

✦ UNIT 1 ✦

The Printing and Publishing Field

A general discussion of the graphic arts field, its major divisions and the various type requirements involved

The Graphic Arts

THE LINO TYPE market is the *Graphic Arts*. Not one segment of it, but across its many phases and forms—in many processes and languages. It has been said that “If words are worth printing, they should be put into type; if they are put into type, they should be set on Linotype.”

For that reason, it is necessary to examine and understand the length, breadth and depth of the many divisions of the graphic arts. This unit is devoted to that subject.

General

AS LINO TYPE MEN, we find ourselves so much a part of the graphic arts industry that if we are to do our job we must know how it is constituted, what “makes it tick” and who are the responsible individuals with whom we do business. We should know the relationship between the composing rooms of various plants and their other departments.

The Linotype is designed and built to “set type,” and everything that affects type, or that type influences, becomes part of the interests of those of us who bring the Linotype story of machines, matrices and service to the industry.

Since the greatest volume of our business comes from newspapers, it is essential that we have a complete knowledge of the methods and techniques of newspaper production. We must be so thoroughly conversant with the problems of daily newspaper production executives and the solutions of such problems that we are always welcome visitors in such plants—big and little ones alike. Naturally, we are in a position to acquire useful

technical information from many places, the sum total of which becomes the greatest possible asset to Linotypemen. They are always ready to share such knowledge with the people on whom we call.

And this is equally true of other fields of the graphic arts. Weekly newspapers, of which there are some ten thousands in the United States and Canada, present somewhat different problems, the answers to which we are as keenly interested in knowing as the men who are concerned with them in their production jobs. Commercial printers, too, look to Linotypemen as assistants in their sometimes complicated problems which frequently carry on into pressroom methods and customer relations and tastes. All of these provide challenging opportunities for selling our personal and technical selves to an industry as varied as it is interesting.

For a clear picture of the graphic arts industry, we are discussing some of its broader divisions: Daily Newspapers, Weekly Newspapers, Commercial Printers, Trade and Advertising Composition and Book Manufacturing. There could be others, but generally speaking, these classifications cover the large part of the graphic arts which Linotypemen serve. On the next page are data on the Graphic Arts Industries compiled from the U.S. Census of Industries, 1947.

Newspapers

MUCH of that which follows in this section is written in terms of daily newspapers, but there are many principles which apply to the weekly press. You will recognize, too, that there are both large and small newspapers, making some observations less pertinent to either one or the other.

Daily newspapers in the United States number between 1800 and 1900, varying currently with additions, mortalities and mergers. (About 80 are foreign language

dailies.) There was a time when the number exceeded present figures by several hundreds, but the list fell to less than 1800 during depression years. Generally, their strength has increased with the survival of better management, improved financial standing, and greater circulations, which have supported higher advertising rates and revenues.

There are in the United States, as reported by *Editor & Publisher* in their *Year Book Number* (January, 1949, pp. 217-218) 57 chains of daily newspapers, listing 332 newspapers, published in 44 states. While individual conditions may differ in chain newspaper organizations, it is usual that decisions are made by top management in headquarters offices, sometimes at great distances from the plants concerned. Nevertheless, local selling by Linotypemen is a basic policy, with such additional agency and Brooklyn assistance as may be advisable and possible with chain top organizations.

A study of the mergers of the past twenty years calls attention to the number of cities in which two or more daily newspapers were published and which have later been combined or merged. The result usually has been a stronger and probably better paper, even though such competition has been eliminated. In certain cities, however, new papers have been started, but these have been relatively few when compared with the numbers of mergers.

There are miscellaneous interests who, for political or selfish reasons, advance the theory that the daily press has become too strong for the welfare of the country and that the cost of establishing new newspapers is so great that more publishers are practically prevented from opening up new ventures. For these reasons, it is claimed by some that Governmental controls should be set up. However, up to this time such arguments have proved to be largely academic and the economics of the situation seem to maintain the position that a strong, free press will better serve the country than more, but weaker units. As a consequence of existing conditions, it would appear that the daily newspapers of the country represent a strong industry or business, with the editorial standing in keeping with such conditions.

During recent periods in newspaper production the changes in mechanical methods, the elimination of hand-set type and its distribution, the development of the web press and the use of stereotypes, the constant increase of press speeds and the introduction of rubber rollers—all combined to create new problems for Linotype to solve. In the field of typography the study of proper design and fitting of characters, the elimination of ink traps, the importance of easy-reading types in small sizes demanded new techniques in type design and matrix manufacturing. And it is necessarily a continuing process.

Machine display composition became a problem

of machine design and slug casting. Hand-set heads and advertising display must be machine-set. Today, many modern newspapers have not a case of type in the composing room. Newspaper composition is a typical example of the machine age. Probably, more than any other organization in the world, Linotype has been responsible for the varied composition techniques that are in use today.

Newspaper Organizations

NEWSPAPER publishers believe in the wisdom and strength of trade organizations. In the daily field the AMERICAN NEWSPAPER PUBLISHERS ASSOCIATION is highly organized and well-run, with offices in New York City. It is set up to render group and special services to its members and in national matters affecting the newspaper industry or business it speaks with great authority. While its membership (like all trade organizations) does not include all daily newspaper publishers, it is doubtful if publishers who are eligible but are not members would presume to question the fact that ANPA represents the thought of the daily press.

Editor & Publisher (April 23, 1949) states "This 62-year-old association has a following of 782. These newspapers represent 90% of the total daily newspaper circulation."

The annual meeting of ANPA is held in April in New York and usually, during the early Summer, its mechanical conference is held in a city which affords adequate hotel accommodations and is centrally located.

Paralleling ANPA there are regional associations. THE SOUTHERN NEWSPAPER PUBLISHERS ASSOCIATION, with headquarters in Chattanooga, Tenn., is effectively operated and while it does not compete with ANPA and many of its members belong to both associations, it devotes its activities to the interests of the Southern section of the country. In order to encourage attendance, it conducts two mechanical conferences—one in the Southeast in the Spring and one in the Southwest in the Autumn.

Similar regional organizations include INLAND DAILY PRESS ASSOCIATION, NEW ENGLAND DAILY NEWSPAPER ASSOCIATION, PACIFIC NORTHWEST NEWSPAPER ASSOCIATION, and many state groups.

In recent years, because of the widespread interest developed by the ANPA Mechanical Conference, an increasing number of regional Mechanical Conferences has sprung up. This was due to the feeling among some of the smaller publishers that the ANPA Mechanical Conferences had become devoted too much to the problems of the large metropolitan plants. In addition to those mentioned, are the New England, New Jersey, Pennsylvania, Great Lakes, Northwest, Pacific Coast and a number of other state press association mechanical conferences.

Another evidence of group thinking among the daily newspaper publishers is the large number of state and regional press associations. There are about forty of such bodies. Some are large and have paid secretaries, while others are less affluent. Their strongest claim lies in the intimacy of the members. Their problems are apt to be common and their personal friendships and loyalties bind them together in a manner not possible in the national organizations. The secretaries frequently act as agents for their members in matters that approach the functions of cooperatives.

Their bulletins keep the membership informed and united. Linotype has supported them by advertising—which has been favorably recognized by the membership.

In Canada, there are two newspaper publishers associations with regional sub-divisions. One of these, THE CANADIAN PRESS, is comprised of the daily publishers and the other, CANADIAN WEEKLY NEWSPAPERS ASSOCIATION, is made up of the weekly publishers. Their activities parallel those of their American counterparts. A few of the larger dailies also are members of ANPA.

There are approximately 10,000 weekly newspapers in the United States and Canada—all but a few hundred being in the United States. Their national association is called NATIONAL EDITORIAL ASSOCIATION, although its greatest activity relates to the business interests of its publisher members. There are some 6,000 members, with headquarters in Chicago. Their annual conventions are held in widely scattered parts of the country. They combine business and social affairs, many of the publishers' wives and families accompanying them and participating in a subsequent "junket" which is often an elaborately planned sightseeing trip through the region where the convention is held—usually sponsored by a state development commission. The agenda at the NEA convention is general. They have not featured mechanical conferences to the same degree as have the daily publishers. The NEA has been a medium of Linotype contact through the years, both by Brooklyn representatives and the field forces of the Company.

And here is a word about a group of men who are invaluable to trade associations and to Linotype. The friendships which our representatives and executives enjoy with the secretaries of press associations and printers' organizations can scarcely be overstressed. They are the source of many valuable pieces of information which frequently lead to orders. The friendly word spoken to potential customers by them in behalf of Linotypemen more than repays for the help that our men are constantly giving these field secretaries who are working in the interests of their employers—our customers.

Linotypemen have many friends among publishers'

representatives, those men and companies who represent the interests of publishers in centers where national advertising and other activities require close cooperation. A considerable number of these are the points of contact with foreign publishers for United States manufacturers and suppliers of equipment. Many inquiries and not a few orders have come to Linotype through them. At conventions and conferences we have found them to be of mutual assistance.

Newspaper Plants

FROM the point of view of a Linotypeman, there is much greater difference between daily and weekly newspapers and plants than mere size, frequency of issues and number of pages. Both the business and editorial philosophies of weekly newspapers differ from dailies. Publishers in smaller communities can more readily cultivate and practice the policies of neighborly and personal relationships with their fellow-townsmen and subscribers. In exchange there grows up a community of interest which, through its informality and confidence, permits the weekly publisher to produce a paper that is a credit to himself and the section which he serves.

His plant differs greatly from that of the daily newspaper. Because of this and the fact that the equipment and craftsmen also can be employed in such commercial printing as may be required in his community or county, most weekly plants are combination newspaper and job printing enterprises. There is little doubt that if this were not so, most weekly newspapers could not survive.

As a consequence, the personality and training of the weekly newspaper publisher are seldom that of his daily publisher friend. He is likely to be more of an individualist, frequently must make his own decisions unaided, rather than refer matters to subordinates. The result usually is that he is both a versatile business man and usually a printing craftsman as well.

The time was when weekly newspapers used "patent insides" (one side of the 4-page sheet being sent to them already printed by such service organizations as Western Newspaper Union). The publishers set and printed local items and advertisements on the reverse side. Another method (which still exists in varying degree) was the use of "boiler plate." This permitted publishers to subscribe for weekly service in the form of stereotype plates of which he used such as he needed, along with his own composition, and printed the entire paper in his own plant.

With the changing times, such weekly press services have altered the nature of the copy which they offer to publishers—either in plates or releases in printed proofs. They recognize that weekly newspaper readers like to have their paper carry news illustrations and

some magazine features—both of which many weekly newspaper publishers could seldom afford to originate themselves. By this and similar business arrangements, weekly newspapers have been able to keep step with the developments which are more representative of the daily newspapers.

Such evolution has been attended by the installation of Linotypes in the weekly newspaper field. Publishers are frank in their statements that their greatest step ahead came with the installation of their first Linotype. It opened up great possibilities in the production of their newspapers and increased their commercial printing business accordingly.

The weekly newspapers are a well recognized force in the country. County, state and national officials pay attention to what the country newspapers say. It has been said by more than one legislator in Washington that the Government is more concerned with the support of the weekly press than of the metropolitan papers on many issues. Be that as it may, it reflects the power of these thousands of small units which mold opinion among their readers. The regional press associations and the National Editorial Association coordinate the will and needs of these widely scattered publishers and, through their committees and their paid observer in Washington, frequently initiate defensive measures in the light of pending legislation or regulatory rulings of governmental agencies.

Commercial Printing

THE TERM "Commercial Printing" embraces many classes of the product of printing presses of many kinds. The signs which were seen on the buildings in which were located "Steam and Job Printers" may now be museum pieces, but they were proud symbols of progressive printers in their time. The growth of the use and influence of printing, as we know it, has brought with it new and wonderful techniques, equipment and methods. Today, printing and publishing rate fifth in volume among all the industries of our country, and first in the value added to product.

But one of the most significant developments has been the constant trend to specialization. This applies to the invention and building of machines which are designed for special products; in turn, they require a group of supplementary equipment and supplies needed for the new methods. It calls for the specialized training of craftsmen; they frequently become somewhat separated from their fellows and develop expertness in the newer techniques. It carries on into the thinking and training of men and women who plan and sell the product of the printing plants.

General printers still exist—thousands of them. But they are more apt to be found among the lists of smaller

printers than among the larger and more affluent printing organizations. Perhaps the keenness of competition may be said to result in the determination of printers who once boasted "we print anything from a card to a two-ton edition of an almanac" to limit the scope of their efforts and do fewer things better and with greater efficiency.

There are today some 12,000 commercial printers in the United States, according to the 1947 U.S. Census of Manufactures. Their sizes run from the "bedroom printer" to the Government Printing Office. Their financial status runs from C.O.D. to unlimited credit. Their credit ratings, according to the best known information, show 00 businesses over \$1-million, 000 businesses over \$½-million, 0,000 businesses over \$100-thousand, 0,000 businesses over \$10-thousand, and 00,000 businesses under \$10-thousand.

Looking at the field from the point of view of a Linotypeman, it is rather easy to classify a few printers as not interested in our products because of the fact that they have no composing room, using trade composing plants and confining their production to the pressroom and bindery. This leads to the observation that such printers frequently do layout work and specify type faces themselves and consequently influence the purchase and use of Linotype matrices by trade composition houses.

While considering this sort of business, it may be well to discuss briefly the place that advertising agencies occupy in the graphic arts. Their work overlaps the normal field of printers in that they plan, place and supervise a great volume of advertising printing. In these agencies, the layout men specify type faces and they have their likes and dislikes. These are often influenced by the ease with which they can turn to our catalogs of type faces (or our competitor's)—and of course their ability to procure the faces from the printers or trade plants. Here, again, is a potential sales market for Linotype matrices, even though it may be indirect selling. Worthwhile advertising agencies are placed on Linotype mailing lists, with the proper individuals specified. This is one of the jobs a salesman should do.

Commercial printers are interested primarily in our products—both machines and matrices—for several reasons. Perhaps *economy* should be put in first place; when the class of printing they are doing calls for sufficient volume of Linotype-set matter it usually pays them to produce it themselves, rather than to procure it outside. Put *convenience* second; while trade plant work is no more costly than that produced in the printer's own plant, the very nature of the printing requirements of the printer's customers usually dictates having the Linotype (or Linotypes) right in the printing plant. When it becomes necessary to change slugs in a form on press, it is costly to depend upon outside composition and messenger boys. Frequently *quality* is a consideration; there

are many printers who must be assured of consistently higher quality than they can always get from the trade plants available to them.

In the early days of Linotype history, the newspapers were the larger buyers of our machines, matrices and supplies. Then, when our management turned its attention to the composition needs of better grades of printing, greater stress was placed on the quality of slugs and the development of a typographic program which would justify a claim for the superiority, rather than mere acceptance of the faces and the service of our Company. In the intervening years, this forward-looking policy has become an accomplished fact. There is no field of commercial printing which has not felt the influence of Linotype typographic development and production. This subject will be discussed in another section.

In the discussion of weekly newspapers, mention was made of the fact that, more often than not, the publisher operates a commercial printing plant in conjunction with his newspaper. Many weeklies are located in county seats, for both political and business reasons. Political advertising plays an important part in the revenue of such papers and miscellaneous printing growing out of this class of work is profitable. In addition, the general run of local printing is important. While such plants are seldom large units, nevertheless their combined volume of purchases of our products should not be underrated. Their patronage of our Company through the years has been consistent and our efforts to render them service have been constant.

Printers' Organizations

COMMERCIAL printers have their trade organizations which, like those of the newspaper publishers, are usually local in character with a national organization at the top. In the letterpress field this is PRINTING INDUSTRY OF AMERICA, INC., whose headquarters are in Washington, D. C.

The Printing Year Book and Almanac lists 165 local trade associations, etc., exclusive of those of engravers, electrotypers, ink and machinery manufacturers, etc. Many of these have a professional secretary or director; some have paid staffs and others are mutual organizations with elected member officers who serve. Regardless of the specific interests served by such printing organizations, it will be self-evident that the industry is organization-minded.

PRINTING INDUSTRY OF AMERICA is a relatively new national employing printers organization. It has a rich background in the history of its predecessor, the UNITED TYPOTHETAE OF AMERICA, which served the printing industry of United States and Canada for more than fifty years before merging its activities with this new association.

PIA, as it is familiarly referred to, heads up the printing industry interests in Washington by bringing together the means of concerted action in matters affecting the entire printing business along national lines. Legislative matters, cooperative action between local printing associations, national labor trends, educational leadership within the industry and in schools, cost and accounting counsel, statistical service—these and many items of individual attention require from PIA a great amount of work in behalf of the printing industry. Their annual convention is widely attended.

In addition to the purely trade organizations spread across the continent, there are those that minister to the educational and fraternal needs and desires of various groups within the industry. Perhaps the best known of these are the clubs of PRINTING HOUSE CRAFTSMEN. THE INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN is active in the interests of the seventy-odd local clubs that make up its membership. These clubs are composed in part of executives in printing plants.

In the lithographic branch of the graphic arts there are local groups and two national associations, both with head offices in New York. These are the LITHOGRAPHERS NATIONAL ASSOCIATION and the NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS.

There are a number of local Litho Clubs, which correspond somewhat to the Craftsmen's Clubs, and they have a national association which is located in New York.

Trade Composition and Advertising Typography

ONE of the important phases of specialization in the printing industry—especially from the point of view of Linotypemen—has been the development of trade composition plants, particularly in large printing centers. From relatively small beginnings, this phase of the business has grown to the point where there are over 800 trade composition plants in United States and Canada. Their product ranges from the simplest sort of type-on-galleys to completely made-up pages and forms, or reproduction proofs ready for the photo-mechanical processes.

The principle of trade composition was based on the idea of centralized composing rooms, thus reducing the equipment investment of individual printers. It seemed to afford escape for printers having to provide an ever-increasing variety of type faces for their own customers, as well as the purchase and maintenance of typesetting machines and matrices.

In some cases, it brought about the complete elimination of composing rooms and craftsmen from plants in which presswork and binding were the printer's specialty.

As the number of trade composition plants has grown, it is natural that they, too, become further specialists in composition, and this has influenced their competitive conditions. The increasing and exacting demands of advertising agencies and large advertisers created a market which certain trade compositors recognized as an opportunity to specialize in this particular field of composition. And so, the advertising typographers came into being, drawing themselves apart from the usual trade composition group and serving the trade which expected particular service and was willing to pay a premium for it. At first, hand-set foundry type was preferred, then Monotype-set type was added in a few plants. As new and better Linotype faces became available and skillful craftsmanship was offered by advertising typographers, Linotype composition came into its own in this special group of trade composition technicians. Linotypes are now used in many of the best plants of these specialists.

Trade Organizations

With the growth of trade composition plants in size and numbers, it was natural that the interests of the owners should become more specific than mere membership in general printers' organizations. In printing centers they organized and established trade customs and sought to prevent many of the competitive conditions which they had seen harass printers during the years. Then they brought into being the INTERNATIONAL TYPOGRAPHIC COMPOSITION ASSOCIATION (at first called the INTERNATIONAL TRADE COMPOSITION ASSOCIATION), which is to that phase of the industry what PRINTING INDUSTRY OF AMERICA is to the commercial printing industry as a whole. Their headquarters are in Philadelphia.

Again, with the development of the advertising typographic groups in various centers, came the ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC., with headquarters in New York.

Both of these groups cooperate closely with the printers' organizations, both locally and nationally, many of their members maintaining memberships in both fields.

Book Manufacture

NOTE that we use the word "manufacture" rather than "printing." Of course, books are printed, but the production of books comprises processes which are more

akin to streamline manufacturing techniques than are found in many other branches of the graphic arts. Book publishing and designing have become such a specialized industry that book production executives seldom purchase outside the small list of book manufacturers to be assured of efficient cooperation and the lowest unit costs.

Type faces for books are largely specified by book designers and production men in the publishing houses. The book manufacturers must provide all the generally specified type faces. In important book publishing centers, book clinics have raised the typographic levels through discussion groups. Periodical exhibitions of various classifications of books have included trade, text, juveniles and limited editions.

For more than twenty-five years, the AMERICAN INSTITUTE OF GRAPHIC ARTS, with headquarters in New York, has sponsored an annual exhibition called "Fifty Books of the Year." Perhaps no other single influence has done more to create an appreciation of the art of bookmaking in the minds of those who design, produce and buy books. You will read more of this in connection with the Linotype typographic program. A newcomer to the field of bookmaking promotion is the annual "Books by Offset" exhibition, which is a natural result of the entrance of offset presswork into the field of bookmaking—especially among juvenile books.

Like other branches of the graphic arts, the book manufacturers have various trade organizations and associations, some devoted to the arts and design of books, others to production details and techniques and still others to the business interests of publishers. Their national body is the BOOK MANUFACTURERS INSTITUTE, in New York.

Postscript

THIS section might well have included discussion of many more special groups that combine to make up the graphic arts. An example is that of the periodical printers, large users of Linotype products, but with some notable exceptions these come within the classification of commercial printers. So it is with stationery and office form printers, etc.

The graphic arts, as a field for Linotypemen, is broad and it is interesting. And so are the people with whom we come in constant contact and who make the graphic arts what it is. They are the subject of another section.