

UNIT 3

Kinds of People To Be Sold

(Continued)

THIS IS A CONTINUATION of the subject embodied in Unit Two, although that was devoted to the kinds of people whom we encounter in the daily newspaper field. The following pages discuss the various people with whom we do business in commercial printing plants, etc.

Commercial Printing

IF IT WERE REQUIRED to state in one word the outstanding quality to be found among commercial printers, perhaps *versatility* would be that word.

In our discussion of the newspaper business and industry, it will be noted that the technical requirements centered on one product—the newspaper. In the field of commercial printing, we find ourselves concerned with several levels. There is the small printer who confines his efforts to those items which can be produced with the limited equipment in his plant. Yet, in most instances, they are varied. In the somewhat larger plants—based upon volume—the same variety of work is often found, in larger numbers, sizes and quantities—again any limitations being the equipment and the ability of the printer to sell and produce.

In the really large and well-organized commercial printing plants, as stated in Unit One, specialization is more apt to be in evidence, both in the organization set-up and the plant equipment. Yet it is perhaps uncommon to find a printer who will reply to an inquiry, “No, we aren’t interested in that sort of printing. Better see So-and-So.” The urge to add to the sales volume seems to be inherent among most printers.

That is why the commercial printer is—must be—*versatile*.

Now, what kinds of persons do we find among commercial printers? In broad classifications, they can be catalogued as

- Plant Owner or President
- General Manager
- Purchasing Agent

- Superintendent
- Composing-room Foreman
- Art Director and/or Layout Man

There are others, of course, depending upon the size and sort of plant, while in some there will be fewer persons, some “doubling in brass.” But the functions will be quite the same—varying with the individuals and the plant and business.

**Plant Owner or President** Depending upon the individual or the circumstances which surrounded his entrance into the printing business, the head of the average commercial printing business may have been a technician, or he may have had only business experience. Invariably, before he has occupied the seat of responsibility very long, and if he is successfully doing so, he will have acquired an increasing degree of familiarity with the mechanics of the business—or enough business acumen to know that management of a printing business requires a blending together of good materials, proper plant equipment and skilled craftsmen, a knowledge of costs and credits, a market and ability to sell—all of which must produce a net profit, if the business is to survive and flourish.

How well, and to what extent, the heads of commercial printing businesses possess such attributes will be measured by their capacities, their opportunities, their financial dependabilities—and sometimes sheer circumstances, favorable or otherwise.

Taking the smaller businesses as a class, it is not unusual to find that the individual who is at the head has graduated from the workroom and has decided to

“go into business” for himself. He may have been a compositor or a pressman—or both. Or, there may have been a partnership of one of each craft who have similar ambitions. Over a period of years, many of such partnerships have developed into single ownerships, for various reasons.

Then, there is the owner who either started or bought a going business—or fell heir to one—and has relatively little personal technical knowledge of the requirements of printing production. If he has a good foreman, to whom he can take his questions for solution, depending upon his own ability to conduct the business end of the venture, it is quite as possible for him to become a successful owner of a printing business as it is for a mere technician without business training. Both can acquire knowledge through experience.

In the larger printing businesses and plants, one is apt to find that the owner or president occupies his position in the business and in the industry because of outstanding ability. He must be a business man first. If he is technically grounded in printing processes and methods, so much the better, but lacking this, he can hire the technical brains. If he is a leader, if he can build a sales organization, if he can supervise financial details, if he can direct the general policies of his company and keep abreast of changing conditions within his organization and in the business world upon which he and his associates depend for their successful operation—then he is a good business leader.

**General Manager** His presence in an organization denotes size. Usually, he is the deputy for the owner and president. Probably, more often than not, he knows more about the techniques of printing than the big boss. That may be why he is there. In any event, the general manager of a commercial printing business has a busy desk. He must act for the owner in the absence of that individual. He must know the company's customers. He must be the point of contact with competitors, either through friendships or printing trade organizations. He must know how and where to sell the company's products and how to handle his sales organization to assure good results. He must know the market trends and sources of equipment, material and supplies required by his company. He must know printing as well as his superintendent does. He must know how to handle labor relations. Thus, it will be seen that he *must know*.

**Purchasing Agent** The importance and the scope of the responsibilities of the purchasing agent of the commercial printing plant largely depend upon its size and the volume of the procurements required for the operation of the business. At his desk must be a complete compendium of information regarding every conceivable

able material, supplies, machinery and service—plus a knowledge of whom to consult in hundreds of companies that make or sell the thousands of items that go to make up the printing business.

The purchasing agent must know prices, or know how to get them quickly and accurately. He must procure the required items without undue delay, follow orders, check invoices, adjust errors, frequently watch inventories (sometimes having complete charge of inventories). The PA's desk and department must be systematically set up and run, otherwise confusion results. And to prevent this is the real reason for its existence.

It will be seen, therefore, that the purchasing agent must be a man with an orderly mind. Sometimes, the fact that his job is one of a thousand details makes him seem to emphasize petty matters—but that's probably to be expected. In other cases, he is a man of broad experience, possessed of a non-worry philosophy and a great help to the scores of salesmen whom he meets.

Linotypemen have less experience with PA's than with the technical men in the composing room or superintendent's office. Confirming orders are sometimes required, but usually the very nature of our products and the setup of the average printing organization leads us to the source of the orders before the PA is aware of them.

Still, the purchasing agent is a man to know well and never to be ignored.

**Superintendent** He's the man who has to have a healthy knowledge of every side of the business of producing printing. Between his ears must be crammed much experience. Without it, he just couldn't function. His knowledge may be greater in composing-room techniques, or he may be a graduate of the pressroom. In either case, he must know the printing techniques of composition, presswork and binding—not to mention engraving, electrotyping, inks, papers, and how to tap into dozens of sources of services and information which may be required to supplement his own equipment, organization or knowledge.

Modern plants frequently combine various printing processes. (See Unit One.) Hence, the superintendent of such plants must be adept in coordinating what may appear to be opposing techniques, if he is to successfully fulfill the responsibilities of his job.

If he is basically a composing-room man, he has had at some time to function as composing-room foreman. His typographic knowledge would be more intimate in such case than if he came from outside the composing room. When he knows type faces, he is apt to dip into such discussions along with the composing-room foreman and the Linotypeman who may be promoting the sale of matrices. If he doesn't have such knowledge, he may leave the details to the composing-

room foreman. But it is within his province to share in such discussions and decisions.

In matters of machines his recommendations are heeded. It is upon his shoulders that production problems rest and when Linotypes are being considered, his judgment is important—both to our Company and to his company. He is, therefore, an important individual in the Linotypeman's scheme of things.

**Composing-room Foreman** Here, as in the newspaper office, is the spearhead of the commercial printing organization for the Linotypeman who calls on the plant. With his favor, much can be expected; without it, difficulties may ensue. A salesman of another company than ours once said this: "When a foreman gives me his business, he's a good guy. If he doesn't, he's prejudiced." Of course, that isn't always true. The foreman is the man who must have good service, intelligent cultivation, thorough knowledge of typographic possibilities (especially as Linotype has them to offer) and who has complete confidence in what our representative and our Company say and do. When he has a battery of Linotypes sufficient to require a Linotype foreman or machinist, the composing-room foreman delegates to them (or they assume) responsibility for many details which he otherwise would handle himself. But, in most commercial printing plants there is not the same sharp line of department demarcation as is apt to be found in newspaper plants. Consequently, the composing-room foreman is an important man for Linotypemen to know well enough to have him turn to them on any problem of composing-room production.

**Art Director or Layout Man** Obviously, the small "job shop" is not indicated when reference is made to this classification, since the presence of an art director immediately implies a business of sufficient size to require and support a man of such talents and training. However, many plants that specialize in certain classes of printing production—particularly those of high quality—do have a layout man. In either instance—the art director or the layout man—here is an individual whose training supplies a knowledge of proper type selection, effective type arrangements and probably strong preferences for specific type faces. One may claim that his discriminating taste for Garamond is not to be questioned when he specifies the exact Garamond design that he wants—and deplors the statement of the composing-room foreman that "We have So-and-So's Garamond, so it will have to do." Another may be most practical and cooperate with everybody who is concerned with the particular typographic problem involved. Fortunately, the latter are more in evidence.

Having been trained in the elements of design, the art director or layout man usually is striving for out-

standing results and his tastes are generally an asset to the company that pays them. But the thing that concerns us is that we should be *persona grata*. They should think of Linotype faces first. They should have our complete specimens of available type faces so that in planning their work, ours will have the preference. Where these trained men are in the organizations of commercial printing companies, they should be known by Linotypemen, waited upon with much printed help and more patience. It pays.

## Weekly Newspaper and Job Plants

UNIT ONE INCLUDED brief reference to the phase of the graphic arts field that is frequently classified as the weekly news and job plants. We said that these plants "differ 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 the 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 of this, the personality and training of the weekly publisher is seldom the same as his daily publisher friend. He is apt to be more of an individualist, frequently must make his decisions unaided, rather than refer matters to subordinates. The result usually is that he is a versatile citizen and business man."

Perhaps a similar characterization of the owner and publisher would apply to a comparison with average commercial printers. He takes orders for such printing as is needed in his locality, this seldom being in a metropolitan area, and is less apt to be of a specialized nature. Usually, he has one or two Linotypes which are not used continuously on the weekly paper, so additional work is welcomed to keep them more fully occupied.

The mechanical and office help pitch in on publishing days and often work interchangeably in composing room, pressroom and bindery. The foreman (usually there is one) keeps things moving and to a casual observer there might seem to be less system and order than would be seen in a daily newspaper or commercial plant. Nevertheless, such methods become routine and usually there is much sense to the procedure.

Once the weekly paper is out, the forms broken up and the job tickets looked over to see what sequence they will take, the same crew busily apply themselves to "job printing," using much of the same equipment in a manner which generally produces creditable results.

Linotypemen come in contact with the owner, foreman and usually a machinist-operator (MO), who cares for the Linotype(s). In fact, our representatives frequently come to know all the weekly and job shop

family in the thousands of such plants throughout the United States and Canada—relationships which have paid our Company well through the years. Many operators and foremen with whom we do business in larger plants and centers had their early training in these small plants and the old friendships remain.

### Private Printing Plants

WHILE there are relatively few private printing plants that operate on what might be termed a production basis, there are some industries and manufacturing plants that, for one reason or another, do their own printing, rather than buy it from commercial printers. We do not include "hobby-shops" or "private presses" which cannot be strictly classified as part of the industry which we serve.

A limited number of these private printing plants are models of perfection as to equipment and their product would do credit to most commercial organizations. These, so far as our attention to them is concerned, should be considered in the same category as commercial printers. Their organizations and personnel are quite like commercial plants of similar size—with the exception that usually they operate without sales or administrative organizations. Their manufacturing heads and craftsmen, too, average up with those in their localities.

Then, too, there are publication printing plants, equipped and operated for the production of magazines, etc. Outside commercial printing is seldom done. These plants and organizations, so far as Linotypemen are concerned, require the same attention and service as corresponding commercial plants.

### Book Manufacturing

LINOTYPE's leadership in typography has been strongly enhanced by our work for the book field. Though the total use of machines and matrices for book manufacture is small in comparison with the newspaper and commercial fields, the needs of books in the design and variety of type faces have been Linotype's impetus to the perfection of faces which have brought to Linotype acknowledged leadership in American type design today.

Through its earlier centuries printing was concerned almost entirely with books. Many of the great names in printing (such as Jenson, Elzevir, Bodoni, Caslon) were perpetuated in the character of their books as well as in their type designs. Such a printer family as the Plantins, in Antwerp (from 1555 to 1867), practiced for three centuries all the operations of book printing and publishing, from type founding through all the craft procedures to the editorial and business phases of selling their books.

In our own times, within the seventy-year cycle of Linotype, the printing of books has rapidly become a specialty. Today, many commercial printers do an occasional book for business purposes—an anniversary volume, an instruction manual or such. But trade books and text books, as issued by publishers for sale through book stores or other channels, are manufactured in plants specially geared to the flow of such work, with constant emphasis on the saving of costs. In 1948 the total number of titles of such books newly published was 7,807, and the total number of new titles plus reprints produced was 9,897.

Our 1947 data (p. 1-2) show 156 concerns in the United States classified under Book Printing and 648 Book Publishers. Most of the book trade activity cleared through those printers and publishers. Note the larger number of publishers, most of whom have *no* printing plant. But that doesn't mean that we can ignore the publishing organization. On the contrary it is usually the publisher's production man who specifies the type style of a book, a specification which he may have developed or he may have received it from a book designer.

Book designers are typographic specialists whose job has been an evolution in publishing and book manufacture. As the early printers became more concerned with quantity manufacture, and some of them developed into book specialists, they meantime lost part of the design facility which made some of the older printing houses famous. This change also grew at the time that all design in American typefounding and printing was at a low ebb. The later revival of typography in this country, around the turn of the present century, found publishers taking more initiative in the design of books. The publisher's production man often had ability in design, and more recently this field has become profitable for free-lance designers who may serve a number of publishers.

Elsewhere in this Manual we discuss Linotype faces most used in book manufacture. Among the personalities to be recognized in our selling are two "chains of command": (1) the publishing house, (2) the book manufacturing organization. They itemize thus:

#### *Publishing Personalities:*

**The President**—may be typographically alert. Alfred Knopf, for instance, is keenly interested in the design of his books, and is a close personal friend of W. A. Dwiggins (one of Linotype's consulting type designers) who plans most of the important Knopf books. Other presidents may have little technical knowledge and still be aware of the growing importance of design.

**The Editors**—mostly men and women picked for their scholarly attainments or acuity in certain book fields.

Occasionally alert to printing techniques, they often have preconceived notions about type treatments.

**The Designers**—either direct employees or free-lance—whose whole professional activity is with type, processes, and the materials of book making. They frequently have personal preferences for certain Monotype or Intertype faces, but they make a major use of Linotype in the general output of books. Some designers have been printers, some have art school training in design, and some have grown into book design by natural ability and the love of books. As a professional group they constitute Linotype's most important contact for the book field. Their use of our faces, particularly of our new developments, brings us very helpful publicity through book exploitations.

**The Production Executives**—who buy and schedule the publishers' entire output. In the larger houses there may be fifty or more titles in production at one time, with an annual output of several hundred titles. Thus production people handle details in profusion. They must still be sensitive to design if they properly interpret and enforce the designers' plans for the books. In some businesses, particularly with text books, the production executive is also the designer.

#### *Book Manufacturing Personalities:*

**The President**—may be either a keen business man, non-technical, or an experienced printer—and often both. Since his composing room is expected to furnish type faces as specified by his customers, he is usually reluctant to add new faces to his previously-acquired large equipment until his trade demands it. But he wants to know what's new so that he can discuss it intelligently with his more important publisher customers. We rarely contact directly but reach him through his organization and in our trade paper advertising.

**The General Manager, Purchasing Agent, Superintendent, Production, and Plant Executives** all correspond to their prototypes in commercial printing organizations, except that they confine their activities to books. Thus they all know type faces in more detail and variety than the average commercial printer, and are more keenly alert, if possible to the details of costs. Book manufacture, notably in current times of high costs, has been subject to the most rigid economies. That has reacted to our advantage, as against the use of Monotype. But, against us, it has also stimulated publishers' interest

in typewriter methods—"cold-type" composition (discussed later in this Manual).

Our contacts with book manufacturers are firmly established at all levels and with the utmost possible service in type and machine data. Complicated composition problems are studied at Brooklyn, as relayed by the field representatives, and all our endeavors are to maintain this as our broad field of typographic excellence—to hold our leadership, first in the production of new faces as needed, and second in the close and constructive contact of the Linotype field organization with the men and women who produce books.

#### **Trade Composition**

AS INDICATED in the Unit treating with the various segments of the graphic arts, the development of trade composition has been one of recent years. Its personnel are specialists in the production of composition for the printing trade, but frequently for advertising agencies and departments which require special handling of their typographic needs.

The fact that it is a relatively new phase of printing accounts for so many owners being the founders of their businesses and thoroughly familiar with the techniques which may differ from those usually found in average composing rooms of printing plants. It is the exception when the trade plant proprietor cannot turn back his cuffs and jump into a situation when the heat is on. This, perhaps more than any other factor, has much to do with the efficiency generally found in trade composition plants. He knows what the customer wants, how to do it, how long it should require and if it is produced as it should be done. That leaves little room for doubt, either in the minds of customers or the men who work for (and with) him.

There are plants where new partners are appearing, but these usually come from within the companies or the industry. And there are cases where the second generation is asserting itself. Nevertheless, we are dealing with a relatively new industry.

It is a natural consequence, too, that good (and usually over-scale) craftsmen are found in trade plants. The variety of work requires this and the appreciation of fine typography is a necessity.

In the discussion of trade composition plants in another Unit, we spoke of the influence of a great variety of type faces available to customers. The proper use of such faces requires keen perception and adept handling by compositors. Since it is only by the combination of understanding management and intelligent production personnel that the trade composing plant can hope to prosper, these qualities are usually found when the Linotypeman calls to service such accounts. And it is obvious that their needs and the service that they require are concise.

## Advertising Typography

WHEN WE referred to the advertising typographers in a preceding Unit, we said that this group within the industry justifies its existence by serving the trade which expects particular service and are willing to pay a premium for it. Quite the same comments that we have made concerning those people in the trade composition field apply also to the advertising typographers.

They are, of necessity, skilled in all the niceties of typesetting and are craftsmen in the broadest sense of the word.

But, they must be super-salesmen if they are to deal successfully with the whims and prejudices of advertising men—many of whom are “expects rather than experts” in their typographic knowledge. The advertising typographer must possess technical ability in abundance, as well as operating a plant and organization which can lay it on the line as well as the front office can sell this specialized service and product. Knowledge of type faces is a fundamental which is the groundwork for their precise usage. And this applies also to the basis of the relations of Linotypemen in their dealings with advertising typographers.

---

## The Challenge of Variety

TWO MEN MEET and discover that they are printers. But, as they talk, they find that there are many and wide differences between their respective positions. One works for a newspaper, while the other is a commercial printer. Yet, both of them are printers, using the same basic techniques in different ways. Perhaps neither one could take over the other's job. Probably they wouldn't exchange if they could.

Let's say that they operate Linotypes of exactly the same model—dressed differently, of course. One sets straight 12-em slugs day in and out, or perhaps his is an ad machine, while his acquaintance sets no two jobs

alike—everything different every day. He must deliver slugs that include the finest spacing and all the typographic refinements for which Linotype is noted. Each likes the kind of work he is doing.

We serve organizations made up of both of these men. We have production problems in both kinds of organizations that differ as much as these men do. Each represents a specialized segment of the industry that provides Linotypemen and the Linotype factory with orders to be filled. We must be at home in all fields of printing production and with the men who make up the varied organizations, whether they be owners, management or craftsmen.

It takes infinite technical knowledge and it's a constant challenge. *That's the job of Linotypemen!*