

## Advertising Typography

A summary of the general procedures in the creation and production of advertising, with comment on the varying relationships of the responsible executives—all important factors in the sales approach to the many and varied uses of Linotype for advertising composition.

### *Newspapers and Periodicals Published in USA and Canada—1953*

(From Ayer Directory of Periodicals)

#### *Newspapers in USA and Canada*

Dailies	2,009
Tri-weekly	35
Semi-weekly	346
Weekly	10,173
Fortnightly, semi-monthly, monthly, bi-monthly and miscellaneous	82
Total	12,645

#### *Periodicals in USA and Canada*

Daily	174
Tri-weekly and semi-weekly	60
Weekly	1,494
Fortnightly and semi-monthly	454
Monthly	4,115
Bi-monthly	598
Quarterly	673
Miscellaneous	224
Total	7,792

FIGURE 1

VETERAN Linotypers, both in headquarters and in the field, are fully in agreement with Fred Allen's old gag: "Advertising is 85% confusion and 15% commission." Nevertheless, we must recognize among the demands upon the Linotype salesman's general knowledge the heavy impact of advertising. Motivating force in the overall pattern of sales, its creation and production have become a profession with many related activities and technicalities.

As compared with the composition of straight matter in bulk or with the routine production of heads in established periodical style, the uses of Linotype for advertising typesetting are widely varied and subject to continuing changes in advertisers' demands for type faces and styles of composition.

Newspapers, as our more extensive field, have been the impetus for many of Linotype's mechanical and typographic developments. But the composition of advertisements for magazines and for the many kinds of printed advertising have likewise called for study and special Linotype facilities.

To our newspaper customers, the sale of advertising space represents fully 75% of their income, with only 25% of their receipts coming from circulation, the sale of their papers to their readers. That advertising space may total 60% of their total content of printed pages—thus its production is always an important cost factor in which the possibilities for the more efficient and extensive uses of Linotype equipment remain our constant sales challenge.

## Two Major Kinds of Advertising Composition

GENERALLY comparable to the purposes of "line machines" for body-matter and "head machines" for headings in newspaper production, we find advertising composition divided into two major groups for production. The bodymatter of advertising ("ad guts" in the trade) calls for body types in conventional paragraphs or blocks. Lines or blocks of larger types ("display" for short) range from 18- or 24-point on up.

Most advertising bodymatter belongs logically on the keyboard and a surprisingly large proportion of display falls within the capacity of the Linotype.

Combinations of body types with display lines and large price figures, as typical of food store advertising, impose special conditions which have become of extraordinary importance in Linotype manufacture and sales activities.

## Conditions Which Affect Machine Equipment

APPLYING these broad divisions of the typesetting job to the many kinds of advertising, we find four factors that determine what kind of equipment will best meet a specific need:

1) *Variety in type faces*—while the type dress of a periodical holds to established body and head faces, with machine equipment planned accordingly, the advertisers demand a wide variety in typefaces. This calls for many fonts of matrices, to be housed in magazines and efficiently carried on machines.

2) *Variety in type sizes*—the need for changing emphasis in advertising and the avoidance of monotony in its appearance call for the contrasts of varying sizes of type. This requires that variety in type design be covered by the several working sizes of type.

3) *Variety in type combinations*—the use of roman and bold may require mixing facilities, while the use of large price figures and display words with smaller explanatory lines is the primary reason for overhanging slugs and advertising figure molds.

4) *Variety in type measures*—rarely does an advertisement present its message in one length of type line. Layout men use different measures to get maximum attraction values and to work with schemes of illustration. Hence the need for special facilities to saw slugs.

How these general divisions of advertising composition affect the diagnosis of plant needs and the consequent sales approach we shall consider as we look at the special fields for which different kinds of Linotype equipment are indicated.

To identify the essential matrix equipment, to recognize the need for single- or plural-distributor ma-

chines, for normal 90-channel capacity or for the Range-master models, for auxiliary magazines, for 6-mold disk and quadder and saw—this is the sales problem. These basic details of equipment specification for advertising composition are determined by a given plant's product, but plant products vary so greatly that the Linotype salesman must be prepared to study and diagnose each new problem as he encounters it. He cannot hope to compile in advance a number of completely standardized specifications to meet different needs, despite the theoretical convenience of such "packaging" of our products. But this Sales Manual shows certain typical machine specifications for general guidance, and the files at each Agency contain many more.

## Broad Divisions of Advertising Typography

IN THEIR relative importance to Linotype sales, the requirements of advertising composition are considered here for its production by newspapers, by advertising typographers and trade composition plants, and by periodical or general commercial printing plants.

Ads for Newspapers are divided into groupings so specialized that their personnel and their machine equipment for composition are geared accordingly:

a) *Classified*—handled with special facilities for taking the ads, producing them and billing them. On larger papers may occupy many pages daily, a substantial factor in revenue. See the unit "*Classified Advertising Typography*" for details.

b) *Local*—a ratecard definition which includes all advertisers within trading area or other stated limits. On larger paper sales, contact and production routines may be separately maintained to cover individual department stores, miscellaneous retail, food stores, automotive, legal advertising, etc.

c) *National*—a ratecard term for what is often called "foreign" advertising within the plant, covering widely distributed products and services, placed (usually by an advertising agency or through the paper's out-of-town representatives) as part of a national or regional campaign.

Typesetting procedures for these newspaper functions, discussed later in detail, may be summarized:

a) *Classified* ads are usually set on the line machines, on which news bodymatter or classified copy may alternate as needed.

b) *Local* advertising is mostly set in the composing room's "ad alley," with equipment and personnel specially selected and largely occupied with this production. Operators and floormen may occasionally be switched to newsmatter, but the ideal in every news-

*Dollar Volume of Advertising USA—1955*

(From *Printers' Ink*)

	MILLIONS	PERCENT OF TOTAL
Newspapers: total	\$3,070.0	34.0%
national	750.0	8.3
local	2,320.0	25.7
Radio: total	545.0	6.0
network	90.0	1.0
spot	135.0	1.5
local	320.0	3.5
TV: total	1,005.0	11.1
network	520.0	5.8
spot	265.0	2.9
local	220.0	2.4
Magazines: total	723.5	8.0
weeklies	395.0	4.4
women's	160.0	1.8
general	130.0	1.4
farm	38.5	.4
Farm publications other than those under "magazines"	33.5	0.4
Direct mail:	1,270.0	14.1
Business papers:	415.0	4.6
Outdoor: total	192.5	2.1
Miscellaneous: total	1,774.5	19.7
national	988.7	11.0
local	785.8	8.7
Total: national	5,287.2	58.6
local	3,741.8	41.4
Grand total:	\$9,029.0	100.0%

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Printers' Ink Pub. Co. N. Y.

FIGURE 2

paper operation is to keep ad copy moving along, sufficiently ahead of publication dates to provide a fairly constant flow of typesetting and makeup. That objective is frequently thwarted by the uncertainties of the pace of advertising.

c) *National* advertising is usually sent to the paper in stereotype matrices, electrotypes or plastic plates. Such ads, produced elsewhere, theoretically require no local typesetting, except for occasional minor changes or inserted local data.

"**Bogus**"—(trade term for the arbitrary resetting of ads received and printed by newspapers with stereo mats, plates or repro proofs furnished by the advertiser)—is a factor in composing room operation which varies with local labor contracts. "Bogus" rules call for such resetting within a stipulated time and in the nearest available type face. Such ad proofs are read and corrected, then the type is killed. This procedure, by its very nature, is a highly controversial ITU tradition. Often cited as an example of flagrant "feather-bedding," it is vigorously defended by union leaders as a work-stabilizing

practice. The Linotype salesman obviously cannot take sides—his job is to provide the equipment for typesetting, whatever the copy to be composed.

**Ads in Periodicals** include both national and local production. The larger portion of such national advertising goes to the printers in plates or repro proofs, most of it the product of the specialty plants which have rapidly grown up into a related industry in themselves. This is notably the procedure with the larger weekly and monthly magazines, such as *Saturday Evening Post*, *Life*, *Time*, *Fortune*, etc.

Thousands of "class" periodicals, published for special fields of interest, handle a considerable volume of advertising which must be locally set by their printers. Some of these periodicals own their printing plants, but the greater number are printed in commercial plants specializing in this field. Still others are printed in the "average" general job printing plant, few of which haven't one or more periodicals, regarded as a useful production backlog in the monthly cycle of business routine.

These general conditions result in widely differing plant opportunities for Linotype sales. For the composition of *Satevepost*, *Ladies Home Journal*, *Country Gentleman* and *Holiday*, the Curtis plant has a relatively small composing room as compared with its tremendous press facilities. That this plant is exclusively Monotype-equipped is partly a coincidence of its Philadelphia location. The higher costs of Monotype, long ago acknowledged by the Curtis executives, are claimed to be so tiny a fraction of the total operation that Monotype influence and local friendships have prevailed against longstanding sales efforts by Linotype. But for many hundreds of other publications and in such notable production as the TTS-Linotype handling of *Time* for simultaneous printing in Philadelphia, Chicago, and Los Angeles, the efficiency and typographic quality of Linotype composition has been a source of substantial business in machines and matrices.

The Linotype salesman is impressed with the overall picture of the periodical field when he studies the *Ayer Directory* data in Fig. 1. The break-down of these national figures into Agency sales fields naturally begins with publisher-owned plants. These are basic data for Linotype mail lists and individual sales territories.

But the thousands of periodicals that are printed in commercial plants are customers of the printer, not directly on our lists. They become recognized sales activities when they may have typographic problems, brought to us by the printer or occasionally by direct inquiry. Otherwise they remain items of plant products, to be discussed with the printing plant executives as conditions may indicate, either in the styling of publication dress or for the more diversified composition of advertisements.

**Direct Mail and Miscellaneous Printed Advertising** defines a major part of the product of many thousands of printing plants. From the multi-million copies of a big *Sears-Roebuck Catalog* through the booklets, broadsides, form letters and variously contrived mailing pieces of general business, the total dollar volume of "Direct Mail" is exceeded only by Newspaper Advertising among the statistics of advertising expenditures in Fig. 2. This form of direct approach to the buyer gets a larger investment annually than do either General Magazines, Radio, Television, Farm Papers, Business Papers, or Outdoor. But this more than a billion dollars in 1955 was spread across most of the 40,200 printing plants that constitute the American market. (Fig. 2 shows expenditures compiled from USA sources, while Fig. 1 summarizes the publications of both USA and Canada.)

The typesetting for Direct Mail printed matter differs decidedly from that of conventional display in periodicals. It includes the straight matter of booklets, the more complicated tabular and mixed composition of catalogs and price lists, with all the artifices of typography that ingenious designers can devise for the many items that comprise "printing for commerce." This broad classification of advertising typography (not often termed in those words) includes the product of commercial printing plants, trade typesetters, and advertising typographers. Its limits include virtually anything within our Linotype specimen books and machine equipment.

But all advertising production proceeds through routines that are quite similar, whether it originates with an agency, in an individual advertising department, or with the modest manufacturer or retailer who handles his own advertising. Questions of typography may confront the Linotype salesman from any of these sources, but let's look briefly at professional advertising personnel and their duties.

## Routines of Advertising Production

JUMPING over the economics of advertising and merchandising in all their aspects of research and planning, we give thought here to the uses of type in advertising and to the various people who are sufficiently concerned with type to have some influence toward its selection. Many of them have little actual knowledge of typography, yet are important customers of our customers. When Linotype people are called upon for aid on type problems in advertising (as frequently happens), we need to recognize how the normal routines of ad production affect the results.

Typical agency operations are handled by:

*Top management*—the high command, supported by assorted vice presidents, most of whom are active as ambassadors on the more important accounts, with a constant eye toward new business.

*Account executives*—the immediate contact between agency and clients. They handle the back-and-forth of plans, copy, art, and proofs—strictly in the middle between the creative people of the agency staff and the critical customers whom they serve.

*Departmental staff*—each function headed by a specialist—for research and market studies, media, publicity, radio and TV, copy, art, production, and the inevitable accounting.

Various departments and many executives of the agency will have had some share in the studies and planning which precede a specific campaign. In its first creative stages the campaign is a group of ideas, each general idea to become an ad, with the successive ads related by a central theme, slogan, trademark, etc.

To develop this collection into a series of advertisements, with effective copy and illustration and suitable typography, becomes the duty of copywriters and art director. Detailed consideration of type usually enters at this stage, although the advertiser's general type style may have been a prime policy decision at the top levels. That frequently happens with large retail stores.

Differing from agency organization, the typical advertising department of a retail or large business organization is organized without the "background" departments or outside contact executives of the agency. But the advertising department is concerned with many of the same problems, plus the more intensive details of the business it serves. It may prepare complete campaigns although partially served by an agency. It produces direct mail and other sales aids, often handles general publicity and the many incidentals of public and trade relations.

## How a Typical Ad Develops

ORIGINATING as an idea, generated in agency or advertising department at the planning level, the typical ad is assigned to a copywriter who is familiar with the product or service and the field to be covered. Since illustration is often a factor, copy and artwork (always "art" in the trade) may be developed simultaneously. The agency art director, or his equivalent in an advertising department, likewise directs typography and layout.

The client's critical function and often unpredictable reaction to ideas make it essential to have copy and art ideas approved *before* any heavy expenditures are made for typesetting, photographs, paintings, engravings, etc. Thus the typical ad (or the series of ads comprising a campaign) will be submitted as typewritten copy accompanied by a full-size sketch of the ad. Called a "rough" or a "visual," the sketch shows the general nature of the illustration(s), the treatment of type as blocks, with display lines roughly pencilled in.

Sometimes a full-fledged "layout" may be needed. That word connotes a more carefully prepared render-

ing of the ad, perhaps with photostat of illustration when the original art is available, and with type sketched in approximate style of the proposed scheme.

In advertising terminology, a "comprehensive" layout is a carefully assembled paste-up of proofs of the completed elements of an ad or piece of printing. It is made to serve, like a machinist's blueprint, as the control of final production steps.

For trade conversations it's well to remember the relative significance and progressive importance of these three terms: the *rough* or *visual* (simplest sketch presentation of an idea); the *layout* (more carefully detailed sketch, but still a sketch); and the *comprehensive layout* (made in the later stages of production with proofs of composed type, engravings, etc.)

When our typical ad has been approved at the stage of typewritten copy and a visual, it is ready for typesetting and the details of art, engraving, etc. Larger agencies and ad departments have their own typographic layout men, sometimes dignified with the appropriate title "type director." The type layout function is closely associated with the direction and purchase of art—smaller organizations may concentrate these responsibilities in one man. But the type man should obviously have experience in typography plus the creative flair for its use in advertising. His technical knowledge must serve to develop the usually more vague type ideas of the copywriter and art director. Unfortunately for smooth production this ideal relationship of skill and creative cooperation doesn't always exist, as the typesetting shops will privately testify.

On that point of creative typography, we may cite the one big agency which operates its own typesetting and printing department (5 Linotypes), the N. W. Ayer Company, Philadelphia. Under a chief art director serve several associate art directors, with all of whom the type director and several layout men are constantly working. During a Linotype call, we heard the type director describe his regular program for conferences on type usage with the art directors and copy executives. These were based on ads previously produced, with detailed criticisms of faulty type combinations or awkward steps in production caused by somebody's failure to make sufficient use of the layout men. He said these frankly conducted clinics had been very helpful. All of which points up the background conditions that influence advertising typography.

Experienced copywriters naturally develop considerable type taste as they watch their copy go through production. When they can consciously write an ad with a mental conception of its "feel" in type, that capability becomes valuable.

The same ideal conception may be possessed by the art director. He will inevitably *claim* it, but we often find him steeped in notions and prejudices. For instance, only in recent years has it been possible to convince

most art directors that the properly-equipped Linotype shop can equal the quality of Monotype or of hand-set foundry type. (More later about that angle.)

When our typical ad has come through these preliminaries that have resulted in a working okay, the production department handles the scheduling for releases and the ordering of typesetting, engravings, plates and duplicate proofs. Our interest focusses on the typesetting, performed either by an advertising typographer (the top-flight specialty shop), by a trade composition plant (many of which handle advertising in addition to general typesetting), or by a commercial printer (in which branch of the industry a generation ago such production of advertisements came into being).

The typesetters receive copy and layout, preferably accompanied by engravings (or at least photostats if the art hasn't yet been reproduced). Most shops proceed by first checking all the type specifications on the layout—too often they find that the specified types won't fit the indicated areas, necessitating further discussion with their customer before work proceeds.

After the familiar back-and-forth of type proofs on which all the creative crew may share in changes, the ad is proofed for submittal to the client. Here again changes frequently follow—type shops are case-hardened in the necessities for resetting and reproofing, usually under pressure of time limits.

With the ultimate working okay by the client, our typical ad is rarely released as a type form. It is normally duplicated for release to one or to many publications, calling for any or all of the duplication methods required by various publication printing methods:

*Electrotypes* for letterpress printing.

*Plastic plates* now increasingly replacing electros because of their light weight for shipping, with generally equal printability. A pattern electro must first be made for molding.

*Matrices for Stereotyping* frequently used in newspaper campaigns. Pattern electro required for molding.

*Reproduction proofs* for offset or gravure printing. In this field the phototypesetters claim technical advantages.

*Color separations* in sets of specially processed photographic positives, accompanied by progressive color proofs, for gravure printing of ads in color.

Throughout these successive stages in the production of our typical ad, typographic questions have concerned many persons. When all of them have a sound basic knowledge of type both as to suitable selection and in the mechanics of copyfitting and composition, advertising production moves more efficiently and eco-

nomically. The lack of that type knowledge among key personnel in advertising can be a constant source of conflict and wasted effort.

The Advertising Typographers Association of America, whose 69 member shops in USA and Canada are located in 25 cities (with 31 shops in New York City), have published two large editions of their *ATA Hand Book*. This non-technical primer on production is distributed to art directors, production executives, etc. for the guidance of their personnel. It explains the methods and niceties of typesetting for advertising with description of platemaking and other production procedures. It covers, also, some of Linotype's Typographic Refinements developments for this field.

## Retail Advertising Production for Newspapers

LINOTYPE'S most important field, newspaper production, receives many advertisements through the agency or larger business advertising department routines just described. But even more important, to most papers, is the volume of advertising that represents retailing and other local activities. On some of these local accounts the newspaper advertising staff itself provides active assistance on plans, copy and art. Syndicated material is also widely used.

Local activities having enough volume to warrant an organized advertising function, handle it with personnel varying from one member of the organization (assigned to advertising) up to the large, well-organized advertising department of a large department store. With the smaller advertisers the newspaper's creative facilities are a necessity. But the larger retailer's advertising crew may parallel in talent and activities a complete agency of similar size.

Since the type demands of the larger retailers may involve queries to Linotype, we may note that, in a big store, the merchandise executives and top management parallel the relationships both of an agency's clients and of the agency experts who study products, markets, and the desires of the public. Likewise in the category of an agency's clients are the store "buyers" who both buy the merchandise for each department and supervise its display and sales.

A big department store may have around a hundred departments, which thereby establishes that hundred buyers as the clients of the store's advertising department, each buyer eager for space and keenly watching all advertising. Each buyer furnishes the essential data for advertising, with samples of the garments or merchandise for illustration. Each okays copy, art and proofs—usually with copious criticism during production. All that is preliminary to top management approval (or dismembering) of each day's crop of ads.

These general conditions differ in tempo and in personalities from those of agency production. They

call for close newspaper cooperation, since most of the typesetting and other mechanical production functions are furnished by the paper. ( A few of the very important stores use advertising typographers or trade compositors, then furnish repro proofs to the papers. )

We have noted that newspaper advertising departments ( don't forget that they bring in around 75% of the paper's total revenue ) delegate special sales or contact men to their larger retail accounts. Other specialists may handle such fields as automotive, food stores, amusements, etc. The paper's national advertising, meantime, is usually procured through its representatives across the country, aided by the vigorous advertising that we see in *Editor & Publisher* and other trade papers.

Most daily papers clear display advertising production through a dispatch department with special facilities for handling classified. With hundreds ( thousands, including classified ) of advertisements in process at all times, systematic handling and detailed records are imperative.

The large proportion of all retail advertising must be composed in the newspaper's composing room, where similar systems for detailed handling prevail. In some cities the paper also supplies photoengraving service, while a few papers maintain art departments and photographic studios for the convenience of advertisers — factors in the sale of space.

Retail ad copy comes to the newspaper in great variety as to its adaptability to efficient typesetting. Sometimes it is literally scrawled in pencil on a piece of brown wrapping paper, again it may be typewritten but with only casual indications of the desired display effects. Only from the more efficiently-operated large retail ad departments do newspaper ads arrive with adequate layouts and copy masses that will fit as marked when the type has been set.

Just as the type shops find it necessary to check agency layouts for proper copyfitting, to a much greater extent must the newspaper composing room check and often *design* the typography of the display advertising they are to produce. In many papers this is a function of the mark-up man. He receives the copy and data from the foreman, marks the copy ( often in code ) for machine and hand composition, borders, cuts, etc. and passes it on to the operators and handmen for production. In other papers the foreman hands ad copy to a hand compositor who becomes the straw-boss of the ad, procuring the necessary machine composition and assembling the complete ad with borders, cuts, etc.

As compared with the more routine pace of news and editorial matter, newspaper advertising is complicated by "big papers" for one or more favored selling days among the city's stores, with a big Sunday paper frequently an added factor in production. Equipment must be planned to meet these conditions.

## Advertising Production in Periodical Plants

METHODS of management for the systematic production of advertising in periodical printing plants often resemble those of newspaper operation, but with the adaptations necessitated by the many different publications that may be handled by one plant.

Advertising in the larger magazines, as previously noted, is largely sent out in plate or repro proof form. But the thousands of periodicals published for special fields ( some of them daily ) often carry a considerable volume of locally composed advertising. Some of them feature classified ads in large volume—Linotype's 4-point Century with Italic and Small Caps was cut for that special use.

## Typefaces Concern Many Different People But Machine Equipment Is a Plant Problem

THIS necessarily brief sketch of the procedures and personalities of advertising production has emphasized the number and varying status of the people who may have something to say about type. A Linotype man may be brought into contact with any of them when his customer ( the typesetter ) wants to use "expert" assistance in maintaining advertiser relationships.

For such discussions with advertisers, the need is normally to "talk type" with little or no mention of machines or technicalities. The advertiser is interested in the appearance of his printed product—only when he is worried about production costs ( in fields other than local advertising ) does the economy of Linotype composition become a factor to be stressed.

Before any such triangular conference ( advertiser-typesetter-Linotype man ) a preliminary briefing in the typesetter's plant is most important. If the Linotype man is effectively to aid the typesetter, he must know the type problems of the advertiser relationship. And agreement in advance with the typesetter on the practical solutions of such problems is equally important. It avoids any embarrassing discussions of equipment needs, made during the triangular conference, in which the Linotype man might seem to be high-pressuring the typesetter in the presence of his customer.

The competitive factor of prejudice for Monotype is still encountered more frequently among advertising personnel than in printing plants. This grows out of Monotype campaigns in this field many years ago, before Linotype had developed the many type series that today suit virtually every advertising need. Ingenious typesetters have made numerous comparisons of Linotype and foundry type to demonstrate that the most critical eye cannot find differences in them when our Typographic Refinement matrices have been used. With that standard of quality thus demonstrated no case can

be built for Monotype. Pages 22 and 23 of the unit *Talking About Type* provide further ammunition for such arguments.

It often happens, within a printing or publishing organization, that the Linotype man will be asked to "talk type" with the high command, leaving the technicalities of machine equipment to plant executives. Again the proper preliminary conferences with production people will have keyed the conversation in the front office.

But production executives inevitably resolve type discussions into talk about machines and all the mechanical appurtenances that affect advertising composition. Theirs is the responsibility to supply specified type effects with the utmost operating economy and in volume to meet publication schedules. When all the type confabs have boiled down into a definition of needs (and the Linotyper may have to do most of the boiling down)—then comes the stage of specifications and related prices.

### Phototypesetting in Advertising Typography

The introduction of camera mechanisms for setting type has found a fertile field in advertising composition, for which the potential uses of Linofilm are immediately apparent.

Competitive machines, such as Fotosetter and Photon, have established the uses of this technique in advertising production with claims for sharpness of type reproduction and ease of handling that are of interest to advertising executives as well as to plant owners.

As phototypesetting becomes more widely used production people must become accustomed to changes in their procedures required with photographic prints replacing the conventional ink-printed proofs on paper. The quantities of ad proofs often required must be supplied via offset printing when phototypesetting has produced the original advertisement. When the ad must be released with electrotypes or stereotypes for newspaper and magazine printing, then a pattern engraving of the complete ad must be made for molding purposes. For such engraving, with the requirement of

clean, deep etching of typematter, the uses of magnesium are claimed to produce superior results against conventional zinc or copper. These changed factors variously concern the creative and production procedures in advertising as described in the foregoing pages of this unit.

The techniques for handling photographic typematter (whether in the composing room or in an art department—a controversial question) are detailed on pages 38-47 of the I.T.U. booklet "*Photocomposing Machines and the Brewer Keyboard*" which has been distributed as a supplement to this *Linotype Sales Manual*. While that description covers routine production in a plant specializing in ruled form work, the general procedures for the assembling of blocks of type on film or paper apply equally to the handling of miscellaneous advertising. In that field, the large plant of Warwick Typographers, St. Louis, has featured such uses of Fotosetter, following its earlier operation in the ad shop of The Thomas P. Henry Company, Detroit. Henry has spoken at various trade meetings, praising the qualities of phototypesetting but non-committal on its costs as produced with Fotosetter.

*Sales Manual* holders have also received a 1956 publication by the I.T.U. entitled "*New Printing Processes*." Bearing directly on this discussion of production methods in advertising, this pamphlet illustrates the steps, from marked-up copy through the assembly of cold-type material, the engraved magnesium plate and the printed advertisement. *Manual* readers also have direct interest in I.T.U.'s effort to train its members in the techniques of photocomposition, ruling and paste makeup. With various phases of the assembling of cold-type materials being hitherto performed by the art department or process platemakers, I.T.U. now feels compelled to claim jurisdiction over each and every step in the production and arrangement of typematter, whether in hot type or cold.

With the introduction of Linofilm, its application to advertising typography is emphasized by its facilities for quickly-made changes in face, size and measure. For Linofilm sales in this field the supplementary advantages of Prototype, as against other photolettering devices for display lines, have become more and more apparent.



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## Machine Requirements by Kind of Plant

VARIATIONS in plant needs, as previously emphasized, always require study and analysis to meet a specific problem. The nature of existing equipment and the extent to which it can be replaced or amplified by new equipment are fundamental. These are influenced in turn by the four factors affecting machine equipment, summarized on page 2.

The number of matrix fonts, each to be housed in a magazine, is always large in any advertising equipment. That makes convenient magazine storage a familiar

need—and many alert newspaper men want magazines stored only on machines, ready for use, by contrast with type shop practices.

We have noted that it is not practicable to attempt the shaping of a group of machines and matrix specifications as a “package” approach to sales in this field. But we have selected from the files certain typical specifications that may serve as a starting point for field studies and proposals, helping to determine the equipment best adapted to the identified conditions.

The items quoted from machine specifications include those factors which bear most directly on the typographic job. For brevity, we omit such items as electrical data, shipping instructions, etc. Nor is it practicable to attempt to summarize the general equipment of the plants for which these machine orders are written, although in all cases the overall equipment layout obviously controls the nature of the additions.

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### Newspaper Advertising Classified

Basic requirement: a two-magazine Linotype to carry both the Classified and News Body faces.

The machine: Comet or Model 31/2.

Mold equipment may require different measures for Classified and News.

Quadder advisable.

*Typical Specification*, for a large plant, provides for setting classified matter on a 5-pt. slug in two measures, since the full classified pages are 9-column while regular newsmatter is set for 8-column format. Some of the classified runs in the wider measure. Thus three different kinds of slugs are required. Since the machine is to be TTS-equipped, requiring alternate casting, the conditions call for duplicates of three different molds, thus fitting neatly into a six-mold disk. The details:

Linotype Model: Comet 2/90.

Mold disk: F-6838 six-mold.

Alternate casting required.

Mouthpiece: F-2556.

Spacebands: J-6453 Teletypesetter.

Keyboard diagram: 282-f.

Thermo-Blo mold cooler.

Hydraquadder TTS.

Electric Safeties.

TTS Adaptor Keyboard.

Molds: 2 each (for duplicate casting) of:

Universal Adjustable F-6786. Liners: (L) F-6788  
5-pt. 9 ems plus 9 pts. (R) F-6787 5-pt.

Universal Adjustable F-6786. Liners: (L) F-6788  
5-pt. 11 ems. (R) F-6787 5-pt.

Universal Adjustable F-6786. Liners: (L) F-6788  
8-pt. 11 ems. (R) F-6787 8-pt.

Magazines: 2 of I-3882.

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## Classified Display

Basic requirement: to carry the Classified bodyface plus several sizes, probably through 18-point, of a related display series, or to set heads only.

The machine: Model 31/4 or Model 29/4 (good sales argument for continuous composition with the mixer) when four magazines will carry desired range of sizes. May require Model 32/4/4 or Model 30/4/4 to carry more sizes, or a Rangemaster for heads.

Mold equipment—4 or 6 as range of sizes dictates.

Quadder essential—much centered matter.

*Typical Specification*, for a large plant, covers a machine for a continuous volume of heads and subheads for classified display. The type face, for uniformity on these pages, has been standardized with Linotype Classified Display series, in sizes 11-, 22-, 28- and 38-pt. The 11- and 22-pt. sizes are to be set in single-column only (10 ems plus 3 pts. for a 9-column page), while the larger sizes must be set for various measures as copy dictates. This automatically calls for a six-mold disk and the constant centering of such heads requires a quadder. The sizes require Rangemaster capacity. The details:

Linotype Model 35-4-72/90.

Mold disk: F-6838 six-mold.

Mouthpiece: F-6718.

Spacebands: J-3572 special taper.

Keyboard diagrams: 12 and 103c.

Mohr Lino-Saw, for varying measures on larger sizes.

Thermo-Blo mold cooler.

Margach metal feeder.

Hydraquadder.

Auto-Ejector control.

Molds: (all ½-pt. or more less than body size of faces to save space depth-wise on column.)

Advertising Figure. F-6810. Liners: (L) F-6788 10½-pt. (R) F-6787 10½-pt. 10 ems plus 3 pts.

One-Letter Display F-6791. Liners: (L) F-6793 21½-pt. (R) F-6792 21½-pt. 10 ems plus 3 pts.

One-Letter Display F-6861. Liners: (L) F-6863 27½-pt. (R) F-6862 27½-pt. 10 ems plus 3 pts.

One-Letter Display F-6861. Liners: (L) F-6863 27½-pt. (R) F-6862 27½-pt. 30 ems.

\*One-Letter Display F-6797. Liners: (L) F-6799 38-pt. (R) F-6798 38-pt. 10 ems plus 3 pts.

\*One-Letter Display F-6797. Liners: (L) F-6799 38-pt. (R) F-6798 38-pt. 30 ems.

\*These molds are special: Lip of mold cap to be reduced in thickness.

Matrices:

38Δ59 Classified Display Keyboard 103c  
771 matrices  
40 spaces

28Δ59 Classified Display Keyboard 103c  
771 matrices  
40 spaces

22Δ59 Classified Display Keyboard 12  
771 matrices  
40 spaces

11Δ59 Classified Display Keyboard 12  
1166 matrices

This order included additional fonts in the 11-, 22- and 28-pt. sizes to equip an additional machine already in the plant to handle the total required production volume.

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## For Trade Plants Handling Advertising

The requirement: to set body sizes through 14-point, occasionally 18-point, 90-channel faces.

The machine: Model 5 or Model 31-2-90. Trade compositors often argue that a single-magazine machine is most efficient because of constant changes of many faces.

Model 29/2 essential for mixed matter.

Mold equipment—4-mold disk.

Quadder essential. Saw desirable.

*Typical Specification*, for a Canadian trade composition plant having several Linotype, covers a standard machine with a few special details:

Linotype Model 31 2/90.

Mold disk: F-1271.

Double "ee" desired.

Spacebands J-4391 wide range. (Note that the ad shop called for extra thin bands, whereas the trade plant is less exacting as to compact spacing.)

Thermo-Blo mold cooler.

Hydraquadder.

Molds: Universal Adjustable F-1407. Liners: (L) F-516 8-pt. 30 ems. (R) F-517 8-pt.

Recessed F-3036. Liners: (L) F-872 12-pt. 30 ems. (R) F-517 12-pt.

Magazines: 2 of I-3882 full length.

No saw on this machine as the plant evidently had ample floor equipment.

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### For the Ad Alley

Basic requirement: Ad Guts through 14-point.  
Possibly plus Display through 36-point.  
Often with equipment for Food Store matter.

The machine: Model 29-4-90 for Ad Guts requiring mixing.

Model 31 for Ad Guts alone.  
Models 33 and/or 34 for Display and Food Store.  
Models 35 and/or 36 when continuous composition is a saleable factor.

Mold equipment—usually 6-mold disk.

Quadder and saw a necessity.

*Typical Specification*, for a large plant, to handle general display lines in sizes 14- through 36-pt., with some copy calling for advertising figures. Extent of body sizes calls for Rangemaster capacity, a six-mold disk, quadder and saw. The details:

Linotype Model 35-4-72/90.

Mold disk F-6838 six-mold.

Mouthpiece: F-6718.

Spacebands: J-3572 special taper.

Mohr Lino-Saw.

Thermo-Blo mold cooler.

Hydraquadder.

Molds: (all full 30 ems)

One-Letter Display F-7122. Liners: (L) F-7124 18-pt. 30 ems. (R) F-7123 18-pt.

One-Letter Display F-7131. Liners: (L) F-7133 24-pt. 30 ems. (R) F-7132 24-pt.

One-Letter Display F-6797. Liners: (L) F-6799 30-pt. 30 ems. (R) F-6798 30-pt.

One-Letter Display F-6797. Liners: (L) F-6799 36-pt. 30 ems. (R) F-6798 36-pt.

One-Letter Display F-6791. Liners: (L) F-6793 24-pt. 30 ems. (R) F-6792 24-pt.

Advertising Figure F-6795. Liners: (L) 6788 14-pt. 30 ems. (R) F-6787 14-pt.

Magazines: 3 Upper Split-I-8736.

3 Lower Split I-8773.

1 Full Length I-8766.

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### For Advertising Typographers

The requirement: to set body sizes through 14-point with the use of Typographic Requirements.

The machine: Model 30/2/2—each main magazine with its companion auxiliary carrying Refinement characters.

Mixed roman and bold may often be required.

Mold equipment—4-mold disk.

Quadder and saw essential.

(Display machines rarely used in these plants which must have every extensive and expensive assortments of foundry faces to meet advertising demands.)

*Typical Specification*, for a mid-west ad typographer, to use Typographic Refinement characters running in companion auxiliary magazines:

Linotype Model 30-2/90-2.

Mold disk: F-1271 four.

Mouthpiece: F-3399.

Double "ee" desired.

Spacebands: J-3568 extra thin for compact spacing.

Thermo-Blo mold cooler.

Hydraquadder.

Molds: Recessed F-2930. Liners: (L) F-872 12-pt. 30 ems.

Advertising Figure F-7926 (for solid slug, often preferred in job shops). Liners: (L) F-516 10-pt. 30 ems. (R) F-517 10-pt.

Universal Adjustable F-1407. Liners: (L) F-516 6-pt. 30 ems. (R) F-517 6-pt.

Universal Adjustable F-1407. Liners: (L) F-516 8-pt. 30 ems. (R) F-517 8-pt.

Magazines: Main, 2 each of I-4832 and I-4829, upper and lower three-quarter split.

Auxiliary, 2 each of I-6135 and I-3932, upper and lower split, the lower having narrow channels to handle matrices of small sizes.

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### For Periodical Printing Plants

These plant requirements may duplicate any of the conditions of Newspaper Advertising, thus the foregoing summaries may apply.

## Bibliography

For the readers of this Sales Manual who are not familiar with advertising practices in creative work and production, the following books are recommended among the many hundreds that cover the many phases of advertising and marketing. The two AFA publications form the most comprehensive available index to this field for books and educational facilities.

### *On typography, processes and production*

ATA HAND BOOK. *By Don Herold, edited by Harry L. Gage.* Advertising Typographers Association of America, Inc., New York. 1954. A primer on typography, processes and production methods prepared to aid ad production people improve their handling of technical details.

ADVERTISING PRODUCTION. *By Ben Dalgin.* McGraw-Hill, New York. 1946. Written by the Director of Art and Production of the *New York Times*, explains in clear detail the mechanics of advertising and newspaper printing processes.

PROCESSES OF GRAPHIC REPRODUCTION IN PRINTING. *By Harold Curwen.* Oxford University Press, New York. 1949. Discussion of artists' media with explanations of the graphic processes.

HOW TO PREPARE ART AND COPY FOR OFFSET LITHOGRAPHY. *By William J. Stevens and John A. McKiven.* Dorval, Maywood, N. J. 1948. While primarily devoted to production with lithography, contains much data on copy preparation for all processes, written for production workers.

NEW TECHNIQUES IN PRACTICAL ART FOR REPRODUCTION. *By J. Bourges Mayfield.* Repro Art Press, New York. 1951. Primarily devoted to process manipulation for color effects, this book includes basic comment on screening techniques often applied to type.

GRAPHIC ARTS PRODUCTION YEARBOOKS. Colton Press, New York. The several editions (latest, the 9th) constitute a veritable encyclopedia of production data on processes and methods.

### *Indexes of books and educational facilities*

BOOKS FOR THE ADVERTISING AND MARKETING MAN. *Advertising Federation of America*, 330 West 42nd St., New York 36. 1953. Lists 1747 publications, with 60 subject classifications, for advertising men, marketing men, teachers, students, public relations people and salesmen.

DIRECTORY OF ADVERTISING, MARKETING, AND PUBLIC RELATIONS IN THE UNITED STATES. *Bureau of Research and Education, Advertising Federation of America*, 330 West 42nd St., New York. A complete listing of 6,728 courses offered (in 1951) by 921 colleges and universities, plus correspondence courses and courses offered by advertising clubs.

### *For introductory studies of graphic arts processes*

EXPLORING THE GRAPHIC ARTS. *By Marinaccio and Osburn.* International Textbook Co., Scranton, Pa. 1944. What a beginner should know about the three basic printing processes and various techniques of artists.

GENERAL PRINTING. *By Glen U. Cleeton and Charles Pitkin.* McKnight & McKnight, Bloomington, Ill. A printing textbook which describes simply, with many illustrations, the principles of typography and elementary presswork.

### *On advertising layout and design*

ADVERTISING LAYOUT. *By William A. Dwiggins* (designer of the Metro, Caledonia and other faces). Harper, New York. 1948. Often cited as the most sane and fundamental summary of principles, written in spritely style.

ADVERTISING LAYOUT AND TYPOGRAPHY. *By Eugene de Lopatecki.* Ronald Press, New York. 1937. Backed by long teaching experience in this field.

TECHNIQUES OF ADVERTISING LAYOUT. *By Frank H. Young.* Crown, New York. 1946. Analysis of styles and various treatments of display advertising and printing design.