

the inside spread (see pages 6 and 7). These will give you a pretty good idea as to the manner of procedure. Personally, I never write *any* copy at all without making some sort of dummy or lay-out. And the more experience I have in this business the more convinced I become that this is the correct plan.

When I arrive at the rough idea of what I'm going to say, I write in my headlines, indicate the nature of the illustrations, and roughly outline where the copy is to go. *But I don't write a word of the actual copy* until I have submitted the dummy—either this rough one or the later finished piece—to my customer.

You, as your own booklet producer, can well adopt the same procedure because you then have something tangible, something explanatory, to show your associates without having had the work of writing a lot of copy which might be absolutely useless on account of your having struck the wrong note in your appeal.

Deciding on the Color Scheme

Perhaps I unduly inflate the importance of this phase of the building of your booklet. But I don't think so; for to me the effectiveness of your message is going to be measured by the facility with which your colors are chosen. Colors in themselves speak unhesitatingly, and their speech is going to help or retard the sale of your goods in proportion as it is correctly "phrased." By this I mean that if you've taken full advantage of the possibilities afforded by a correct color scheme your goods are going to sell that much more readily; if on the contrary, you wilfully disregard these waiting opportunities you're going to lose in sales what you've neglected to put into your color appeal. I always try to fit the color scheme to the message and the recipient.

Take a booklet going to a list of people with scanty incomes—people pretty low down in the scale of intelligence