

The paper has been chosen, of course—antique, either pale green or india tint for the text and a dull finish white enamel for our four-color process reproductions of hanging baskets, pot plants, etc. If we use a cord to tie this booklet—we probably will—it will be a silk floss rather than a hard cord, as better fitting the subject.

Now we have a circular to handle for a manufacturer of automobiles. He wants every dealer to "get busy." The season's going. Not enough machines to satisfy the board of directors have been sold. So a special inducement in the shape of a better discount or its equivalent is announced and a hurry-up call—an urge to immediate action—is made. What type shall we use? Well, what type would you use for a strong, imperative proclamation? Rugged, emphatic, compelling type such as Roycroft, Post, Blanchard, Cheltenham Bold—or one of the numerous faces that come in the same class.

Would you use a fancy initial or a delicate border? "No—let's dispose of all frills and get down to brass tacks," is about what you'd say were you asked. We wouldn't mind crowding in a lot of matter in the second half of our circular if we'd got a strong, impelling opening half. Which disposes of what type to use for this second portion—clear, strong characters, interspersed here and there with black face, caps and underlining. Color can be distributed much more freely through a job of this kind than through those pieces where it is introduced more for artistic reasons, for dignity or impressiveness, than for action. (A circular is used for the foregoing illustration so as to get across the lesson. Nobody would use a booklet to induce big sales—a circular or broadside would be so much more effective.)

In your correctly gotten-up booklet you will suit *everything* to the thing you are selling and the people to whom your appeal is to go. There must of necessity be modifications caused by the one factor or the other. The article you are endeavoring to sell will have one presentation