHOTONE



CHECKERBOARD RULE





OUR product is one that can not be trade-marked, but we believe that every business should have its mark and show it wherever possible.

And that mark ought to be considered as is the personal character—not to be trifled with, compromised, belittled.

It should be a silent assurance that its owners are ever faithful to worthy ideals.

**PHILLIPS & WIENES**  
Typographic Servants

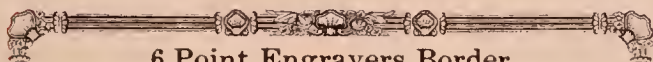
## *Borders and Ornaments*



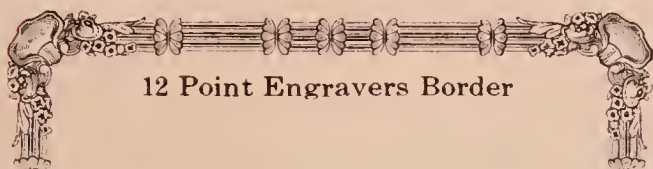
6 Point Running Border No. 2



6 Point Border No. 54



6 Point Engravers Border



12 Point Engravers Border



12 Point Cast Squares



12 Point Gray Open Square Border



18 Point Linear Border



18 Point Border No. 1846



Cloister Ornaments

# INDEX

	PAGE
Bookman . . . . .	21-23
Bookman Italic . . . . .	51
Borders . . . . .	63
Brass Rule . . . . .	61
Caslon Bold . . . . .	41-43
Caslon Old Style . . . . .	13-15-17-19
Caslon Old Style Italic . . . . .	49
Century . . . . .	25-27
Century Italic . . . . .	53
Cheltenham Bold . . . . .	37-39
Cheltenham Bold Italic . . . . .	57
Cloister Bold Italic . . . . .	55
Franklin Gothic . . . . .	45
Goudy Bold . . . . .	29-31-33-35
Goudy Old Style . . . . .	5-7-9-11
Goudy Old Style Italic . . . . .	47
New Caslon Italic . . . . .	59





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