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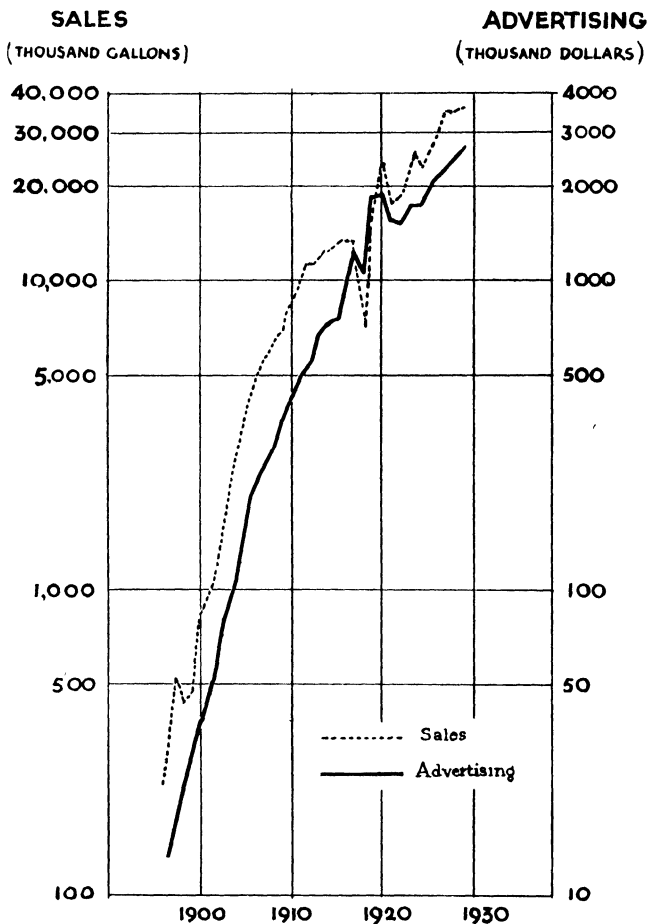
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CURVE OF THE COCA-COLA COMPANY'S SALES AND ADVERTISING

This chart shows a comparison of the annual syrup sales of the Coca-Cola Company of America with the company's advertising appropriations for the period 1896-1930. The chart is a wonderful tribute to this company's merchandising policies, and to the obvious efficiency of its advertising. (It should be pointed out that the down-trend of sales in 1918 was the direct result of the sugar shortage. Recession of business in 1921-22, again, was caused by a maladjustment of trade prices. The latter difficulty was overcome, and the phenomenal growth of the company's sales was continued.)

(Frontispiece)

ROUTINE OF THE ADVERTISING DEPARTMENT

A PRACTICAL GUIDE TO
MODERN METHODS OF ADVERTISING PROCEDURE
FOR THE ADVERTISER, THE ADVERTISING MANAGER
AND ALL INTERESTED IN ADVERTISING
ORGANIZATION AND CONTROL

BY

REGINALD H. W. COX

(AUTHOR OF "THE LAY-OUT OF ADVERTISEMENTS")



LONDON
SIR ISAAC PITMAN & SONS, LTD.

1933

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PREFACE

To those of us who pursue some other occupation by day, the writing of a book is always a refreshing experience. I do not refer to the months of actual preparation or to the unusual channels of inquiry that the writer explores in checking and revising his manuscript . . . for these, in great or less degree, are the daily experiences of the advertising man in every field of effort. I refer to the task of writing for a particular section of the book-reading public in the knowledge that, while that public can be defined, a mental picture of the "average reader" (so-called) is an impossible conception. If he is to achieve an unrestrained expression, the writer must, however, have a picture of this "average reader" in front of him.

This book, in the main, is intended to appeal to the advertiser and particularly to the prospective advertiser. It is an attempt to cater for the advertiser's interests as distinct from those of the advertising agent. My "average reader" is the advertising manager of a small-scale or a medium-size business

Space has prevented an exhaustive treatment of all phases of the department's work—a book of this size could, it will be realized, be written on each of the more important ones. With the exception of the cinematograph, the hoarding, and the novelty, all activities have been covered from a practical and, I hope, a helpful point of view. The three exceptions have been omitted because, in the first place, they are more usually handled by outside specialist concerns, and next because their employment has very little effect upon the routine of the advertising department itself.

REGINALD H. W. COX

MILROO, BIRMINGHAM ROAD,
BARR, WALSALL, STAFFS
October, 1932

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ROUTINE OF THE ADVERTISING DEPARTMENT

CHAPTER I

THE FUNCTION OF THE ADVERTISING DEPARTMENT

Its place in the business—Should the advertising department be controlled by the sales manager?—The responsibilities of the sales manager and the advertising manager—How a business is organized for sales—The advertising service agency and consultant

WHILE the definition is not absolutely watertight in all respects, we may be permitted to think of the advertising department as the "mouthpiece" of a business. It is the medium, in other words, through which the mind of the retailing business, the manufacturing concern, or the professional service can address its message to the great mass of buyers and clients. To change the metaphor, we may also think of the advertising department as the "Central Office" of a business. Versed in the technique of presentation, it collects and disseminates the available sales information, and, guided by the policy of the business, proceeds to present and spread this information—not only in the most understandable manner—but attractively and scientifically so that the desired result, in sales or goodwill, is achieved.

In this enlightened age, it would be superfluous for any writer to attempt to justify the existence of the advertising department. Argument is unnecessary. Advertising, in great or less degree, has become as accepted a unit of our business structure as accountancy and mass production. The few remaining critics carry on their disparagement either with tongue in cheek or through an

ignorance of economic facts. The thought is not new, but it is still comforting to remember that the man who questions the soundness of advertising invariably rises in the morning from an advertised bed, lathers his face with an advertised soap or cream, shaves with an advertised razor, dresses in advertised clothing, consumes advertised tea or breakfast food, reads an advertised paper supported by advertising and then rides to business in an advertised car, motor-bus, or railway service.

But, while the outside critic is no longer a force to be reckoned with, advertising still suffers from a deal of misunderstanding on the part of those who direct our industries—and especially from those in the sales organizations of businesses who labour under the “sales complex.” We refer here particularly to those “sales managers” and “directors of sales” whose outlook upon advertising is largely coloured by their own experiences as “travellers” during the late-Edwardian period. Individually, these men subscribe to opposing views. To some, advertising is an instrument capable of wearing down initial sales resistance, leaving the battered lines an easier task for the all-powerful salesman to “clean up.” Others regard advertising, or rather advertising expenditure, as a necessary evil—an expenditure which one is compelled to incur to offset, or keep pace with, competitive effort. A smaller school looks upon advertising as a menace to the salesman, acknowledging its power, but, at the same time, suspicious that its very effectiveness will make the salesman, as an individual, a superfluous unit in the sales organization.

Each of these viewpoints is biased. It is to be expected that he who has reached the sales director's office through hard work in the field of direct selling will know intimately what a business owes to the men outside. Years of pavement pounding, again, may have left him with a zealous appreciation of the salesman's power and importance or with a sympathetic understanding of how the

salesman can and does fail to bring off orders in the face of competition.

This thought brings us inevitably to the highly controversial point as to whether a firm's advertising should be directly controlled by the sales manager. Heated opinions have been and are still being ventilated on both sides of this problem. At the one extreme, we have the champions of complete and unquestioned control; at the other—equally emphatic—the champions of practical isolation, who insist that the sales manager should have authority merely to co-ordinate the efforts of the advertising department with those of the other sales units more directly under his control. As in other spheres of thought, extremist opinion, however admirable in theory, is seldom sound in practice. The only workable solution is to be found between the two extremes.

RESPONSIBILITIES OF THE SALES AND ADVERTISING MANAGERS.

In approaching this problem, we have first to realize that the advertising department is an instrument towards mass selling and is, in effect, a definite part of the sales organization. Except in the mail-order or the moderate-sized retailing business, the advertising department is merely one of a number of departments whose function is the promotion of sales. And these departments, in turn, should be controlled by the sales manager. It follows that, no matter how indirect this control may be, the advertising manager is a subordinate to the sales manager *in principle*. Their actual relations will vary widely according to the nature of the business and the character of its sales structure. The arrangement that will work smoothly for the one concern will be found impracticable in other concerns, and it is, therefore, impossible to explain their relationship in any detail. On the other hand, it will be generally agreed that certain factors of advertising control are primarily the responsibility of the sales

manager who is, in turn, responsible for them to the managing director or board. These may be defined as—

- (a) Total advertising expenditure.
- (b) Co-ordination of advertising with other sales efforts.
- (c) Sales policy.
- (d) Sales appeal.

It may also be taken as general that any other factor outside these headings is one for the advertising manager's decision. In the give-and-take of daily routine, other points arising out of the advertising may be referred to the sales manager for comment or opinion, but the advertising manager should be vested with the authority to accept or reject advice according to its value in the light of his own technical training and experience.

An analysis of the foregoing reveals that the responsibility of the sales office begins and ends with policy, leaving the advertising department responsible for the planning of its work in detail and for technical production in all its aspects. This clean-cut division is both important and expedient under modern conditions. Unless this dividing line of responsibility is clearly defined, real co-operation between the two departments is impossible. There is, it should be realized, a difference in mentality and outlook between the average sales manager and the average advertising manager, and where their respective responsibilities are permitted to overlap, bickering—even ill-feeling—is the inevitable result. Metzger's witty remarks on responsibility are pertinent in this connection. After emphasizing the complexity of securing agreement as to the fitness of advertising copy, he says—

If you pause outside the door that shuts the avid solicitor and hear a sound as of saws being filed, you will know that the sales and advertising departments are getting together on copy.¹

While this difference in mentality cannot be too greatly

¹ "Copy," George P Metzger Doubleday, Page & Co (New York, 1926).

stressed, it has also to be appreciated that there is usually an inherent difference in competence, training and experience. Few sales managers qualify after experience at the advertising manager's desk. The great majority are promoted from the sales force and owe their priority to a successful record of personal selling or personality.

In comparing the two types, one is reminded of the diplomat as distinct from the artist, and with this analogy in mind, it is not difficult to understand why, in some ways, their respective points of view should be opposed. No useful purpose is served, however, by labouring this point further. Mutual respect is best fostered by an appreciation of the other's fitness for the work he does.

In many organizations, the sales and advertising managers are independently responsible to a director of sales; in other concerns, a rational balance is preserved between them by the managing director, but in either instance the position is fundamentally unsound. By far the better arrangement is the practice of making the sales manager the "assistant advertising manager," while at the same time giving the title of "assistant sales manager" to the advertising manager. In practice, these "assistant" positions are non-existent, but the official act of designation has been found to have the desired effect of bringing the two mentalities into closer harmony. The task of bringing the sales and advertising departments together is, however, merely one consideration in organizing the sales promotional side of a business for the best results, and we may at this point conveniently put personal considerations aside and turn to sales organization in its broader aspect.

SALES ORGANIZATION.

The most simple and, in some respects, the most effective type of organization, is that in which the lines of authority run vertically from superior to subordinate without crossing or interruption. Responsibility is clearly

defined and discipline is achieved almost automatically. At Fig. 1 is shown an organization chart based upon this "straight line" principle. This chart may be taken as indicative of the organization of small and medium-sized manufacturing businesses and is frequently met with in industrial concerns. Such organization is to be recommended when the sales methods employed are simple and straightforward. Its outstanding weakness is that, depending as it does upon the individual ability of the one executive in control, it discourages more than a limited amount of creative thought in the lower ranks, and should the senior executive depart, it will lose much of its effectiveness in operation until he can be adequately replaced. Commendable, as it is, for the smaller concern, its lack of elasticity makes it definitely unsuitable for the larger business and for the business which must maintain sales contact, through dealers and advertising, with the national consumer market.

A variation of "straight line" organization is shown at Fig. 2. This interesting chart illustrates the sales structure of a large manufacturing concern marketing a high-class proprietary article on an international scale. It will be seen that the straight lines of authority are not so rigid and permit each section to function with greater latitude than in the example at Fig. 1; while, as is more usual in the larger business, home and export sales are the concern of separate managers who, in turn, have merely nominal control of advertising activities.

Sales control through the medium of a general sales committee is of interest where a company is divided into separate divisions or where the range of products is so diversified as to call for specialized sales efforts in different markets. The chart at Fig. 3 shows an organization scheme for a publishing business having four separate productive departments working with one general advertising department. Under such conditions, it is the function of the sales committee to advise or formulate sales

policy. The committee itself may consist, in the smaller business, of departmental executives under the chairmanship of the managing director or, in the larger business,

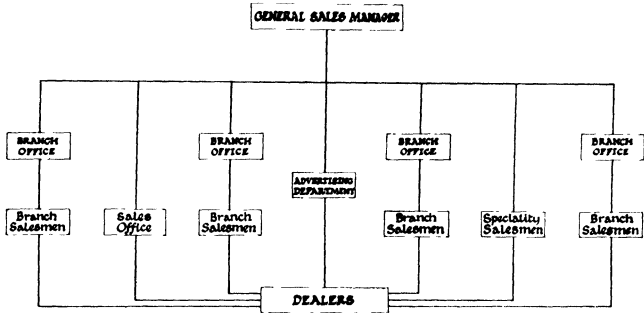


FIG 1
 "Straight Line" organization suitable for the small and medium-size manufacturing business

of directors appointed by the Board. Co-ordination is, of course, a distinct advantage accruing from such control

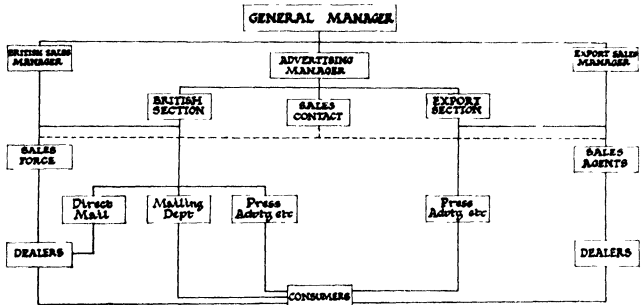


FIG 2
 Sales organization of a large manufacturing business marketing a proprietary article on an international scale

None of the above-mentioned schemes is entirely suitable for the retailing or the purely mail-order business. These concerns possess conditions peculiar to themselves,

and not the least of these is that their organizations have no place for the "outside salesman." As a result of this, the advertising department tends to function more as a

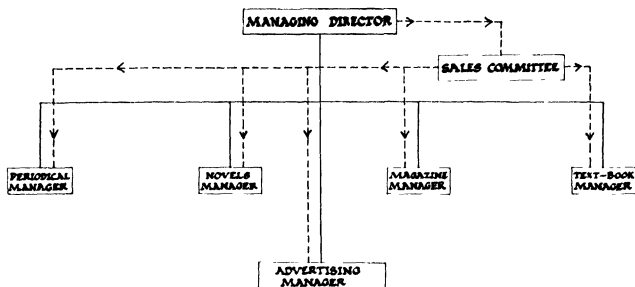


FIG 3

Sales organization for control by a sales committee

complete unit within itself and less as a subordinate department to sales, as at Fig. 1. To illustrate this point, we may take, as an extreme example, the organization

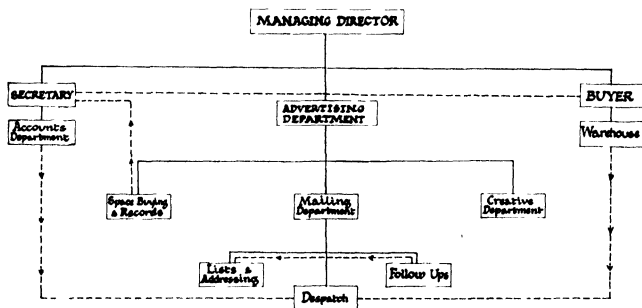


FIG. 4

Structure of a mail order business having no productive facilities

chart at Fig. 4 which shows, in a general way, the structure of a mail order business marketing a range of ten speciality articles. It will be obvious that the advertising department is of supreme importance to any mail order

business; but its unique position in the above example is, of course, amplified by the fact that the firm in question possesses no productive plant of its own.

Further charts could be reproduced to show the function of the advertising department in still other types of business. To do so, however, would be merely to reiterate a message which will be clear from those given above. The importance of the department varies according to the specific business under consideration and its dominance or otherwise in the sales organization must be determined almost entirely by this importance.

THE ADVERTISING AGENT.

Before leaving this subject, there remains one other point for our consideration: Shall the advertising department function with or without the support of an advertising "agent"?

This is not an easy question to answer, neither can it be answered generally in too definite a manner. To begin with, there are actually two issues. The first is concerned with the advertising problems peculiar to the advertiser himself. Are they such that, with the organization intended, they can be faced without "outside" assistance? The second is concerned with the type of service that the advertising profession can offer.

There is a fairly general conception that the advertising agency is indispensable to any advertiser entering the national consumer market whose advertising will be on a national scale, while, on the other hand, it can offer few advantages to the industrial advertiser whose advertising will be confined to the trade or technical press. This impression is not entirely correct. A large number of national advertisers maintain their own advertising departments which handle, on an economic basis, the whole of the service work necessary to regular appearances in the national press. A large number of industrial advertisers, again, use the services of the agent exclusively

and employ no advertising personnel of their own. In the main, however, there is much truth in the general conception, and, as a result, it is not exceptional to find that the advertising departments of some of our larger national advertisers with an expenditure of over £100,000 are much smaller than those of industrial advertisers whose appropriations rarely exceed the £10,000 mark.

THE CHOICE OF AN ADVERTISING AGENT.

Unfortunately, the advertising profession is not yet organized and controlled so commendably as, say, the medical and legal professions, and the confusing variety of units it embodies only tends to make the advertiser's choice more difficult. Indeed, the advertiser is compelled to step warily, for practising under the title of "advertising agent," he is confronted by many hundreds of concerns whose activities will range from really scientific, professional service down to what can only be described as "space brokerage." Due to the efforts of the Advertising Association and other bodies, the number of undesirable elements is not great, but there are still too many "agents" whose only qualification as "advertising practitioners" is a telephone and a plausible line of argument.

Undoubtedly, the choice of an advertising agent is better left in the hands of a competent advertising manager. Practical experience will help him to pick out the agency capable of exactly meeting the advertiser's requirements. When, however, the choice must be made by a director having no such experience, it will be of assistance to mention that, broadly speaking, there are two types of service generally available. On the one hand, is the completely equipped service agency laid out to handle every detail of an advertising campaign and remunerated either by commissions from the Press on the advertisements it places or by agreed fees, and, on the other hand, the advertisement consultant who acts largely in an advisory capacity in the selection of media, in the preparation

of copy, and in the planning and execution of an advertising campaign. The consultant does not usually receive press commissions and is paid for his services by the advertiser on a professional basis.

It would not be true to say that all competent service agencies and consultants are members of professional organizations, but an appreciable percentage are members of either the Institute of Incorporated Practitioners in Advertising (for service agencies) or the Incorporated Society of Advertisement Consultants. These two bodies have done, and are still doing, good work in elevating the standards of advertising. The formation of the Institute led to the introduction of the title "Incorporated Practitioners in Advertising," which distinguishes "the work of the Service Advertising Agency from that of the innumerable smaller firms of various kinds" which describe themselves as "advertising agents," but whose actual business is totally different in character from that of the Service Advertising Agency. Small or local businesses which are genuine Service Advertising Agencies and Service Advertising Agencies which have been members of the Institute for less than a year, indicate themselves as such by the use of the title "Registered Practitioners in Advertising."

"Service Advertising Agencies entitled to describe themselves as 'Incorporated Practitioners in Advertising,' or 'Registered Practitioners in Advertising' use a title which cannot be used by any business that does not work in accordance with the approved methods established for the Service Agency, and the advertiser who sees that title at the head of a letter knows that he is dealing with an organization which retains the right to use that title solely by conducting its business on proper lines."

Membership of the Incorporated Society of Advertisement Consultants is strictly confined to men and women practising independently as advertising consultants and earning their remuneration by fees, like members of the

other professions. Membership is closely guarded, and only qualified men and women fulfilling the restricted conditions are admitted. Fellowship of this Society is conferred only upon members who have, over a period of years, furthered the interests of the Society.

As previously mentioned, there are a number of firms and individuals who, for reasons of their own, are not members of either of these two bodies and, while the prospective advertiser may accept membership as conclusive evidence of professional standing and ability, non-membership is not necessarily an indication of incompetence.

CHAPTER II

PERSONNEL

THE advertising man as an employee—Securing a suitable advertising manager—Examinations which indicate the qualified applicant—Average salary ranges for advertising personnel—Interviewing the applicant

UNDER the businesslike title of "Personnel" we deal with what is easily the most fascinating of all problems associated with the organization and routine of the advertising department. We deal with "people" as distinct from "things," and, if we take more space than the subject seems to demand, we can only plead that, to the advertising man, people are always more interesting than "things."

In approaching the subject of advertising for the first time, there is ever a danger that our vision may be obscured by the awe-inspiring machinery which advertising employs to carry its message to the millions. Our mind's eye may fasten itself upon the wonderful machinery of the printing industry; we may be unable to snatch ourselves away from the glamour of appealing to 10,000,000 people all over the country as they sit at their breakfast tables on Friday next. What we are so prone to overlook is that all this machinery is quite worthless, from an advertising point of view, if the message it carries is created by someone who has no understanding or sympathy with the minds and feelings of those to whom it is directed. The importance of this psychological factor cannot be over-stressed, for the majority of the world's biggest advertising successes have been built cleverly—sometimes cunningly—upon the shifting sands of human emotions. And, because the advertising man must possess what can only be described as an instinct for such interesting work, we claim that he must, himself,

be an interesting fellow to know and an unusual type of man to employ.

Advertising demands a greater number of qualities for success than most other careers. In general, the advertising man must possess the usual professional characteristics of initiative or executive ability; a high degree of general intelligence; a capacity for intensive effort; conscientiousness and technical skill. In addition, he must be creative and imaginative in intellect; he must *like* people through a keen understanding of how they feel and react and be able to adjust and regulate his efforts in practice through a sense of good taste and proportion. Your successful advertising man is essentially an individual who is yet able to sink personality and work with the team towards the common objective.

THE ADVERTISING MANAGER.

The problem of securing a suitable manager for an intended advertising department is not, therefore, an easy one. Because of the exacting qualifications called for, it is rarely possible for the post to be given to a "promising youngster" on the clerical staff. Certainly, this approach may sometimes be successful, but in the great majority of cases youthful keenness and initiative are useless without the steadying influence of good technical training and practical experience. By far the better approach is to advertise the position in one or more of those journals read by members of the advertising profession. Of these, the two most suitable for such announcements are *The Advertiser's Weekly* and the *World Press News*, the former being essentially the advertising man's journal, while the latter circulates among members of both the journalistic and advertising professions. In these journals, the usual classified advertisement may bring the desired response, but the best results undoubtedly accrue from the use of displayed space. This is not nearly so extravagant a method of announcing a "situation vacant" as would

first appear, for the cost of, say, a whole page advertisement amounts to but a trifling percentage of the salary to be paid; while for that percentage one's requirements are brought unflinchingly before every advertising man available. A classified announcement—particularly if it is briefly worded and carries a box number—is liable to be overlooked or ignored and will seldom be answered by the more responsible reader. A displayed announcement, on the other hand, secures greater attention because of its more important position, and if well written, will draw replies from a greater number who may be seeking a change. Both the quantity and quality of the replies, again, will also depend upon the manner in which the advertisement is written, and there is much to be said for the American practice of "selling" a vacant position frankly and enthusiastically. For the interest of those readers who may be unfamiliar with this angle, we have used the page overleaf for a specimen advertisement for a purely imaginary position. When this style is compared with the all too prevalent—

SITUATIONS VACANT

AD MGR reqd by small Mfng concern
 Experience essential Please state lowest sal
 in conf to Box 000, ADVERTISER'S WEEKLY

the difference is somewhat striking. But those who have handled both types of appeal will bear out the startling difference in response. In either type of appeal, however, the importance of giving some indication of salary and the name and address of the advertiser cannot be overstressed.

RECOGNIZED EXAMINATIONS.

Of the various examinations in advertising, those of greatest interest to the employer are held by the following bodies—

- (a) The Advertising Association.

***We want a keen young man to organize
an Advertising Department***

We are a small industrial concern marketing a range of products to the shipping, building, and engineering industries. Apart from occasional appearances in technical journals, we have made considerable progress without advertising, but our interests have extended, and an appreciable volume of advertising is planned for the near future.

We are accordingly seeking a young, but experienced, man, capable of organizing a small department, and then running it efficiently and economically. The man we require has the necessary training and enthusiasm to be able to write of purely technical products. He is able to take advice with the same reserve as he can give it. He is a team worker. He has, in addition, a fairly wide acquaintance of trade and engineering media and a comprehensive knowledge of advertising technique. The position offers a commencing salary of £450 per annum with increases commensurate with expansion.

If you think you meet these requirements, you are cordially invited to send, in confidence, the fullest details of your previous experience. No specimens are required in the first instance and interviews will be arranged only by letter.

***United Technical Suppliers, Ltd.,
Crown Works,
London***

(b) The Institute of Incorporated Practitioners in Advertising.

(c) The Incorporated Society of Advertisement Consultants (examinations now discontinued).

(d) The Royal Society of Arts.

(a) The examinations of the Advertising Association are planned not only to cover all the technicalities of advertising production, but to ensure a useful standard of general knowledge. There are three certificates for Preliminary, Intermediate, and Final courses. The first is an indication of the requisite educational standard, and exemption is granted to the applicant who has passed any university matriculation examination or one of the examinations of those bodies recognized by the Association. The Intermediate examination is in two parts, part "A" calling for English and Psychology and the option of the Principles of Accounts or Advertising Administration, while part "B" has three compulsory subjects—Reproduction, Media and Lay-out and Commercial Art—with the option of Direct Mail Advertising or Market Research. Any applicant possessing the Intermediate certificate has obviously a useful knowledge of a very wide field. In the Final examination there are six compulsory subjects: English, Applied Psychology, Economics, Advanced Reproduction, Advanced Media, and Advanced Lay-out and Commercial Art, with one optional subject—Advanced Direct Mail Advertising or Advanced Market Research. The student is also tested as to his ability to make practical use of the broad general knowledge called for by the complete course. Considered from all angles, both the Intermediate and Final certificates are valuable acquisitions in the application for a post in the advertising department. Indeed, the final examination sets so exacting a standard that the holder of a final certificate can be said to possess the technical qualifications necessary for the highest position of authority.

the Institute of Incorporated Practitioners in Advertising are, unfortunately, only open to men employed by certain types of advertising agency. An applicant who can claim associate membership will, therefore, be one who has had agency experience. Broadly speaking, the examinations are similar to those of the Advertising Association, there being a preliminary, to test the standard of general education; an intermediate, covering all branches of advertising technique, and a final technical examination to test the candidate's knowledge of advertising and of its application in practice.

(c) Until 1930, a series of very valuable examinations was conducted by the Incorporated Society of Advertisement Consultants which were very popular with men employed in advertising departments. These examinations were designed to test the general knowledge and experience of candidates, who were required to show that they possessed a reasonable standard of education; that they could express themselves clearly, forcibly, and grammatically; that they possessed natural or trained powers of observation and could discover general principles from a study of details; that they could exercise judgment as between conflicting statements of facts or opposite opinions, and could present arguments logically, and that they understood the principles and practice of advertising. In addition to the usual preliminary, there were an intermediate examination in the practice and a final examination in the economics of advertising. The I.S.A.C. examinations were started in 1925, and, after they had shown themselves to fill a necessary need, the Advertising Association rose to the occasion and introduced the very satisfactory examinations to which reference was made in our opening remarks on this subject. It was felt by the Incorporated Society that the right body to conduct such examinations was the Advertising Association—a federated body composed of all branches of advertising—and as soon as its examinations had been satisfactorily

established, the Incorporated Society withdrew so as to strengthen its hands. As a result of this, however, there remains a number of men and women who, while having satisfied a really professional body as to their abilities, cannot produce a certificate of the Advertising Association. It should, therefore, be pointed out that, to the employer of advertising personnel, the Intermediate and Final certificates of the Incorporated Society are roughly equivalent in value to similar certificates of the Association.

(*d*) The other examination of interest to the employer is that conducted by the Royal Society of Arts. Only a Final paper is set and this covers the General Principles of Advertising; the forms of advertisement and their utility and relative importance as well as elementary salesmanship—although, at the time of writing this chapter, there is a distinct possibility that salesmanship may be deleted from future examinations.¹ An R.S.A. certificate may be accepted as indicating a really first-class theoretical knowledge of the subject, for the candidate is questioned on the psychological and economic as well as the legal aspects. On the practical side, the candidate must show a wide but general acquaintance with press, direct mail, and outdoor advertising.

The certificate is a desirable possession in any applicant for a junior position in the department, because, although the practical work set is not so detailed as that set by the Advertising Association, no candidate could pass such a test unless he possessed an insight into the problems confronting the advertiser and that initial knowledge of technique so desirable in anyone who is to be associated with the production of advertisements.

REMUNERATION.

It would, perhaps, be safer to ignore, in this study of personnel, the vital question of remuneration. The whole

¹ Salesmanship has now been discontinued.

subject so bristles with controversial points of view that he who attempts to formulate principles must be prepared for an avalanche of abusive as well as favourable criticism to fall upon his head. In spite of the enlightened management methods of to-day, it is almost true to say that "salary," as a topic of conversation, is largely *taboo*. This may be due to the fact that "salary" means something altogether different in the respective minds of employer and employee. The element of bargaining still colours, and at times, obscures the subject. To the employer, a "salary" is the lowest payment that he can make for services rendered efficiently and consistent with a small labour turnover; to the employee, a "salary" is the highest payment he can receive for his services consistent with stability of employment. One, of course, does meet employers and employees whose views are a contradiction of this statement, but these are the exceptions to a fairly general rule. Indeed, the fixing of salaries is so largely a matter for argument and so little a matter of system that we should be very near the truth in describing it as a philosophy!

Any approach to the subject of remuneration must not only make allowances for the two opposite points of view, but for the problems arising out of the type of service to be rendered. And in this connection, we are more fortunate than the writer whose task is to cover the subject of salaries in industry as a whole. Here we are concerned only with the advertising department, and the first point we have to agree upon is the type of service that the personnel of this department is expected to render the firm. Before doing so it is advisable to point out that allowances must be made for three broad phases of responsibility in a business—namely routine, creative, and administrative. Opinions differ, of course, as to the relative importance of these three divisions of effort. One authority will place creative effort above administrative; another will rank administration first, but there cannot

be much dissension in placing routine work as last in importance. To give the greatest possible weight to both opinions, therefore, we will bracket creative with administrative work as being of equal importance and then compare the advertising with the other departments of a business in an effort to arrive at its standing from a general point of view.

The comparison is rather startling to anyone who has neglected this angle of thought. On the administrative side, we find that the advertising department is responsible for the expenditure of anything from $2\frac{1}{2}$ to 10 per cent of the company's turnover. In a mail order business the percentage may be as high as 30 per cent. Even compared with material purchase, advertising expenditure is quite an appreciable item, and while conditions vary extraordinarily according to the specific business under review, it is quite true to say that the administration of the advertising budget is always an important function. On the creative side, the advertising department not only ranks high but may sometimes rank first in importance. Here, again, its relative importance to the other departments will necessarily depend upon the type of business. For instance, ingenuity and creativeness in advertising will constitute the main spring of success of a business marketing a staple commodity on a national scale or of the manufacture of a proprietary medicine while, on the other hand, it will be of secondary importance to an engineering concern dependent upon design and quality in a strictly technical field.

Regardless of the particular business under review, however, advertising is always a creative function. Speaking broadly, therefore, we may claim for the advertising department that extra consideration in respect of remuneration which is always due to administrative and creative ability. We should, in fact, place emphasis upon this point, for it is still possible to meet the business man who, while professing a firm belief in advertising, regards

its creativeness as something altogether apart from *business creativeness* as exemplified by the well-paid departments which control his production, his accounts, or his designs. This type of mind has already been described in the advertising press. Perhaps the most pointed observation on the subject can be credited to Harry Merrill Hitchcock, an American business observer, who, in discussing the question of remuneration, once wrote—

First of all, it doesn't get one anywhere to call the managing director of an industrial manufacturing company insincere, because he puts you off with words of polite and perfunctory praise for advertising, and goes right on believing that one £8 a week man assisted by a £4 10s stenographer, and a claim upon part of the time of a £2 10s a week office boy, is all the organization needed to administer an amount of advertising running up, perhaps, to £15,000 a year

Hitchcock's remarks actually apply with more force to certain of the old school of management in this country, for to some of our hard-headed industrialists, the salaries he derides would be considered as little short of impossible.

As the type of company and its standing have so profound an effect upon the salaries of its executive staff, it would be idle for us to give even a general indication of what salary should be offered to the advertising manager. We can only point out that a capable advertising manager should be regarded by the company as an executive of the highest type, functioning, as he does, in an advisory, administrative, and creative capacity, and regardless of whether his salary may be £2,000 or merely £200 a year, this salary should compare favourably with those of his colleagues in the highest offices of the company.

So far as the other members of the department are concerned, however, it is possible to show, within fairly broad limits, the salaries considered equitable in this country. This has been done in the table at Fig. 5. Here we schedule the salaries recommended for typical types

of advertising personnel. The figures are averages, worked out from replies to a questionnaire sent to thirty well-known advertising concerns. They must be considered in relation to the cost-of-living Index Figure, which, at the time this research was made, stood at 47.

AVERAGE SALARY RANGES FOR TYPES OF ADVERTISING PERSONNEL

Classification	Salary Ranges (Per Annum)	
	From	To
	£	£
Copywriter	450	1,550
Junior Copywriter	275	400
Ideas and/or Lay-out man	425	1,550
Junior Ideas and/or Lay-out Man	200	325
Figure Artist	450	1,050
Junior Figure Artist	150	300
Lettering Artist	275	500
Space Buyer	350	900
Assistant Space Buyer	250	375
Production Manager	500	650
Proof Reader	175	325
Media Checking Clerk	100	250
Filing Clerk (Blocks and Copies)	100	250

FIG 5

THE INTERVIEW.

The interviewing of applicants is never a light or a simple task—either for the interviewer *or* the applicant. It is so difficult a task, in fact, that each man seems to have developed his own technique. "Efficiency Engineers" have, of course, worked out recommended procedures for such occasions, but as these procedures usually call for a deal of unfeeling and machine-like system, they are apt to leave one cold. They are no worse, on the other hand, than certain personal techniques which have been propounded to the writer by their over-zealous exponents. One employer speaks enthusiastically of the practice of seeing an applicant in a barely furnished office in which

a rickety, and most uncomfortable, chair is provided for the wretched victim. Another is equally enthusiastic for his method of keeping up a running fire of catch-questions under the velvet glove of a genial and affable manner. Individual methods, when considered collectively, appear to be so contradictory that one feels a decided reluctance in recommending any of them. The subject is so hedged around with purely personal opinions, indeed, that the unbiased critic is not long in coming to the conclusion that the successful interview depends upon the exercise of native common sense. In other words, a straightforward heart-to-heart conversation with the applicant will engender more confidence and respect on both sides than any amount of craft or technical skill. For this reason, the suggestions which follow are largely suggestions upon the obvious and are included with apology.

The first thought should be to ensure that the applicant will be at ease during the interview, for, apart from considerations of common politeness, confidence cannot be won from a man who has to sit upon the figurative tin tack. Under stress of nervous emotion, an applicant can be forgiven either for belittling or exaggerating his accomplishments. Where, on the other hand, an atmosphere of frankness is established, the essential facts about a man's career are less likely to emerge in a distorted or coloured form. Here, it should be mentioned that the policy of cross-questioning an applicant is not to be advised, because a continual fire of pointed questions has obviously the effect of keeping a man in a mentally strained condition, or may even, in a sensitive person, engender that nervous apprehensiveness so much to be avoided. It is usually better to permit and encourage the applicant to tell his own story, merely prompting when essential information is not forthcoming.

The exhibition of "specimens of work" has now become, it would seem, a typical part of the interview for an advertising post. Sometimes, in fact, these specimens are

submitted before the interview, but in either instance, the employer would be well advised to exercise the utmost caution in allowing them to influence his final judgment of a man. This advice is in no way intended to decry the value of specimens. Actually, they are a useful yardstick when the prospective employer is in a position to judge of the circumstances under which they were created by the applicant. In other words, the most attractive samples of advertising are often the result of attractive conditions, while second-rate work may be comparatively brilliant work if executed under unfavourable conditions. To give hypothetical examples, an advertising manager assisted by a competent staff and employed by a progressive concern should be expected to be able to produce the best type of work; while a contemporary, working without assistance, with an inadequate appropriation and employed by a concern with no real sympathies for his difficulties, cannot reasonably be expected to show examples of advertising which shine because of modern typography, brilliant art work and generous space sizes.

With regard to the personal appearance of the applicant, a renewed interest is being shown to-day in the science of physiognomy—as expounded by Porta, Lavater, Simms, and others—by business men who, a decade ago, would have classified such a subject as quackery and tomfoolery. It cannot be denied that a profound knowledge of physiognomy can be of immense assistance to anyone who is called upon to make estimates of character from visible appearances only. The part that physiognomy can play in the interviewing of applicants will, therefore, be clear. Here, however, we would sound a note of warning. A superficial knowledge of text-book principles is not nearly enough. Even an intelligent understanding of principles is useless if it is not accompanied by real analytical ability and cautiousness, for it is ever easy to make wrong and unfair judgments by noticing what is obvious, and missing the dozens of more subtle indications of

character apparent only to the really observant eye. Unless, therefore, the interviewer has a wide experience, he would be well advised to allow the principle of physiognomy to play no part in his choice, but to be guided by purely personal preferences on this question of visible appearance.

CHAPTER III

ORGANIZATION AND SOME FORMS

SPECIALIZATION and the need for co-ordination and co-operation—How advertising work is divided and shared—The "keying of work" for reference and filing purposes—The work envelope system—Programme charts for press advertising and printed matter

EVERY piece of advertising matter is the result of co-operative effort or team work. In the first place, someone conceived the idea of the leaflet or the press advertisement, which then found expression in a preliminary, or rough, lay-out. The rough suggestion, in all probability, passed through a stage of criticism and alteration, after which it was given to an artist or a lay-out man for final planning. Detailed specifications became possible when the lay-out was completed. A copywriter was called upon to frame the heading and write the text matter; a photographer submitted a photograph of the product and then retouched the print; an artist created the finished illustration, and his assistant hand-lettered the approved heading and sub-titles. When all this work had been completed, it was taken over by the advertising manager—or his production manager—who ordered, from the engraver, the necessary blocks and then passed them, with the copy and lay-out, to the printer. And one could go on . . . through the composing room . . . to the machine room—each of the various details of production carried out by the specialist responsible. Specialization has become essential. The production of advertising matter calls for so large a volume of skilled effort that specialization is the only manner in which each worker can reach a high degree of skill in the process for which he is responsible. It may at first appear that this specialization has simplified the problems of organizing the routine of the advertising department. This is not so, for the various operations, or divisions

of work, are not manual operations; neither are they co-ordinated through the medium of productive machinery. The work of the advertising department is largely mental, and while forms, routing systems, and charts can usefully be employed in an effort to smooth out the difficulties of co-ordination, management success is more or less due to the human element. For this reason, co-operation between members of the advertising staff is of more importance than machine-like co-ordination, and this co-operation must entirely depend upon the personal ability of the advertising manager to handle the interesting creative mentalities over which he has authority. So-called "personality" is, therefore, an invaluable asset in the advertising executive.

THE DIVISIONS OF ADVERTISING WORK.

Specialization has already been referred to. In the medium and large-size department it becomes essential. Specializing means greater individual efficiency, but it is also inevitable. The "all-rounder" in advertising is a rarity. One seldom meets the man who can write as well as he can sketch, and the man who can lay-out an advertisement, write his own copy, draw his own illustrations, and combines this versatility with buying, technical, organizing, and executive ability is certainly unique. Speaking generally, copywriting and art are distinctive fields of effort and, where possible, the writer and the artist should be excused from technical details and planning. The ideal divisions for the work of the advertising department would be: (1) *Administration*—the real function of the advertising manager who, in the smaller department, would also personally supervise the buying of space, print, etc.; (2) *Copy*—the written or "literary" work for catalogues, sales letters, leaflets, press advertisements, and the like; (3) *Art*—covering also lay-out work, photography, retouching, package design, handlettering, etc.; (4) *Production*—the technical and mechanical

division concerned with the ordering of blocks and type settings, the duplication and adaptation of lay-outs, the filing of drawings, copy, blocks, and other materials of production, and their dispatch according to schedule; (5) *Records*—that part of routine concerned with the filing of correspondence, the checking of returns, the tabulation of data and sometimes the maintenance of departmental accounts.

Obviously, such a division of work calls for more staff than the really small concern could economically employ. A trade advertiser with an appropriation of, say, £5,000 a year would, for instance, find a production man something of an extravagance; the volume of advertising would be too light to justify his full-time services. (In organizing the small department, certain of these divisions must, therefore, be linked and handled together. Where the amount of copy used is small, this may be prepared by the advertising manager; where both a copywriter and artist are engaged, production work, again, may be divided between them according to their respective capacities, while records can sometimes be handled satisfactorily by a capable junior.

SIMPLE MANAGEMENT FORMS.

(When the broader limits of responsibility have been defined, it will be found of material assistance to employ a number of simple forms and symbols for the purpose of checking detail and routing the progress of productive effort. The systems introduced will, of course, vary according to the problems peculiar to each advertising department, but it is at the same time, possible to cite definite problems of organization that are fairly general to all. (The first of these is the identification, for filing and reference purposes, of all press advertisements, leaflets, and other printed pieces of promotional matter. Some system of numbering or keys is necessary for many reasons, and it is good policy to give all finished work

a number or key by which it can be known apart from its titles or its subject matter. For press advertisements, the numbers can be prefixed by a letter—as “P 10”—to avoid confusion with leaflet, broadside, or catalogue numbers, and where the department handles press advertisements for various groups of products, a second letter can be introduced to identify the group to which any particular advertisement belongs—i.e. P 1—A. These keys, set in 6-point type inconspicuously at the foot of each advertisement, will be found invaluable in filing advertisements, in progress records and in correspondence with type-setters and the publications in which they appear. Leaflets and other printed pieces can usually be numbered boldly, and this practice is always to be recommended where a large amount of printed matter is used—and particularly where customers have occasion to refer to, or ask for, certain literature. Firms using a wide variety of forms for definite purposes will find (an easily-understood keying system) of immense help in avoiding errors and misunderstandings.) Keys likely to be quoted by customers should, however, be simple, and the following are given as examples—

Leaflets	=	Leaflet No 100
Price Lists	=	Leaflet No P.200
Printed or duplicated sales letters	=	Ref P L 300
Supplementary price lists	=	Leaflet No SP 400
Broadsides	=	Leaflet No B 500
Snipers (Package enclosure)	=	Leaflet No E 600
Catalogues	=	Catalogue No 700
Mailing cards	=	MC 800
Booklets	=	Booklet No 900.

The risk of error can be still further diminished if the numbers used with the symbols are so arranged that the same number is not duplicated in any of the classes. A simple way to achieve this is to keep a record book showing, say, a thousand numbers, and then to allocate a considered percentage of numbers to each class of publication.

For instance, Nos. 1 to 200 would be leaflet numbers; 201 to 300 would be price list numbers—and so on—the actual percentage allocated being determined by the extent to which a particular type of publication were employed.

In addition to this general system of identification, it is always a good plan for every piece of printed promotional matter to carry what may be described as a (confidential key. Such a key is intended for internal use only and may indicate, briefly, the date of publication, the printer, and the total number of copies printed. With a little thought, all this information—so valuable from a record point of view—can be imparted by a few inconspicuous symbols which would be quite meaningless to any reader outside the department.) As a suggestion, the key can be built up so that a stroke divides each item of information. The result would be something like the following—

6/33/TS/CTM/BC

(This indicates month and year of issue, initials of printer; quantity (by a code of letters for figures), and the author. Even in the best organized concerns, it is surprising how difficult it is to ascertain such information when several years have elapsed since the publication first appeared.

When an identification system has been evolved, this can be used in the small routing systems within the department. Of these, the first worth consideration is the "work envelope," so admirably used in the printing trade. Large envelopes, paper bags, or card folders are employed, one being taken out for every press advertisement or printed piece in progress. The envelope used should be large—large enough to contain all papers, drawings, notes, and other details pertaining to each job. An envelope 12 in. by 10 in. is not too large for this purpose; indeed, the quantity of papers, sketches, lay-outs, and photographs that can accumulate in the compilation of only

a four-page leaflet is remarkable. A suitable production form is printed or gummed upon the face of each envelope, drafted so as to cover all the various divisions of work. As will be seen from the abridged example at Fig. 6, this form can be divided for clarity into three broad phases, namely, creative work, process work, and printing, and as each item of work is completed, it is inserted and then passed on after the writer or artist has filled in that part applicable to himself. The value of such a system is that the form reveals instantly the conditions of any particular piece of work that may be in progress. Where preparation time is called for, as in our example, this system has also a certain amount of reference value in the making of time and delivery studies. Obviously, it has its limitations, but in the routine of the larger advertising department it is definitely to be preferred to any system of book entries intended to cover the same field. When each job is completed, the art work and block proofs are extracted for use as described in later chapters, and the envelope filed according to its reference number.

PROGRAMME CHARTS.

We have so far considered the logical divisions of the work of the advertising department; the numbering, for identification purposes, of all advertising matter; the use of keys, and a routing system for progress purposes. Two additional cogs in the machinery of organization are now worth attention. These are the general programme charts for Press Advertising and Printed Matter. They are drawn up to show, at a glance, all the press advertisements and all the printed matter planned for a period of from three to twelve months. In use, they will be found to offer a two-sided advantage. Obviously, their preparation calls for a deal of careful thought and research, but this is more than justified. In the first place, the work of digging out the details of insertion dates booked, advertisements planned, mailing dates arranged, and printed

Title		Reference No		
		Date Completed	Time (hours)	Initials
Idea				
Rough lay-out				
Copy				
Art Work {	Drawings			
	Photographs			
	Retouching			
	Hand lettering			
Finished lay-out				
		Ordered	Received	Checked
Blocks and duplicates				
(a) Half-tone				
(b) Line				
(c) Colour				
Dies				
Typesetting				
		Issued	Received	Initials
Inquiries				
Print order				
Copy, blocks, etc				
Proof Received	Proof Returned	Revise Received	Revise Returned	First Deliveries

FIG. 6. A PRODUCTION FORM (ABRIDGED)

matter required acts as a counter-check, while the finished charts will show immediately the manner in which the advertising has been "spread" over the period under review. The Press Advertising Chart, for example, will show graphically if the campaign is evenly allocated to the various media; dates upon which needless overlapping occurs will be instantly apparent; undesirable gaps between insertion dates—all these and other points valuable

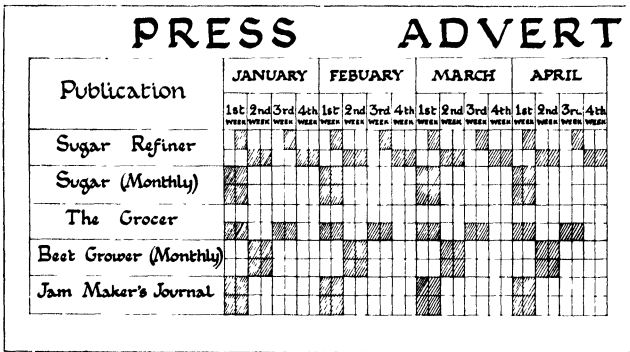


FIG 7

A simple type of programme chart for Press advertising

to management will be clearly shown, and when any adjustments necessary have been made, the charts can then be framed and placed in a conspicuous position for the guidance of the general advertising and mailing staffs.

There are numerous techniques suitable in plotting out the Press Advertisement Chart, but the most useful which has yet come to the writer's attention is the one indicated at Fig. 7. This is in fairly general use because of its effectiveness in first showing essential information clearly, and secondly in being simple to plot. It is an adaptation of the bar chart principle, its lay-out following similar lines to the well-known Gantt system. Our example is merely indicative. The time divisions, it will be seen, are in weeks, while the maximum advertisement space allowed

for is the full page. Such a chart will be found useful by the industrial advertiser using trade weeklies and monthlies. An advertiser using the daily Press would, of course, have to plot for shorter periods, adapting the time divisions for daily or half-weekly insertions.

The Printed Matter Chart can be plotted along similar lines, distinctive colours being used to indicate the character of the various pieces of printed matter scheduled.

CHAPTER IV

SOME RECORDS

THE Press Advertisement Guard Book—Record of editorial mention—Competitive advertising—Media file for a small advertising department—The cuttings library and what to collect—Scrap books for art and technical reference—Reference books of use to the department

WHAT details should the advertising department collect and file as a matter of routine? This is an important consideration, for, while in respect of certain examples—such as records of expenditure—there can be no dispute, one cannot so easily justify time spent in collecting, tabulating and filing other details of less obvious importance. Before answering our question in detail, it should be pointed out that the problem of records is necessarily a different one with each individual department. “Waste” has been described as “matter in its wrong place.” This definition is of help in considering our problem, since the value or otherwise of the records we keep depends entirely upon the use we make of them. A record of competitive advertising appeals will be of tremendous value to one type of advertiser; to another, it will represent the waste of so much time. We must, therefore, approach the subject from this angle of utility.

THE PRESS ADVERTISEMENT GUARD BOOK.

Expenditure, as we have said, is an obvious example, and this is taken up more exhaustively in Chapters V and VI. Another example is one's own advertisements, which should, of course, be filed conscientiously. A “guard book” is a very useful filing medium in this respect, firstly, because the logical order for filing such advertisements is the chronological one, and secondly,

because, being actually fixed into a book, there is less likelihood of their being thoughtlessly detached and subsequently lost. So far as the actual book itself is concerned, it is an economy for this to be specially made for the job. To use a large writing book—such as a ledger—is quite a popular method, but a somewhat short-sighted one. Lacking, as it does, the necessary guard folds between the pages, it cannot accommodate more than a

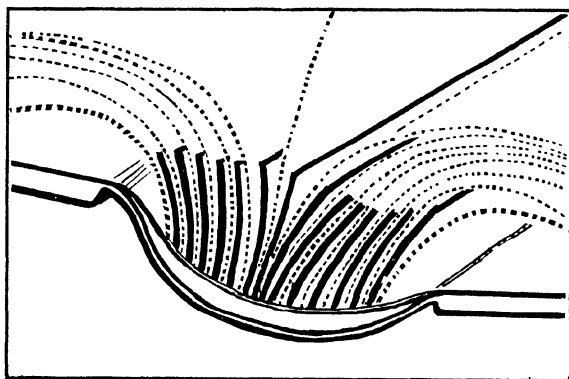


FIG 8

Diagram showing the "guard folds" referred to in the description of the Press Advertisements Guard Book

few proofs before beginning to bulge uncomfortably. Daily handling will then tend to damage it steadily while, by the time it is full, its binding will threaten expiry. A "guard book" (Fig. 8) large enough to permit full-page trade advertisements to be mounted without folding, costs only a few shillings more than a standard size writing book, and can be made quickly to specification by any reputable printer or bookbinder.

THE PRESS CUTTINGS BOOK.

Related to the Press Advertisement Guard Book is the Press Cuttings Book, a record of all editorial mention that

has been made either of the firm or the products it markets. Suitable books, specially made for this purpose are, of course, stocked by Stationers. They possess pages ruled with convenient column indications and suitable heading spaces for the insertion of the necessary details relative to publication and date of issue. The maintenance of such a book is certainly to be recommended, for, apart from its purely historical value, it can be a fruitful source of ideas in the writing of copy.

COMPETITIVE ADVERTISING.

Whether or not the advertising department should maintain a scrupulous record of competitive advertising is a matter of dispute. Those who argue against the practice contend that, whatever advantages accrue from keeping a watchful eye upon competitive advertisements, these advantages are nullified by the reaction one develops from such a study. It is argued that the ultimate result of a close competitive advertising record is a "competitive complex." After months of study, one comes to think, in an advertising sense, as do one's competitors, with the result that original creativeness is repressed and one's own advertising appeals tend to conform to the general style of the industry either by following competitive angles or fighting them in a strictly competitive manner. This argument, in general, is an unsound one, but it is closer to the truth than its antagonists will usually allow. Here again, however, we must stress the thought that the value of a record depends upon the use we make of it. In the hands of a competent advertising manager, the competitive advertising record can be a valuable weapon as well as a useful yardstick. When used by an unimaginative mind it can, on the other hand, have the effect upon a firm's advertising that has already been described.

A complete record of competitive advertising should not be regarded as a source of creative selling "ideas." Only the fool believes that competitive selling talk can

two parts, (cuttings of the actual advertisements filed under each advertiser's name, and an analysis of all competitive advertising tabulated briefly) on a single form for each day, for each week—or, where a large amount is recorded—for each issue of a publication. For the filing of cuttings, it will be found a convenience to tip these on to standard size sheets punched for insertion in ordinary office binders. If one binder is kept for each competitor, this part of the record will gradually grow into a comprehensive library of competitive appeals. For analysis purposes, brief details only are required. A suitable form should be printed, or duplicated, to show only that information considered essential from the intelligence viewpoint. The example at Fig. 9 indicates a style which will be found useful when the analysis forms are filed according to publication.

The advantage of keeping the competitive record in these two distinct parts is that the more concise details required for research purposes are immediately accessible when required.

MEDIA.

(The Media File is a record of all available information relative to the publications an advertiser uses or may use for advertising purposes.) To the national advertiser, it is a most important record, but to the smaller trade, technical or class advertiser it is rarely more than a file of names, addresses, and rates, etc. Its value is entirely dependent, of course, upon the exhaustiveness of the information it contains.

(Briefly, the usual details entered for each medium are: Name of publication; publishing company and address; telephone number and telegraphic address; publication price; day of issue; total circulation and certified net paid circulation; page size and type area; maximum screen for half-tone blocks; page rates and series discounts.)

These details are obviously the most straightforward.

Even so, a large number of trade journals still maintain a frigid silence in connection with their sales, and, as a result, the information as to total and net paid circulation has to be guessed at or approximately calculated. It should, however, be a matter of routine not only to keep the Media File up to date so far as details are concerned, but to uncover and add to it such additional information as will make it something more than a directory and an instrument towards control. As a first start, it may be possible with a number of publications to grade the circulation. For instance, a paper covering the building trade may have a total circulation of 10,000. This circulation may be composed of building contractors, architects, local authorities, as well as building employees. If the advertiser is primarily interested in reaching, say, local authorities, and 5 per cent of the circulation is accounted for under this classification, then the value of such a publication is more definite than it would have been if this grading was unknown. Grading is one process, in other words, for sorting the buyers from the merely readers. Similarly, the standing of readers should also be noted on the Media File when this can be gleaned, either from travellers' correspondence or test campaigns. A publication, for example, may circulate only in one industry—say, the electrical industry. Its readers will be found in all sections of the industry, but if these are largely the more influential people—such as, say, power station engineers and large contractors—the paper itself will call for preferential consideration, even though a contemporary may have a larger sale.

Reader quality is also worth ascertaining. This is usually both a difficult and an expensive inquiry to make if done thoroughly. Most alert advertisers content themselves with adding to their knowledge in this respect by a routine gleaning of relevant information from correspondence, orders, and travellers' reports. A campaign intended to "place" reader quality would call for a series

of direct mail advertisements, the checking of returns and the following up of each order, and then finally the analysis of all business resulting so that the value of each paper could be correctly assessed.

Even where publications declare their net sales, it is also of use to ascertain the *distribution* of circulation. It will be found that certain publications with appreciable circulations will cover some zones but thinly, the greater percentage of their readers being in a few well-defined areas. If the Media File can offer such information as this, it will be found of great value when allocating the appropriation. Other lines of inquiry will suggest themselves to the reader.

As to what form the Media File should take, there is much to be said for the card index system, particularly where the advertising department has to watch a large field. There is also a standard rate card in existence which is, in itself, an argument for the card index method of filing. The inherent disadvantage of small cards is the limits they place upon the amount of information it is possible to enter. For the small industrial advertiser, the simple system of allocating a medium-size envelope (say 9 in. by 6 in.) to each publication is to be preferred. An envelope of this size will accommodate a great deal more than can be entered upon cards, and, if the publications do not exceed twenty or so, the whole file can be kept in a small box made for the purpose or stored away in the drawer of a desk.

CUTTINGS LIBRARY.

In addition to the Press Cuttings File, which is concerned primarily with cuttings relating to the firm and its products, some use can be made of a methodically arranged Cuttings Library covering advertising and sales work generally. Cuttings for such a record can be collected from advertising papers and magazines, and sometimes from trade journals. Only the most "meaty" cuttings

should, however, be filed. A good test as to whether any particular article is worth clipping is to decide whether it can have any real reference value to the advertising department either in a creative or an administrative sense. At first, there is a tendency to collect cuttings on anything and everything, with the result that the library soon

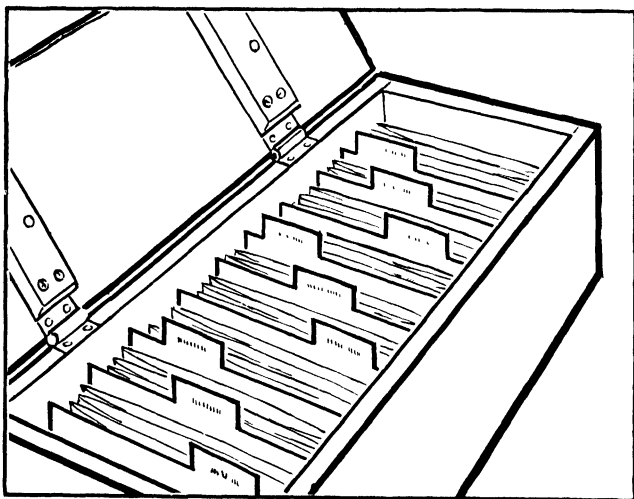


FIG. 10

Diagram illustrating the most suitable type of box and index system for filing the envelopes containing Press cuttings

assumes awkward proportions, and when real information is required, it becomes extremely difficult to find. As the collector becomes more discriminating, he finds that much that is published in British advertising journals, at least, is practically worthless from a reference point of view. This, we hasten to add, is through no fault of the editors, who, in the first place, have to cater to the popular demand for "shop talk" and news of social events, and, in the second place, have to contend with that reticence on business matters so typical of British firms. The articles

worth cutting are not always the most prominent. They have to be looked for. A short interview with an advertising manager on "How We Secure Additional Publicity Through Libraries" will, for example, be a thousand times more valuable than a professional writer's full-page-with-big-headlines effort at "What I Think of Modern Advertising." Similarly, a letter to the editor of a trade journal explaining what an engineer looks for in a technical catalogue is worth more attention than the report of a big man's speech on "Salesmanship" to the John o' Groats Advertising Club.

Cuttings are best filed in envelopes, indexed as illustrated at Fig. 10. The larger index cards shown divide the library into broad sections, and a typical arrangement is as follows—

COPY

- Ideas
- Headlines
- Construction
- Appeals
- Research and Test.

ART

- The Lay-out
- Illustrations
- Art Techniques
- Blocks and Processes
- Colour

MEDIA

- Press
- Leaflets
- Catalogues
- House Magazines
- Direct Mail (General)
- Films
- Foreign
- Co-operative Advertising.
- Wireless
- Booklets
- Packages and Package Enclosure (Snipers).
- Letter Heads
- Outdoor
- Sales Manuals and Bulletins

LAW

Copyright
Trade Marks
Merchandise and National Marks
General.

RESEARCH

Market Research.
Advertising Research
Productive Research
New Products
Inventories

COSTS

Appropriations
Space Buying
Records.

MISCELLANEOUS

Personnel.
Outside Advertising Campaigns

SALES LETTERS

Technique
Collection
Goodwill.

SALES INFORMATION

Samples.
Dealers and Display Material
Prices
Sales Conferences
Complaints
Gifts and Christmas Boxes
Distribution

(The titles set in black-face type are the section headings; the sub-titles are the subjects of each envelope.)

ART AND TECHNICAL REFERENCES.

While on the subject of cuttings, it may be of help to mention the value, in use, of the much-despised "scrap book." (A home-made book of brown paper is usually employed for this purpose. Into it is pasted—in some order—illustrations cut from magazines and papers which have some reference value to the artist and lay-out men from the art or technical viewpoints. The collection of these cuttings should be made upon a fairly broad basis.

A department responsible for the advertising of, say, a dog food, would make it a matter of routine to collect news pictures of any subject connected with dog life. Pictures of interest would range from everyday subjects, such as dogs walking with masters and swimming, to hunting scenes and such out-of-the-way pictures as dogs dragging sledges in the snow or saving life. Photographic pictures are the most useful because drawings are inclined to subordinate accuracy of detail to "atmosphere." A well-stocked scrap book will save time in research. Anyone who has experienced the production of advertising matter at short notice will appreciate this point.

The value of other records—such as Expenditure and Mailing Returns—will be dealt with in the appropriate chapters. Before leaving this subject, however, some space should be given to the interesting problem as to what reference books should be found in the advertising department. To clarify the problem, we will say at once that books of purely academic interest as well as those written to appeal aesthetically are ruled out of consideration, for such works more logically belong to the advertising man's own private library. The titles which follow will be found to be of use in the daily routine of the advertising department. The list is necessarily both a brief and a considered one.

Advertiser's Annual Convention Year Book. (The most used directory of all)

Advertising Display (monthly magazine)

Advertising Production Methods By Albert W Dippy.

Advertiser's Weekly (weekly periodical).

Advertising World (monthly magazine)

Alphabet (The) By F W Goudy

Authors' and Printers' Dictionary By F Howard Collins (A great little servant)

Bell's Sale of Food and Drugs Act By Chas F Lloyd

Benham's New Book of Quotations By W. Gurney Benham

Business Man's Encyclopaedia (The).

Caslon, W H & Co, Ltd's, Specimen Book of Type Faces

Elements of Photogravure By Bennett.

Encyclopaedia Britannica

Graphic and Statistical Sales Helps.

How to Write Letters That Win

- Illustration in Advertising* By W. Livingston Larned
Lanston Monotype Corporation's Specimen Books of Monotype Faces
Law Relating to Advertising (The) By E Ling-Mallinson (The most complete work yet published)
Lay-out of Advertisements (The) By Reginald H W Cox (A modest effort immodestly included)
Market Analysis By Percival White
Modern Advertising. (Pitman's).
Paper. Maddox (Pitman's)
Patents, Designs and Trade Marks Act. By H Fletcher Moulton and J H. Evans Jackson
Printing Maddox. (Pitman's)
Printer's Ink (American weekly periodical)
Printer's Ink Monthly.
Pitman's Dictionary of Advertising and Printing By G J Freshwater and Alfred Bastien (The Advertising Department's "Enquire within for Everything")
Report on Type Faces His Majesty's Stationery Office
Routine of the Advertising Department By Reginald H W Cox.
Rules for Compositors and Readers at the University Press, Oxford.
Sales Manager's Map of Great Britain Geographia
Stephenson, Blake & Co, Ltd.'s Specimens of Type Faces
Sun Compendium (The) Thos S Barber
Treasures of English Words and Phrases By P M Roget
Types and Type Faces T Maxwell Tregurtha (Pitman's)
Whitaker's Almanack.
Winstone, B, & Sons, Ltd's Specimen Book of Printing Inks.
World-Wide Wedge (The) Dorland Advertising, Ltd

CHAPTER V

THE ADVERTISING BUDGET

ADVERTISING as a simple subject for budgetary control—Advantages of a budgetary system—Charges which belong to the advertising account—How to fix the appropriation—The percentage-of-sales method—The “objective” appropriation and its effect upon the advertising department—How the appropriation is allocated—Control of the appropriation and some useful forms

IT is quite unnecessary to define the word “budget”—a word familiar to all. Our object will be to avoid its political implications and to consider its importance in an advertising sense. Our task is not difficult. To speak of sales budgets or production budgets is another matter, but the word “budget” is nowadays so often linked with “advertising” that to mention “advertising budget” is to use a term with which the majority of people are familiar.

In brief, a budget system is a system of planning and control which, by making use of previous results and experience, defines what results are to be achieved in a pre-determined length of time, arranges the necessary financial and other details, and then keeps a systematic record of what is actually accomplished. Obviously, such a system has everything to commend it, but the intensive effort necessary to apply it to all departments of business and the peculiar and trying problems which arise in adapting it to individual businesses, has caused it to be less widely used than it deserves. Advertising, as a phase of business effort, lends itself sympathetically to budgetary control, however, and, for this reason, it is quite usual to find that a firm which controls its production, its buying or its finances in an unscientific fashion, will carefully budget its advertising. In the purchase of advertising space, again, all publications offer a definite inducement to the advertiser to anticipate his space

requirements by giving "series discounts"^{series discounts}—which represent an appreciable percentage reduction—for reservations over three, six, or twelve months, and even in some cases for two-yearly contracts. This practice is certainly commendable, for it is an established fact that advertising to be fully effective, must depend largely upon continuity and sustained effort. It is also a fact that a large number of timid advertisers would be tempted to "cut" advertising, and thus destroy part of its power, were it not for the decided savings that are effected by period contracts.

Because budgeting encourages continuity and sustained effort—this alone is sufficient reason to recommend it in connection with a firm's advertising. It is not, however, the only reason. Budgetary control means scientific control, and scientific control, in turn, simplifies the routine of the advertising department and automatically checks the value of the work it performs. Budget the advertising department and you at once give it a clearly-defined objective.)

The actual period of time which the budget should cover is, of course, the first important consideration. This will vary (according to individual business and its financial arrangements) from three months to five years. Seasonal factors and general business conditions may also influence this period. At the time of preparing this chapter, business has still to emerge from the severest depression in history, and a number of advertising managers have reported to the writer that their customary annual appropriations are being reviewed and adjusted at periods of three and six months. This, however, is an exceptional condition of affairs. (Normally, the advertising budget is for a period of twelve months,) and while the three- and six-months budget is met with in retailing and mail-order businesses, it is generally as rare as is the budget for two years or more. (On the other hand, there should be no watertight fixity as to the length of the budget period, and when budgetary control has been established, it may be found

expedient to frame the definite budget for, say, one year, while at the same time making provisional plans for two, three, or even five years ahead.)

(The next consideration is the fixing of the total amount to be expended in advertising. This sum should be allocated with intent to cover all *permissible* advertising charges.) In case this statement should appear too obvious, we would add that what constitutes a permissible advertising charge is still largely a matter of conjecture in many businesses. Salaries of advertising staff, charges for advertising space—these are commitments which obviously belong to the advertising account, but there are so many other items of expenditure—such as travellers' samples, customers' Christmas gifts and cartons which come between the border line and are not so easy to allocate. Each firm will decide either way to its own satisfaction. For the interest of those readers who may not have analysed this point, we show below an analysis of those items of expenditure which most frequently come up for attention. Our list is an indication of our personal opinions and will, of course, be entirely acceptable only to a small percentage of those who consider it.

PERMISSIBLE CHARGES ON THE ADVERTISING APPROPRIATION

- ✓ Space in bona fide advertising media (i.e. newspapers, trade and technical journals, etc.)
- ✓ Catalogues and Price Lists
- ✓ Descriptive Booklets
- ✓ Leaflets
- ✓ Package Enclosures (or "Snipers")
- ✓ Posters and relevant charges
- ✓ House Organs
- ✓ Photographs and retouching charges.
- ✓ Blocks and duplicate blocks
- ✓ Type setting for Advertisements, etc
- ✓ Advertising Reference Books and Annuals
- ✓ Showcards and window display material.
- ✓ Publicity Films
- ✓ Salaries of Personnel.
- ✓ Advertising Research as distinct from Market Research.
- ✓ Postage on advertising material
- ✓ Fees for Agency and Consultancy Work
- ✓ Art work for advertising purposes.
- ✓ Overhead charges for Advertising Department

Membership fees for Incorporated Society of British Advertisers and other advertising bodies

Contributions to Trade Associations for co-operative advertising purposes

↳ Miscellaneous Direct Advertising Material

Equipment for Advertising Department

↳ Addressing, Franking, and other Machinery used exclusively in the mailing of advertising literature

↳ Advertising novelties other than Christmas and similar gifts to customers

↳ Sky Writing

↳ Any other charge directly and obviously connected with the Routine of the Advertising Department.

NOT PERMISSIBLE

Free Samples

Allowances to wholesalers for "advertising" purposes

Space in worthless advertising media (i.e. Programmes and Booklets issued by customers) taken for "goodwill" reasons

Cartons, labels, and packages carrying no advertising message

Sales conference expenses

Contributions to Charities

Expenditure in entertaining visitors to the works.

House Organs for internal use or welfare purposes

Market Research

Bonuses, Rebates, and other allowances to favoured customers

Films for historical, or technical purposes

Letter Headings and Stationery other than that used by Advertising Department

Expenses in connection with attendance at Trade Conferences

Branch Offices and Showrooms.

Any sales expense.

FIXING THE ADVERTISING APPROPRIATION.

How does a business arrive at the total sum it is prepared to spend in advertising? If the reader will ask this question of all the business executives with whom he has contact, he will find that the answers show an amazing lack of uniformity. The optimist, who has never thought methodically of establishing some basis for his advertising expenditure, will blandly answer that he spends as much as he can; his pessimistic contemporary, while meaning much the same thing, will probably say that he spends as little as he dare. Some will confide that they "follow competition," others will name a fixed sum "when business is good," and a few will have some hazy idea that their advertising expenditure represents so much percentage of

their gross profit. To a thoughtful advertising practitioner, this astonishing lack of a real basis for the advertising budget among retailers, small and even medium-sized manufacturers, is a source of amazement and often of despair. This muddle-headed attitude towards the appropriation is even more astonishing when met with in a business which, in all other respects, may be scientifically controlled. We could, for instance, name two firms in the engineering field, marketing products renowned for their exactitude, and possessing factories laid out along the most modern lines, whose advertising "appropriations" are arrived at in the most willy-nilly fashion. Until this question was raised with them, neither of the executives responsible had troubled to ask himself why more or less than the usual sum should be expended from year to year.

For guidance in studying how the appropriation should be fixed, we have to turn to the methods of our national advertisers and of those industrial concerns under enlightened leadership. Among these there is a decided preference for fixing the advertising appropriation upon some basis of a percentage of sales. The period of sales varies quite as much as the percentage figure, although the majority of advertisers take one year's sales in determining the advertising appropriation for the next. This method is obviously a simple one and has the advantage of calling for little research. On a basis of, say, 5 per cent, it is a simple calculation to arrive at this percentage of last year's sales and to instruct the advertising manager accordingly. It is, however, a method which has inherent disadvantages in practice, since one year's sales record is seldom a correct forecast for the year following. A business or an industry never "stands still" when viewed over a period of time, and, apart from any special efforts it may make, its progress or decline—as reflected in its sales figures—is, in most cases, measured by the natural rate of growth or shrinkage. One year, it is true, may be very similar to the following year, but it is not good

THE ADVERTISING BUDGET

enough, from a business point of view, to accept the probable and the possible as an established fact. On the other hand, long-term planning is essential, and a number of advertisers have partially overcome the objection to fixing the appropriation on one year's sales by adding the definite sales for the last half of the year to the estimated sales for the first half of the next year and making the percentage calculation on the result. To be able to adjust the advertising to immediate circumstances, the appropriation, as mentioned in the opening of this chapter, may then be reviewed at three or six-monthly intervals. The percentage method can, however, be used in a more progressive way by firms which maintain an economic or forecasting department. Such concerns will be in a position to budget for their advertising upon the *estimated* sales, and at least one company has successfully followed this policy for a number of years with only a negligible margin of error.)

This practice of appropriating a definite percentage of sales or profit for advertising purposes is, as we have previously said, by far the most popular at the present time. Compared with the practice of spending a fixed sum yearly or of advertising "as much as possible," it is distinctly to be preferred, if only for the fact that the element of scientific calculation is introduced. But it is not an ideal practice for two important reasons. Firstly, the percentage basis itself can be most misleading, and there is no way of correctly computing a correct basis so that it can remain a fixed and reliable index as to how much a business should spend. This fixity of the percentage basis leads, in turn, to the second disadvantage, namely, that it makes no allowances for the accomplishment or achievement of an object. These disadvantages will, we know, be lightly brushed aside by those advertising men who have become hide-bound or hypnotized by constant use and recommendation of the percentage basis. We can answer that they are amply supported by the advertising records of

a number of individual concerns which we have been privileged to study. Speaking literally, there are no hard and fast rules to govern what percentage of sales a business should appropriate for its advertising activities. Treating this subject in a general way, a number of authorities have, it is true, given what may be termed "economic percentage figures" in relation to gross sales. These figures vary from 10 per cent for a business with an annual turnover of less than £500,000 to $2\frac{1}{2}$ per cent for a turnover of more than £1,000,000 per annum. Such figures appear to be right only in principle. They indicate that, on a percentage basis, the smaller business must appropriate more than the larger. When, however, one investigates the advertising records of firms of comparable standing, one finds wide differences between the various amounts expended. For example, an industrial concern with a turnover of £250,000 was found to be spending 7.5 per cent of its sales in advertising, while an older, competitive concern, with a slightly larger turnover, did not sink more than 1.75 per cent of its sales into its advertising programme.

It is not too much to say that the percentage method of appropriating will gradually become obsolete as business enlarges its vision and its machinery of control. At the present time, it is the best of the widely-used methods and, as already pointed out, is distinctly preferable to the fixed sum method. No thinking executive can, however, use it without qualms for it is obvious that, if the percentage basis is arrived at from a study of competitive advertising, then it is quite possible that competitors are in error. On the other hand, if the basis is fixed by the advertiser in the light of his own experiences, who can be sure that the advertiser himself is not entirely in error? Guess-work plays too important a part for the percentage method to be able to satisfy the exacting mind. Already, there are signs that it is losing popular favour, and there is an increasing tendency to talk and think of "quotas,"

“special campaigns,” “efforts,” and “sales objectives.” Much is appearing in print, too, concerning this word “objective,” and the average advertising man is becoming used to the idea of an “objective sum” for advertising purposes. This new school of thought is a result of the splendid research work of our advertising agencies and research departments—work which has given great stimulus to the view that advertising is a means of accomplishing a pre-determined task within a definite period of time. When once this inspiring idea has captured the imagination, the percentage method is dropped as something unworthy.

We hasten to explain, though, that the “objective sum” will not interest the lazy thinker or the executive without industry and courage, for it calls for intense effort to uncover the necessary data; imagination as to the possibilities of the future, and courage to back one’s convictions financially.

The “objective sum” may be described as the total sum calculated as necessary for advertising to be able to assist in (the accomplishment of a desired sales objective.) It is not difficult to imagine the questions that can cloud the issue. To begin with, what is our sales objective? What share of the market can we *reasonably* hope to take—and hold? The answers to these questions call for deliberate study, for they involve an appraisal of a firm’s entire resources as well as its aspirations. Painstaking research work is essential, and this must include not only a most direct and searching analysis of the whole market, competitive effort, prices and all factors influencing sales, but the same thoroughness must be shown in calculating productive facilities and costs in relation to sales. Guesswork in any form must be avoided.)

(The sales objective cannot be decided until such intensive research work has been completed, for the decision is a matter of calculation on known facts. Once this objective has been fixed, there is a further phase of research

into what may be termed the sales promotional facilities of the firm, and at this point the advertising manager must be drawn with his sales manager colleague into the research picture. The vital decision on ways and means can only be made when the results of all such efforts are viewed in correct perspective. The market; its potentialities; competitors and their resources; the product and its possibilities; the firm and its productive and financial resources—these and similar matters must make up a correctly proportioned composite. Even when a decision has been made, the task of the advertising department may not be entirely straightforward. Test campaigns and market feelers may have to be thrown out before the appropriation fixed can be committed to a definite line of action.

This approach to the problem of the advertising appropriation is one that has many advantages—not the least of which is that it gives to the advertising department a clearly marked place and a definite task in the sales-building activities of a firm. Upon the advertising department itself, its effects are equally stimulating. A feeling of responsibility in helping to achieve the objective must obviously result in an all-round analysis of technique, of costs, of appeals and of routine as well.

Before leaving this topic, it may be of help to answer here an objection raised to this approach—usually by the business executive who is too fearfully aware of the odds against expansion. This type of critic says, in effect: “The sales objective is quite an attractive approach to the big firm with immense financial resources—but it won’t do for me. I have my hands too full of trouble in maintaining my natural rate of growth.” The answer is that the sales objective method is not a method of throwing in all reserves to achieve an immediate response. A firm may look as distantly ahead as ten years and still plan its sales and advertising activities on the objective method. Ways and means must, of course, vary according

to the task and the circumstances. A wall, for instance, can be effectively removed by the use of dynamite, but when one possesses only a small hammer, one must be content to work longer and harder and take it down one brick at a time.

ALLOCATING THE APPROPRIATION.

(When the appropriation has been fixed, its allocation is the next logical step.

We may define "allocation" as being the process of dissecting or dividing the total sum appropriated into the amounts to be expended on the various forms of advertising.) This is essentially a task for the analytical mind—in some cases it is more complicated than the fixing of the appropriation—and it cannot be too strongly urged, that where the advertiser does not employ an advertising agent, a competent advertising consultant should be approached for an opinion—especially when the appropriation represents the advertiser's first effort. A good deal of misunderstanding exists generally on this point. As an instance of the two extremes of thought, the writer knows of a London company which entrusts the allocation of an appropriation running well into five figures entirely to its advertising manager, a comparative "youngster" in the early twenties. (Space salesmen speak well of this individual!) On the other hand, he is in touch with a northern industrial advertising manager whose directors assume the task of minutely allocating an appropriation which rarely exceeds the £1,500 mark. Both extremes are, of course, wrong in principle, but it is illuminating to note that the tactical errors made by the first concern are less in number than those made by the second. The reason for this is not difficult to assess. However youthful an advertising manager may be, it will be obvious that, working in hourly contact with the problems of advertising, he is a better judge of values than most men lacking this experience.

A detailed list of permissible charges on the advertising appropriation has been given earlier in this chapter on pages 50 and 51. For the purpose of allocating, however,

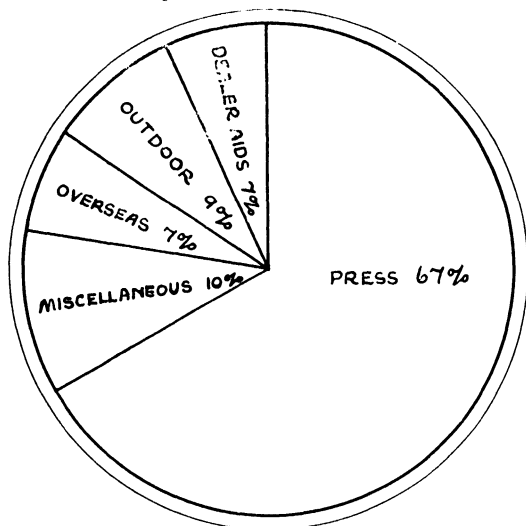


FIG. 11 CEREALS

Diagram showing how a cereal manufacturer's appropriation was allocated in 1932

it is usual to group these charges under more general headings, and the following list may be taken as typical.

- (A) Press Advertising Space.
- (B) Direct Mail
- (C) Art Work and Block Charges
- (D) Catalogues, Price Lists, and Sales Literature
- (E) Publicity Films
- (F) Outdoor Advertising and Relative Charges
- (G) Overseas and Foreign Advertising
- (H) Novelty and Miscellaneous
- (I) Administrative Expenses

It would be a hopelessly controversial task to indicate here exactly how the appropriation should be spread over these headings. The question is one that will have a different answer for each individual concern, and the most

we can do is to study allocation trends generally. In this connection, we would draw particular attention to the work of the *Advertiser's Weekly*, by whose courtesy the information which follows is reproduced. This enterprising journal makes an annual survey of the current

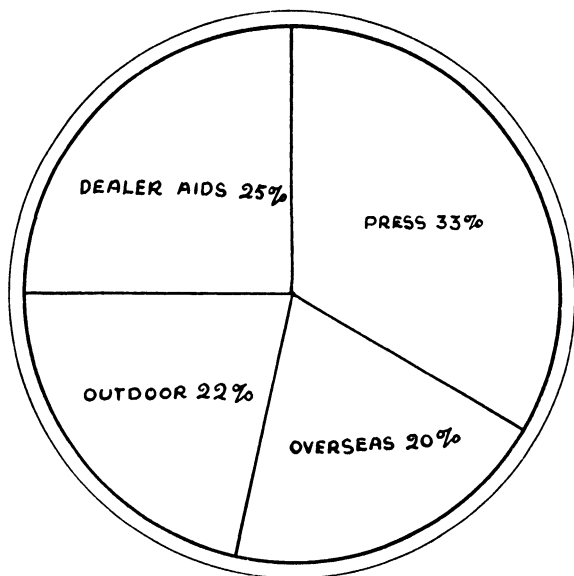


FIG. 12 PERFUMERY

Diagram showing how a perfumery manufacturer's appropriation was allocated in 1932

position by questioning representative advertisers not only on their total expenditure for the coming year, but on how their appropriations will be allocated. A detailed summary of this survey is published usually about September—in good time, it will be seen, for consideration by the average advertiser.

The *Advertiser's Weekly* survey for 1932¹ was particularly helpful and stimulating. It is of interest to notice,

¹ *Advertiser's Weekly* (London, 10th September, 1931).

however, that the difficulties of defining allocation trends was not under-estimated, and this paragraph occurs under the heading, "How the Money is Spent."

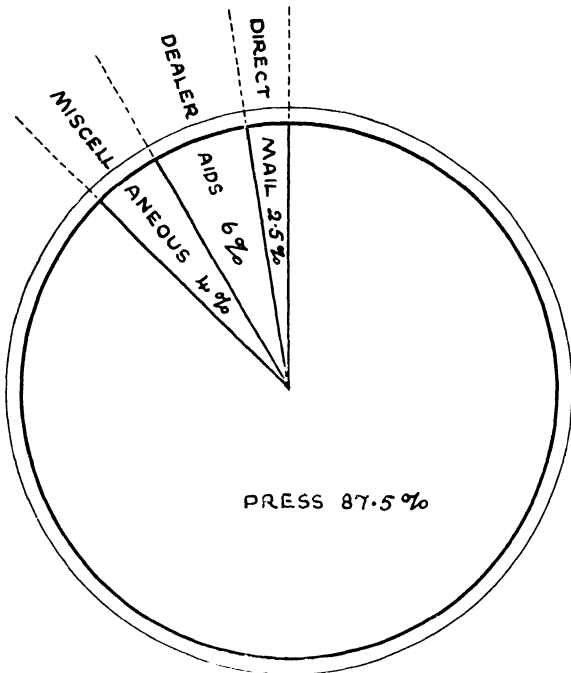


FIG 13 HOUSEHOLD CLEANSER

Diagram showing how the appropriation of the manufacturer of a household cleanser was allocated in 1932

When we come to examine the returns for information about the allocation of the appropriation among different forms of publicity, the task of determining trends presents difficulties. Rather more than a third of the replies gave the definite percentage to be spent in each class of medium. The rest did not find it possible to itemize their expenditure so thoroughly at this stage and confined themselves to a list of the forms of publicity to be used.

The conclusion was reached, however, that by far the greatest number of advertisers concentrated the largest percentage of their appropriation in the national dailies,

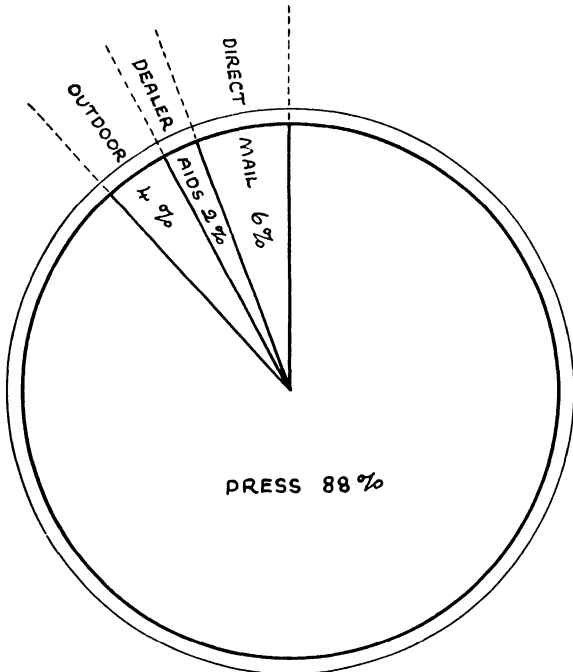


FIG 14 MEN'S WEAR

Diagram showing how a men's wear manufacturer's appropriation was allocated in 1932

and an analysis of those firms who volunteered percentages, showed that no less than 45 per cent was the average allocation to the daily press. The growing popularity of the Sunday press was borne out by this survey, which went on to explain that—

Fifty per cent of the advertisers will use the Sunday press. One motor car manufacturer will place 50 per cent of his advertising in the nationally circulating Sunday newspapers, while

only 5 per cent has been allotted to the national daily press and 20 per cent to the provincials.

A further change noticed for 1932 was the growing trend of direct mail advertising. It was found that more than 75 per cent of the advertisers will use this form of advertising, and the average allocation it receives is 18.3 per cent

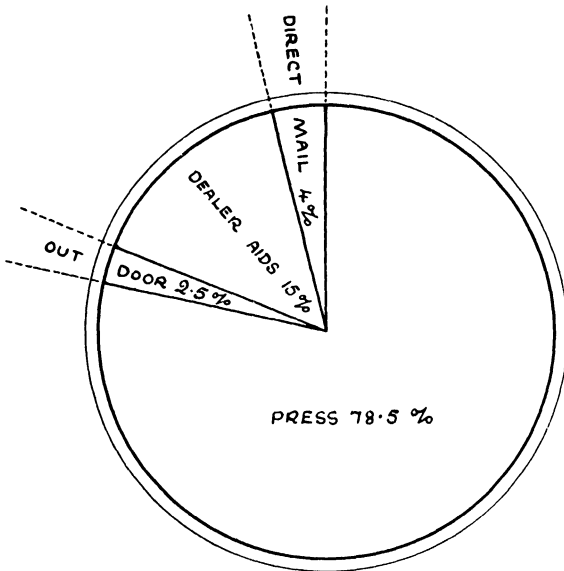


FIG 15 PAINT

Diagram showing how a paint manufacturer's appropriation was allocated in 1932

or just over 10 per cent if we exclude those advertisers for whom direct mail is the chief form of publicity

A remarkable omission from most allocations is that for overseas and foreign advertising. It appears that, of all the firms questioned by the *Advertiser's Weekly*, only eight allocated money for this purpose. The remainder, not possessing overseas branches, appear to make no

allocation for foreign advertising for the sufficient but unsatisfactory reason that they dispense with it.

Elsewhere in this chapter we have shown diagrammatically the percentage allocations of five representative firms covered by the survey. The following analysis of a further eight advertising appropriations of well-known national advertisers indicates how allocations are made to the various media.

BREAKFAST CEREAL

	Per cent
National dailies	31
Sunday papers	4.8
Provincial dailies	8.6
Provincial weeklies	2.2
National weeklies	2
Magazines	6.5
Trade and technical journals	1.1
Other publications	0.6
Overseas advertising	6.5
Posters	5.4
Vans, railways, etc	3.2
Coupon gift schemes	12.2
Film publicity	2.2
Sampling	6.2
Dealer aids	6.2
Miscellaneous	1.3

MOTOR CARS

	Per cent
National dailies	5
Sunday papers	50
Provincial dailies	20
National weeklies	5
Trade and technical journals	5
Direct mail	10
Miscellaneous	5

PERFUMERY

	Per cent
National dailies	10
Sunday newspapers	2
Provincial dailies	2
National weeklies	10
Magazines	8
Trade and technical journals	1
Posters	20
Electric signs	2
Dealer aids	25
Overseas advertising—	
Press	17
Outdoor	3

MEN'S WEAR		Per cent
National dailies		17
Provincial dailies		43
London evenings		26
Other publications		2
Posters		4
Direct mail		6
Overseas advertising (press)		2

PROVINCIAL DEPARTMENT STORE		Per cent
Provincial dailies		55
Trade journals		5
Posters		5
Direct mail		35

MUSICAL INSTRUMENTS		Per cent
National dailies		82.5
National weeklies		2.5
Trade journals		5
Direct mail		10

HOUSEHOLD CLEANSER		Per cent
National dailies		37.5
Provincial dailies		1.5
Magazines		37.5
Trade and technical journals		6
Other publications		5
Direct mail		2.5
Dealer aids		6
Miscellaneous		4

PAINTS		<i>Firm A</i>	<i>Firm B</i>
National dailies		30	
Provincial dailies		20	
Magazines		15	
Trade and technical journals		13.5	
		<hr/>	
Total press		78.5	35.3
Vans, railways, etc		2.5	—
Direct mail		4	7
Dealer aids		1	45.9
Overseas advertising—			
Press		5.9	
Dealer aids		5.9	

There can, however, be no hard and fast rules. Indeed, the task of correctly allocating is so involved that one rarely meets an advertising manager whose percentage

figures are unchanging from year to year. Those men who bring the attitude of the scholar to their daily work are seldom satisfied that they are ever correct, and it is not unusual to find that the advertising plans of a firm are so framed that a certain percentage of its advertising is placed with the object of testing the accuracy of its allocations.

In the preliminary work of allocating, it is helpful to consider the value of the various media in terms of percentage figures. When these percentages have been adjusted to one's satisfaction, it is then a simple matter of arithmetic to calculate them in relation to the 360 degrees of a circle, and to plot them around a protractor similar to our illustrations. It will be seen that the resultant diagram graphically shows one's assessment at a glance. Such a diagram can serve two useful purposes. To the average mind, it shows the whole story without calling for undue concentration, and in this it will be found a useful vehicle for presenting one's recommendations for approval. Its "story at a glance" characteristic should also be useful in revealing to the advertising manager where weaknesses exist. He should instinctively sense overweighting or underweighting when either is present to an appreciable extent.

Before leaving this question of allocation, we should like to recommend the practice, which appears to be popular in the United States, of allocating a definite sum for what may be termed "experimental research." Unfortunately, this is not an item of expenditure that one can always justify to the board of directors in that one cannot guarantee that sales-productive results will inevitably accrue. The sum allocated, however, need only be small, but it should be sufficient to allow of some experiment in art, photographic and engraving techniques; in copy appeal tests and perhaps in some limited market research to determine response. We have known of striking results being achieved from what at first may seem

so much aimless "dabbling." The line must, of course, be drawn at purely academic research, but the fields beyond this that can be explored are still wide enough to make the prospects enticing.

CONTROL OF THE APPROPRIATION.

The task of keeping a record of advertising expenditure is, of course, one of the responsibilities of a firm's accounts department. A thoroughly conducted budgetary system would, however, call for a more detailed analysis than is usually considered sufficient for accountancy purposes. For instance, a monthly record of expenditure coming under the broad and generic heading, "Printing," will often be deemed sufficient by the firm's accountant, but it will not be of great help to the advertising manager who desires to control each individual classification of printed matter. The task, therefore, of tabulating expenditure under closely defined headings will usually fall upon the advertising department.

Before starting a budgetary system, a large amount of careful planning is always necessary, and this applies particularly to records of expenditure. These are worthy of the most careful thought for, if properly conceived, they can constitute the most useful instruments of control. As to what form such records should take—this is a question entirely for the individual to answer for himself. The suggestion which follows is merely one solution of the problem that may commend itself to a limited number of our readers.

The planning of detailed records is logically the step following that of allocating the total appropriation to the various media. Each allocated sum must be broken up so as to show the total estimated expenditure under each sub-heading. Where, for example, the allocation is to "Direct Mail," the sum to be used for this purpose should be divided to allow for, say, leaflets, broadsides, mailing cards, order forms, enclosing and return envelopes,

from a total monthly figure only. The total monthly expenditure may closely approximate the total monthly budget, but in detail it might be found that art work and blocks, for instance, were costing so much in excess of estimate that the monthly balance was only achieved at the expense of some other item—which, as a result, was being starved.

This, as we have previously stated, is one method of budgetary control. It will not appeal to everyone facing this problem, and in this respect it is weak. Its real value, however, is in the principle it sets out to establish—namely that budgetary control must be control of detail.)

ADVERTISING BUDGET, 1933
RECAPITULATION FOR JANUARY

	Amount Allocated	Amount Spent	Balance
<i>Direct Mail —</i>	£	£	£
(a) Leaflets	225	240	- 15
(b) Broadsides	Nil	Nil	Nil
(c) Mailing cards	60	43	+ 17
(d) Envelopes	15	15	—
(e) Postage	45	43 10s	+ 1 10s
(f) Miscellaneous	5	7 10s	- 2 10s
Direct Mail Balance for January			+ 1
<i>Art Work and Blocks—</i>	£	£	£
(a) Drawings and photos	50	78	- 28
(b) Original blocks	100	115	- 15
(c) Typesetting	25	8	+ 17
(d) Electros and stereos	10	15	- 5
Art work and blocks Balance for January			- 31

CHAPTER VI

CHARTS FOR CONTROL

THE value of charts in management and routine—Picture charts—
Bar or block charts—Circular charts—Period charts—The various
graph papers available—Hints on the preparation and presentation
of data—What data to plot

CHARTS are an almost indispensable mechanism in the management and routine of the advertising department. We are finding an ever-increasing use for them in presenting data briefly and interestingly, in sorting out and analysing the intricacies of organization; in presenting facts in correct historical or chronological order; in finding trends and determining preferences. Charts have so permeated our methods of approaching the daily round, that we find our very routine regulated by them. In fact, the department which has never used a chart is a rarity.

Our acceptance of the principle of graphical presentation is to be applauded if only for the reason that it indicates a desire for the facts without the frills. To argue that charts breed the lazy thinker is to overlook this point. A chart well laid out and carefully plotted will, it is true, relieve the reader of much arduous mental effort. It will enable him to concentrate easier. But it will seldom encourage him not to think. Indeed, it will usually stimulate the mind to think deeper, for there is about a plotted curve a character which can only be described as "provocative." In some subtle way it implies much more than the data it presents, provoking the mind to search forward, or sending it, without effort, to grope back into a past which—as shown by unadorned figures—may be barren of interest and devoid of reason.

The variety of chart techniques is legion. Apart altogether from those techniques which we evolve ourselves to suit our own needs, there appear to be at least half

a dozen accepted methods of graphically presenting each of the numerous styles adopted by accountants when equating, comparing, or recording data. The merits and disadvantages of each must be considered, since endless experimenting will be so much energy wasted. The newcomer will, indeed, be well advised to complete his experiments before seriously using charts to any extent in the day's work. He should decide how his facts can best be shown and then, after making allowances for all contingencies, adopt a minimum number of styles for showing them. The value of a chart book is not in the interest it arouses by its variety of presentation. A book containing dozens of charts, each with its own basis and colour symbols, can only be classified as a "pretty picture" book. Such books are often seen in agencies and advertising departments. Their appropriate place, however, will usually be found at home—in the nursery! This, we realize, is an impolite way of expressing a point of view; but we have found it to be the only really effective way of jolting the mind in the right direction. With the "pretty picture" idea so predominant, it may be appropriate to consider—

PICTURE CHARTS.

A picture chart is a drawing or composite photograph illustrating two or more values in terms of pictures so as to make the comparisons either dramatic or attention-compelling.

Strictly speaking, the picture chart is not actually within the province of this book, for it should not be employed as a mechanism of routine or control. The appropriate place for picture charts is, of course, in the advertisements themselves. Used sparingly, they will always be found effective, and there seems to be no limit to their sphere of application. Our example at Fig. 18 is intentionally a simple one for stressing the volume of tea consumed by the average family in a certain period

of time. Picture charts have, however, been used to appeal to such conservative readers as engineers and professional men. It is not customary, we repeat, to employ them inside the organization. The advertising manager who submits a picture chart to the managing

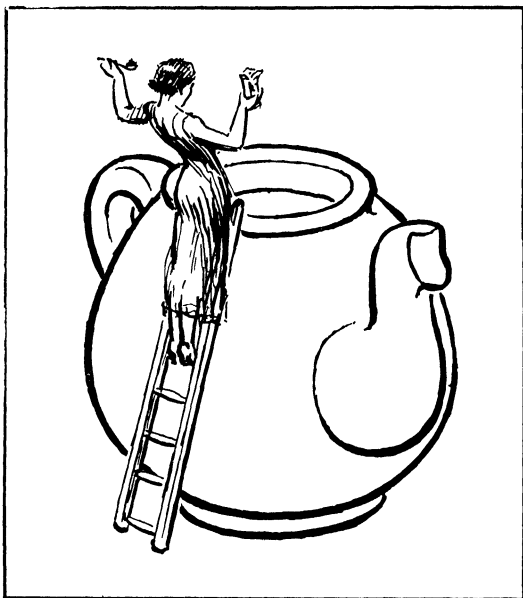


FIG 18

Illustrating one technique for the picture chart

director or board for the purpose of supporting an argument or proposition, runs the obvious risk of being regarded less seriously than he would wish to be.

BAR CHARTS.

Related to the picture chart is the bar or block chart. This is a chart in which comparative values are indicated by the respective areas of bars or the extent of straight

lines. It has an appeal to both the technical and the non-technical mind, and while—like the picture chart—it can be used effectively as an illustration for advertising purposes, it has, at the same time, some use within the organization. For record purposes, bar charts can show,

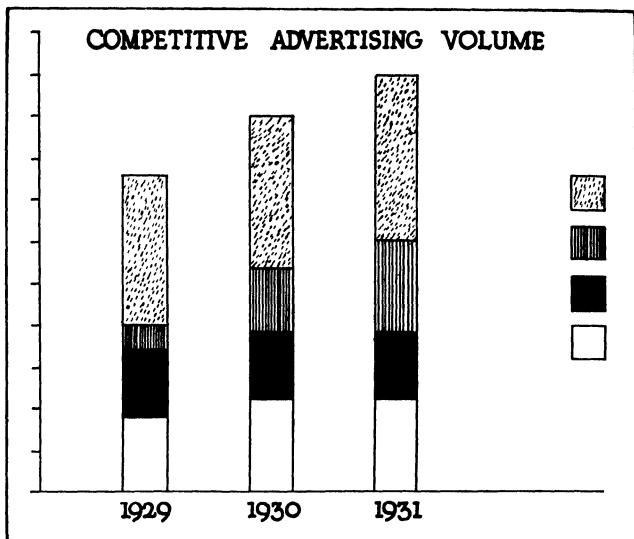


FIG 19

Illustrating the principles of the bar chart. The squares at the right are, of course, used for identifying the values represented.

say, total competitive advertising volume in what is possibly a smaller compass than other method of graphical presentation (see Fig. 19). Analysis of advertising media to ascertain the relative positions of advertisers, again, is other data suitable for the bar chart. The results of an advertising campaign pulling inquiries or orders can also be plotted, the "cost per reply" for each publication being clearly indicated at a glance. A still further use of this type of chart is in showing how the appropriation is allocated.)

To make a bar chart with a minimum of effort and a close limit of accuracy, it is better for the initial plotting to be carried out on arithmetical graph paper. This obviates the need for careful calculation, for, to ascertain the correct points, one merely counts off the requisite number of squares. Where it is necessary for the finished chart to be on plain paper, the plotted points can be transferred from the graph paper by the simple expedient of pricking them through with a pin.

CIRCULAR CHARTS.

A circular, or—as it is sometimes called—a “pie,” chart, is one in which the total sum or value is represented as a complete circle and the various parts of the whole are illustrated by sectors. Its most popular employment by the advertising department is, of course, to show the percentage allocations of the advertising appropriation and for examples, we need only refer the reader to the illustrations used for this purpose in the previous chapter.

As already explained, circular charts are quite simple to draw with the aid of a protractor, but where they are used in any number—particularly where they are drawn as a matter of routine—this practice is to be deprecated on the score of time, and in such cases the use of a special chart paper is an economy. A circular (polar) 100 per cent chart paper is now specially printed for this work, and a standard pattern is illustrated at Fig. 20. These charts have a radius of 4 in., overall scale $8\frac{1}{4}$ in., and are divided into tenths. The sheets on which the charts are printed are 11 in. square. They are available printed on drawing or thin bank paper, in pads of 50 sheets each.

With the help of so convenient a graph paper, it is obviously a very simple matter to draw the most detailed circular chart. Two “pointers,” however, are worthy of mention. When filling in the various headings, it is also desirable to include the percentage figures, as we have

done in Chapter V, for, although the average individual will be able to appreciate the approximate relationship of each part to the others, but few can visualize correctly the exact percentages indicated. (This, incidentally, is one

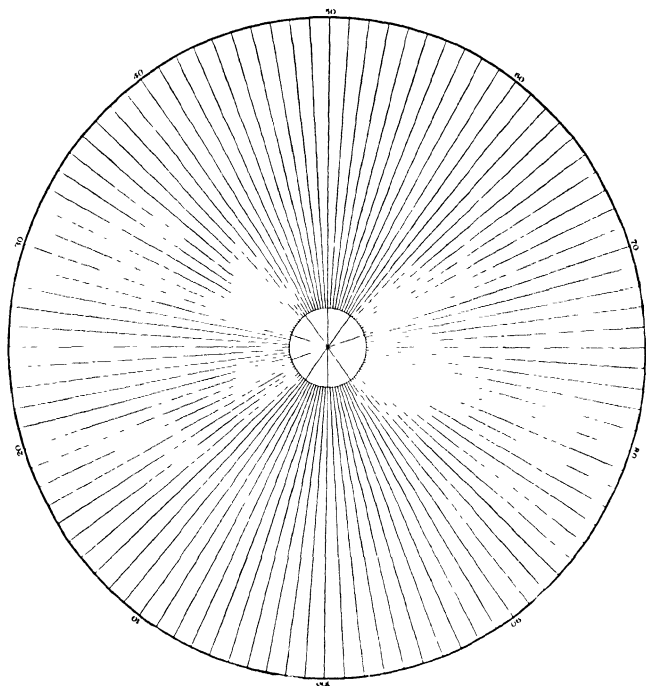


FIG. 20 CIRCULAR (POLAR) 100% CHART PAPER
(By kind permission of J Halden & Co, Ltd)

of the weaknesses of this style of chart.) Our other point concerns colouring. Here, we advise restraint. In most cases, straight black lines and black lettering are sufficiently clear, but where colours must be added to the parts either for emphasis or greater clarity, it is better to employ pale washes of blue, brown, grey, green, and the like. The use of solid red, blue, yellow, and black

will spoil the work of the chart, for, unless the parts coloured are equal in value, heavy colouring will destroy, visually, just that comparison the chart is intended to make.

PERIOD CHARTS.

We finally, and in detail, turn our attention to the most important of all charts, the period chart—also known as the time chart, histogram, and historical chart. These descriptions are applied to those charts which record the changes in a variable during equal periods of time, our most obvious and straightforward example being the familiar “temperature chart.” As will be shown later, the period chart, in its numerous forms, can be applied to most problems of the advertising department. A real understanding of the value of the period chart can, however, only come as a result of careful study, and in an attempt to make such a study easier, we take the liberty of dealing with it from an elementary point of view.

Attention should first be given to the graph papers available for the drawing of such charts. These are numerous and range from wide and simple arithmetic scales, such as illustrated by the Halden pattern at Fig. 21, to the more complex logarithmic scales as illustrated at Fig. 22. As is generally known, the basis of a graph consists of a “network” composed of vertical and horizontal lines, the former being known as “abscissæ,” the latter as “ordinates.” In the arithmetic or sectional graph, both the abscissæ and the ordinates are drawn to the same scale—that is to say, the spaces between lines are the same in each direction. In the logarithmic graph, the ordinates are spaced equally—say ten to the inch—while the abscissæ are in log. divisions. (Papers are available, however, in which both abscissæ and ordinates are in log. divisions, but such papers are for work outside the scope of the advertising department, and can be conveniently passed over in this summary.)

The fundamental difference between any form of arithmetic and any form of logarithmic paper will be clear from our comment on their respective uses. Here, it should be stressed as common to both that the ordinates

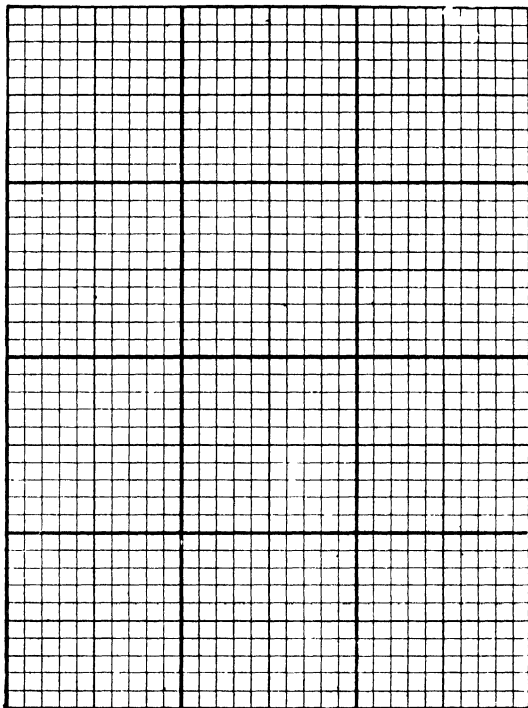


FIG. 21 TENTHS SCALE GRAPH PAPER
(By kind permission of J. Halden & Co., Ltd.)

are for the plotting of time; the abscissæ for the plotting of the corresponding variable. In drawing a period chart, it is customary to mark the respective values with dots, and then to join the dots with straight lines. The beginner will be well advised to use a straight-edge rule in this task.

Special graph papers are available for the plotting of progress figures arranged with convenient time spaces for daily, weekly, or monthly use and examples from the

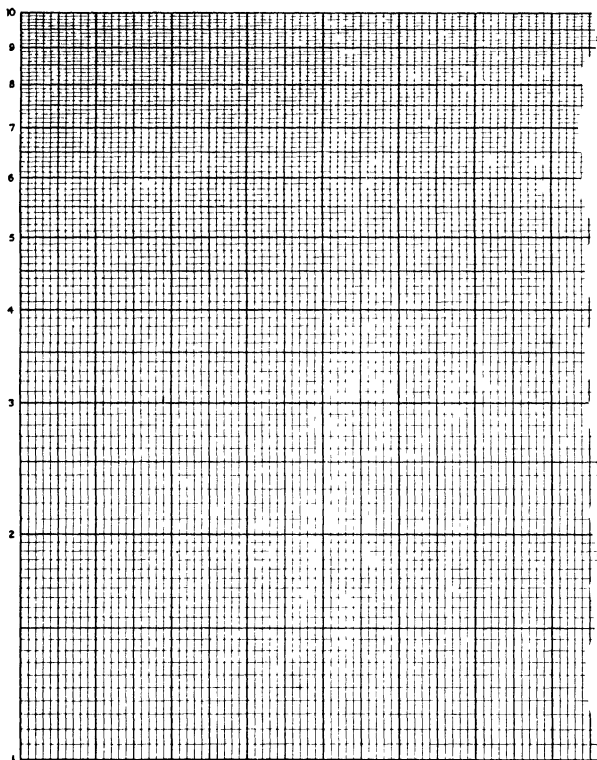


FIG 22 LOGARITHMIC GRAPH PAPER
(By kind permission of J Halden & Co, Ltd)

Halden range are shown at Figs. 23 and 24. When, however, one has to "make shift" on standard paper, marking one's own time divisions, some care should be taken to ensure that these are not too closely spaced. Those

unaccustomed to the work usually fix the divisions of time so close that, when the curve is drawn, it is practically unintelligible. An extreme example of this failing is illustrated at Fig. 25. This curve was plotted on arithmetic

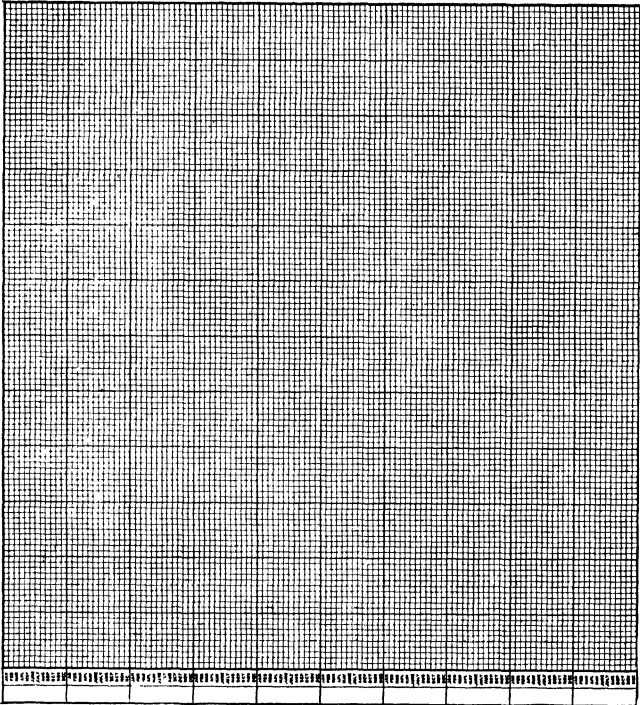


FIG 24. MONTHLY PROGRESS SHEET
(By kind permission of J Halden & Co., Ltd)

paper from the figures given in the table at Fig. 26. We use this example merely to show that, with the time divisions insufficiently spaced, the fluctuations in the variable are so emphasized that the resultant curve is quite without meaning. For a contrast to this example, we now refer the reader to Fig. 27. in which the same

figures have been plotted on a similar paper, the only difference being in the spacing for time.

Where two or more curves are plotted on one chart,

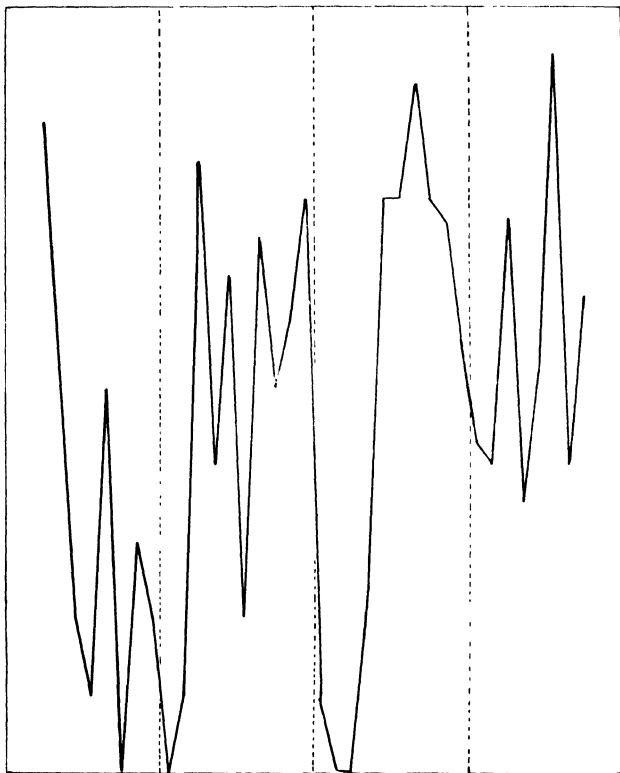


FIG 25

Simple curve drawn badly from figures in table at Fig 26 (Time divisions too closely spaced) Compare this with curve at Fig 27

each curve should be made distinctively different from its neighbours, the difference being effected either by the use of coloured inks, by varying the character of the lines employed, or by a combination of both expedients. For

instance, the more important curve may be drawn as a solid black line, while the secondary curve can be drawn as a dotted red line.

While on the topic of the multi-curve chart, we would stress the value of keeping down the number of curves shown per chart to the barest minimum. A chart com-

Month and Year	Expenditure
January	85
February	45
March	20
April	10
May	50
June	—
July	30
August	20
September	—
October	10
November	80
December	40
January	65
February	20
March	70
April	50
May	60
June	75
July	10
August	—
September	—
October	25
November	75
December	75
January	90
February	75
March	72
April	56
May	43
June	40
July	72
August	35
September	52
October	94
November	40
December	62

FIG 26

posed of more than four curves is not easy to scan, and really serious appraisal becomes more difficult as the number increases.

Regarding the practical application of charts to the management of the advertising department, the first question is: What data is it necessary or desirable to record graphically? The enthusiast will, of course, answer that all data lend themselves to graphical presentation. While we cannot agree that this answer is entirely correct,

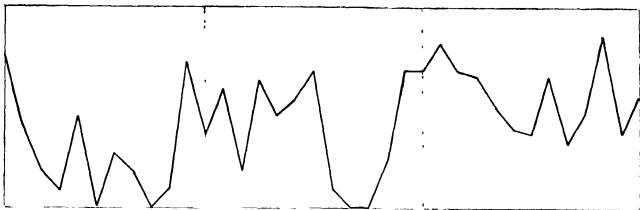


FIG. 27

Simple curve drawn from figures in table at Fig. 26 (Compare this with badly-drawn equivalent at Fig. 25)

we cannot deny that the advertising manager who plots "everything and anything" is more correct in his approach than the man who keeps merely one chart of, say, his total expenditure and lets the matter rest at that. For the beginner, at any rate, there is much to be said for the "enthusiastic" approach: Those curves plotted for no real purpose will not be entirely a waste of effort. They will, at least, be a means of useful practice, and, in the long view, will serve their term in giving their draughtsman a better sense of chart values.

As to the data which should be plotted, we would remind the reader of the definition which opened this chapter. Charts are merely a *mechanism* in the management of the department. If, therefore, a chart can be of no use in the management and routine of the department, it is superfluous. To answer the question positively, data which can be of guidance to management, which can, in

themselves, influence management—should be plotted. A simple example may be cited in the case of advertising results (returns). A department store or a mail order business would decide to keep separate curves for inquiries, orders, and returns. The manufacturer of a staple commodity distributed nationally would doubtless require no more detailed curve than one showing inquiries, while the manufacturer of a range of industrial products would probably not maintain a graphic record at all. The form

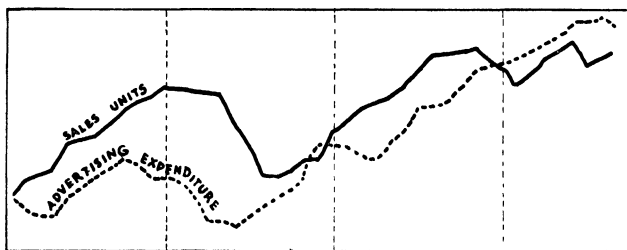


FIG. 28

Chart showing the sales (units) and advertising expenditure of a business marketing a proprietary article, and illustrating, in some degree, the manner in which the former can be influenced by the latter

in which the data should be presented will depend upon what influence the ultimate curve can have on control. To quote a single example in illustration, an advertising manager of our acquaintance commenced a curve showing the total number of all printing blocks ordered per month. He soon found, however, that the curve was practically worthless as an index, and that the only datum of value was block *expenditure*.

The most important curve is, of course, the curve showing total expenditure, and this should—when the information is obtainable—be plotted with the sales (or turnover) of the business. A chart composed of these two curves can be a most valuable index in indicating the extent to which advertising is influencing the progress of a business, and in showing the success or otherwise of

changes in the basis of allocation. The chart at Fig. 28 has been plotted, on a log. paper, from the sales units and advertising expenditure of a business marketing a medicinal proprietary article and illustrates, quite forcibly, the point made above. The chart used as a frontispiece to this book is also of interest in this respect.

The other curves it is desirable to keep have been inferred in our earlier remarks. These will vary in subject according to the manner in which an appropriation is allocated. The following suggestions may, however, be of help in demonstrating one way of approach—

Press Advertising. Showing the cost of white space. Where blocks, typesetting, art work, and other incidental charges are not treated as separate headings, these charges would be added to those for space.

Outdoor Advertising. Showing all charges for poster printing and display, signs, and the like.

Direct Mail Advertising. Showing printing, stationery, postage, and related charges. Where, however, more detailed control is essential, each of these charges may be plotted as separate curves.

Dealer Aids. Showing the cost of showcards, "throw-aways," overprinting, window display material, and similar charges. (The postage and packing charges on such material are usually included in the total.)

Overseas Advertising. Showing the cost of all forms of overseas advertising effort. Helpful if plotted with the export sales curve.

Novelty and Miscellaneous Advertising. Showing the cost of all advertising not covered by other curves.

Salaries and Overhead.

It has already been suggested that a number of curves should not be plotted as one chart unless there is some reason for so doing. The curves as outlined above are best shown separately, but it will be found helpful to plot the curve of total expenditure on each chart. Where this is done, total expenditure can be regarded as the

“general trend.” Variations in the trend of detailed expenditure will, by this method, be apparent without cross-reference, although it should be remembered that this method can only be followed satisfactorily by the use of log. paper.

Before leaving this subject, it will be helpful to detail the basis upon which the data for these various curves should be computed. We can do this best by practical example.

The table at Fig. 26 shows (let us assume) the total amounts expended in novelty and miscellaneous advertising per month for the last three years. These figures

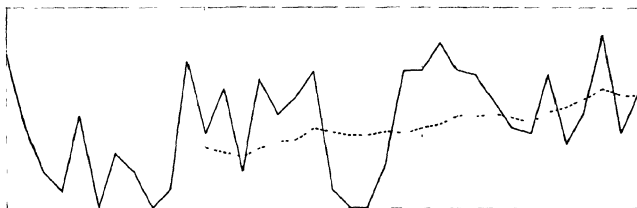


FIG 29

Simple curve from figures in table at Fig. 26, “moving average” trend as dotted line

can be plotted without further adjustment. The curve, on arithmetic paper, will appear as shown at Fig. 27. It will be seen at once, however, that such a curve can serve no important purpose that is not already served by a single column of figures. It is merely a “monthly reading,” and, except to the practised eye, reveals no “trend.”

One way of showing the trend is to add a second curve plotted as, say, a dotted line, from “moving average” figures. The “moving average” is obtained by taking the total *annual* expenditure *ending each month* and then dividing each total by twelve. This has been done at Fig. 29, from which it will be seen that the “moving average” curve removes the monthly fluctuations in the

variable to reveal a characteristic that is not immediately apparent from the simple curve. This method will be found of use when charts are employed as indices for control over short-time periods. It is not to be recommended wholeheartedly, however, when charts are employed for control over long-time periods and when they are also referred to as records. Under such conditions, the "moving annual" basis will be found admirable. A

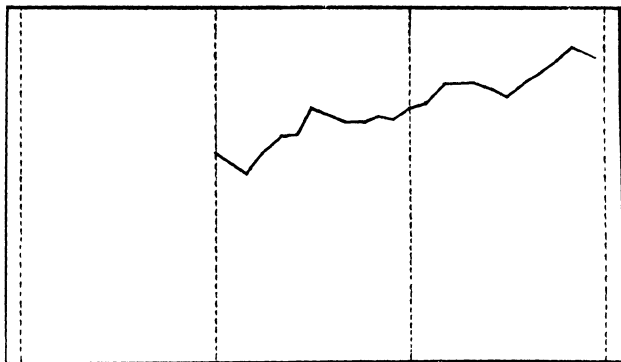


FIG. 30

A "moving annual" curve calculated from the figures on Fig. 26, and plotted on logarithmic paper

"moving annual" curve is obtained by plotting the annual expenditure *ending each month*. Such a curve obtains its most helpful expressions when plotted on log. paper, since *all* curves of departmental expenditure can then be compared for trend without further computation. Curves of total and detailed expenditure can usually be drawn on the same chart, and, regardless of whether one shows thousands and the other merely hundreds of pounds, the variations in both will be strictly comparable on a percentage ratio. For the purpose of comparison, a moving annual curve has been drawn at Fig. 30 on log. paper from the original figures in the table at Fig. 26.

As a last word, we cannot too strongly emphasize the

importance of experimenting with a variety of papers before a final decision is made on style. The same applies to the basis on which data will be computed before shown. Try every method, consider every possible style of presentation. But when you have satisfied yourself and have commenced a chart book for your own use, do not let second thoughts prompt you to make fundamental changes. Your own charts may not be perfect in every conception, but if you have consistently maintained them over a long period, referred to them for guidance and learned to understand the significance (in your own department) of their peaks and valleys, they will have become an intimate part of your mechanism and, as such, will be worth more to you personally than any number of curves which may be plotted on a basis with which you are not sympathetic or even familiar.

CHAPTER VII

THE MAILING SECTION

THE value of labour-saving machinery—Addressing machines—Franking—Duplicating from stencils and from type—Combined duplicating and addressing machines—Folding machines—How the mailing section should be laid out

FROM a technical point of view, the mailing section is, perhaps, the most interesting part of an advertising department. It is the one division that is appreciably equipped with productive machinery, providing, in this respect, an arresting contrast with methods of a few years ago. Until comparatively recent times, the mailing section was usually the Cinderella of the advertising department. Its output was achieved by hand or with the help of "machinery" which, in these days, must be classified as crude. Mailing costs were, as a result, high and disproportionate to the quality and quantity of the work produced. The invention of labour-saving machinery had two important results. It raised the standard of direct mail work and did more to popularize direct mail advertising than any other influence. Labour-saving machinery in other words, has increased both the quality and the quantity of direct mail literature.

Machinery for office printing, duplicating, addressing, folding, and franking has to-day reached such high standards of efficiency that it is no longer economic to be without its aid. Both the large business corporation and the "one-man" concern have, in fact, much to gain from installing either simple or elaborate machines for the production of direct mail matter. In most cases, the duplicating or printing machine is also capable of producing letter-headings, office forms and other simple printed jobs, while some are designed for such ambitious work as leaflets, broadsides, booklets, and catalogues. It

should be remembered that modern office printing machinery calls for very little technical knowledge on the part of the user. The majority of manufacturers, again, maintain service depots in all big centres, and where a certain degree of manipulative skill is required of the operator, the initial instruction or training is offered at no charge.

Before organizing the mailing section of the advertising department, a careful search should, therefore, be made to determine what machinery will most economically handle the work that will be demanded of it.

The possibilities of the various appliances available differ so much that personal inspection is always advisable, but for the benefit of those readers who may be unfamiliar with the field, we include in the following pages a brief description of a few representative machines.

ADDRESSING.

The addressing of envelopes and cards to names on an established mailing list is a task more efficiently and cheaply carried out by an addressing machine. Addressing by hand or typewriter is really only justified when the names are used but once—as, for instance, when a special mailing is made to names selected from a directory. As, however, direct mail advertising is usually to names which are required many times during a year, it is almost true to describe hand or typewritten addressing as obsolete. Practically every advertising department will, therefore, be interested in some form of addressing machine, and under this heading we have selected the “Addressograph” system for description.

The basis of the Addressograph system is a metal plate, upon which is embossed any name, address, specification, or other required data. The most popularly used type of addressograph plate is the “card-index” style. This consists of three parts—a metal frame, a small metal printing strip (upon which the characters are embossed) and a card (which can be of any colour). The lower portion of the

frame holds the metal printing strip and the upper part contains the card. The latter bears a print of the embossed text and thus forms a perfect card-index. These can be filed in any order desired—alphabetically, numerically, etc., and these metal records have many outstanding advantages over paper records. They are fire- and water-resisting, do not “dog-ear,” always remain perfectly legible, and are permanent.

Used on the Addressograph, these metal records automatically reproduce themselves on to any business form, printing through a ribbon and giving exact facsimile typewritten results. The action is from ten to twenty times faster than typewriting, according to the type of machine used, which may be either hand or electric driven or hand or automatically fed. As an indication of the speeds possible, it may be mentioned that the Class 2200 electrically-operated Addressograph is capable of 2,500 addresses an hour. The work at this speed is of an extremely high quality, suitable to meet the most exacting requirements.

The plates are placed in a magazine, at the rear of the machine, and pass through the machine from back to front, refiling themselves in their original order. The card indices are quite visible at the printing point, enabling the operator to print or “skip” as desired. This, it is claimed, is an exclusive Addressograph feature.

(A further reference will be made to Addressograph plates in our notes on combined duplicating and addressing.)

POSTAL FRANKING.

Machines which eliminate the use of adhesive stamps are now widely used and remarkable strides have been made in their efficiency, scope, and general convenience to the user. One of the greatest obstacles to their use in connection with direct mail advertising matter was the mistaken impression that the metered mail symbol might

not be as effective in securing attention as the adhesive postage stamp. This prejudice has, however, been almost entirely overcome, and to-day the metered mail symbol is used on the mail of the largest, most reputable and progressive concerns in every line of business. Indeed, there can be no question that the metered mail symbol has come to replace the adhesive postage stamp. It is the natural process of development, in the same way that typewriters and addressing machines are now used instead of the old methods they replaced. For our purpose, we select the "Universal" franking machine for description.

These machines are fitted with a repetition device for double or multiple stamping and are provided with separate meters for debit and credit; where it is specially desired, the three- and five-value machines can be fitted with one meter to enable overdrawing. A particular feature of all "Universal" machines is the fact that everything—dater, inker, slogan, etc.—is clearly visible and accessible on top. A further point worthy of notice is the inking arrangement, which consists of *three* rollers. This gives a particularly even distribution of ink with a minimum of stress and wear.

Of the various types available, the Multi-Value model, as illustrated at Fig. 31, is of special interest for the work of the mailing section. These models can be supplied for hand or power operation. They have a great advantage in that they print any denomination of postage in one frank impression, and are therefore suitable for handling parcels, thick packets, and air mail as well as ordinary letters.

With regard to the speeds possible, it may be mentioned that the "Multi-Value" can frank at the rate of three to five thousand per hour. This, in itself, is sufficient justification for the use of the franking machine, but the advantage of speed is also coupled with the advantage of convenience. This will be clear from the following brief description of procedure in relation to the smaller models.

The machine is detached from its base and taken to the nearest Post Office (it is made of aluminium and only weighs a few pounds) in the carrying case provided, with



FIG 31 "MULTI-VALUE" UNIVERSAL FRANKING MACHINE

Courtesy of Universal Postal Frankers, Ltd

a cheque for the postage to be prepaid, which can be any amount from £1 upwards. The post office official "sets" the meter for the amount of the cheque and seals it. This takes less than a minute. The user can thereafter print off any value frank required until the amount prepaid

is exhausted, when the machine will automatically lock unless previously renewed by paying a further cheque. The value of every impression is automatically registered on the totalizer, and the credit meter at all times clearly shows the balance available.

DUPLICATING FROM STENCILS.

Of the various machines which duplicate type and illustrative matter by means of stencils, we select, for notice, those manufactured by Messrs D Gestetner, Ltd. The range of models available varies from the hand-feeding Gestetner (No. 3) which has a printing surface of $7\frac{1}{2}$ in. by $12\frac{3}{8}$ in. and a speed of 30 copies per minute, to the self-feeding foolscap Gestetner (ream electric) with a similar printing surface but with a speed of up to 100 copies per minute. The two models of direct interest to the advertising manager are this latter machine, which is illustrated at Fig. 32 and the self-feeding foolscap Gestetner (ream model) which is illustrated at Fig. 33. A brief specification of these two machines is as follows.

The self-feeding foolscap Gestetner electric (ream electric) has a printing surface of $7\frac{1}{2}$ in. by $12\frac{3}{8}$ in. It feeds-in, prints, counts, and delivers 40-100 copies per minute. The feed board accommodates 400-500 sheets of paper.

The recording counter can be set to the number of copies required. During printing, this recording counter shows the steadily decreasing quantity still needed. A totalizer registers up to one million. The motor stops automatically when the required number of copies have been printed or when a further supply of paper is needed.

These electric models are so made and correctly adjusted that skill or lack of skill on the part of the operator does not in any way affect the final results. To switch on, the operator merely turns the control knob. To switch off, the pressing of a button in the centre of the same control knob is all that is needed. These machines can be

run at variable speeds to suit the different types of reproduction required. An additional control knob enables the operator to increase or decrease the speed of the machine

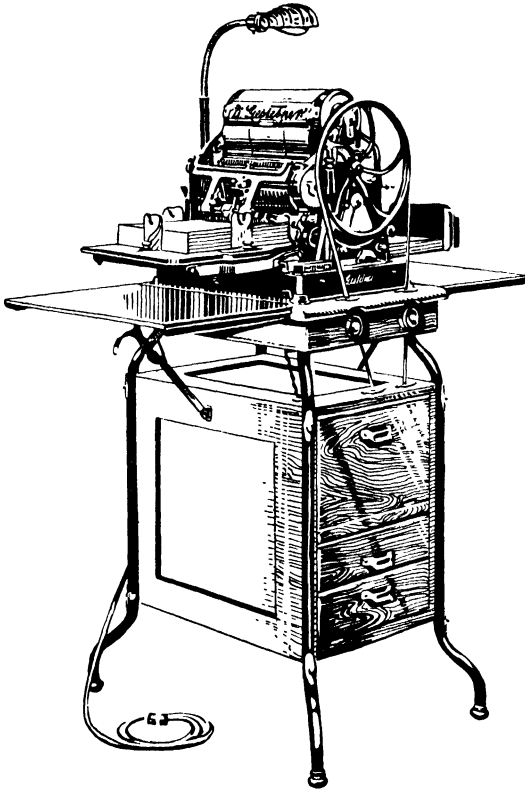


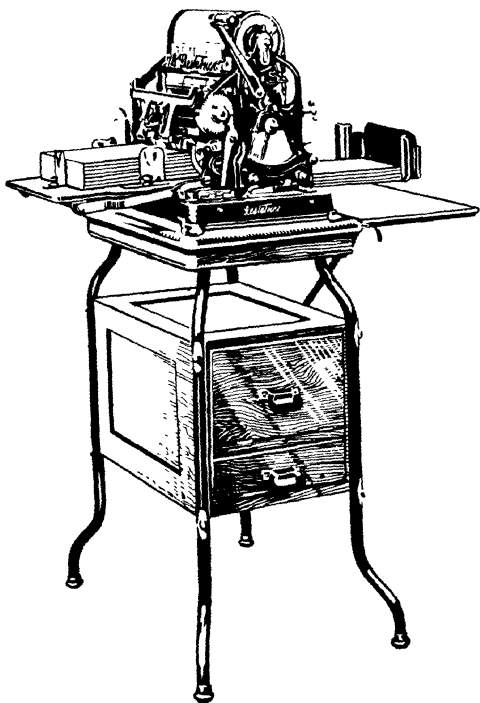
FIG 32 THE SELF-FEEDING FOOTSCAP "GESIETNER"
(Ream Electric Model)
Courtesy of Messrs D. Gesietner, Ltd

at will. The electric motors operate on either alternating or direct current.

Larger models called "The 15a," with a printing surface

7½ in. by 17 in., and "15b," with a printing surface 7½ in. by 18⅞ in. are also built.

The self-feeding foolscap (ream model) has a printing surface of 7½ in. by 12⅜ in. It feeds-in, prints, counts,



Courtesy of Messrs D. Gestelner, Ltd

FIG 33 THE SELF-FEEDING FOOLSCAP "GESIFTNER"
(Ream Model)

and delivers 40-100 copies per minute, the feed board accommodating 400-500 sheets of paper.

The position of the printing can be raised or lowered at the will of the operator, by merely turning the screw handle at the right of the machine. The recorder counter is identical with that of the model previously described.

Larger models called "The 6a" with a printing surface of $7\frac{1}{2}$ in. by 17 in., and "The 6b" with a printing surface of $7\frac{1}{2}$ in. by $18\frac{7}{8}$ in. are also built.

The impression still persists in some quarters that the scope of this type of machine is severely limited. This, however, is not so. Either of the machines described above can be adapted to produce sales letters, office forms, mailing cards, leaflets, booklets, and letter headings—all with illustrative matter or in more than one colour.

DUPLICATING FROM TYPE.

A number of duplicating machines are available which print from types either direct or through a ribbon similar to that used on a typewriter. A characteristic of the work produced on such machines is its sharp, clean-cut appearance and good "register" to the paper.

Messrs. Roneo, Ltd., offer a number of interesting machines—"Roneotypes" as they are called—which print from type through a ribbon while, at the same time, are capable of producing stencil-duplicated work by means of a stencil attachment. They range from a small portable model, which can be placed on a table or desk (Fig. 34), to an elaborate model which, fitted with numerous labour- and time-saving attachments, is electrically driven and controlled, and can be operated for hours at high speed. This machine is illustrated at Fig. 35. With the latest model, it is possible to print letter heading and illustration at the same time as the body of the sales letter.

Roneotypes consist essentially of two parts, one for the setting and distribution of the type, the other for the actual production of the printed work. This equipment is separately contained—which means that the three operations of setting, production, and type distribution can be carried on together.

Type-setting is a straightforward process. The slotted types are arranged alphabetically in the "Gravity" Fount, and each time the composing fork is placed in the space

a single type falls into position on the fork. When a line is set up it is slipped into a groove of the flexible form or segment which rests on the composing stand, the operation being repeated until the whole of the letter is set up. Mistakes are easy of correction: the operator merely extracts the wrong type and substitutes the correct one.

After the form is set up it is placed on the machine, the ribbon slipped into position and a proof pulled off—

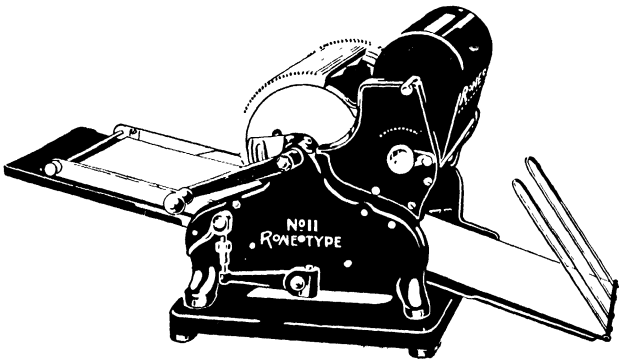


FIG 34 THE NO 11 MODEL RONEOTYPE
Courtesy of Roneo, Ltd

two side gauges ensuring that the copy is reproduced perfectly straight. Any kind of paper or card may be used, and drying is unnecessary.

The forms possess the same filing advantage as the stencil, for letters can be set up and kept ready for future use. One form can also be changed for another on the machine in a few moments.

Distribution of the type, when used, can be carried out quite as speedily as the original setting. A line at a time is slipped into the distributing fork, and the letters are then dropped back into the type case from the top.

As previously mentioned, direct printing from type and plates is also possible on a Roneotype fitted with a printing attachment, with the aid of which, it is claimed, no kind

of ordinary printed job is beyond the scope of the machine. A hand-driven model with printing attachment is illustrated at Fig. 34, the latest power-driven model being

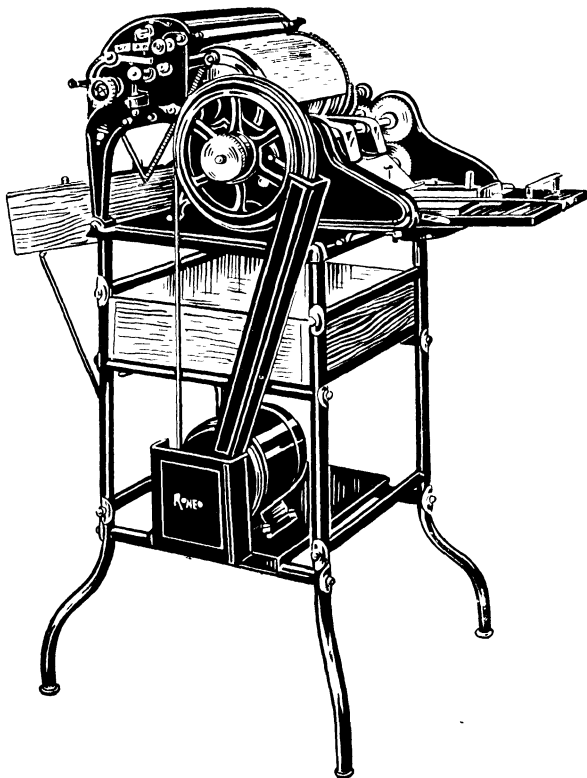


FIG 35 THE NO 57 MODEL RONEOTYPE
Courtesy of Roneo, Ltd

shown at Fig. 35. This latter model embodies electric motor, speed control, and automatic starter, etc. It is fitted with an automatic check, and stops immediately the supply of paper on the feed-plate has been fed through

the machine and printed, in this way eliminating any possibility of the type coming into contact with the printing roller. This applies when the machine is fed both automatically and by hand.

The automatic platen release not only prevents the type from printing on the platen when the paper is not fed into the machine, but simultaneously separates the rollers of the printing ink attachment and disengages the inking roller from the face of the type. The printing ink attachment is designed and constructed to ensure an even distribution of the ink. The work of attaching the electro or zinco and distributing the ink occupies only a few minutes, after which copies can, it is claimed, be printed at the rate of 3,000 to 5,000 per hour.

It is possible to use either segments or flexible forms, the latter being particularly useful for the storage of sales letters where space is a consideration.

The printing surface of the flexible form is $12\frac{3}{4}$ in. long and $7\frac{3}{4}$ in. wide; the segment will print up to 12 inches long and $7\frac{3}{4}$ in. wide. The extra long segment will print up to 14 in. long and $7\frac{3}{4}$ in. wide. A vertically-grooved segment can also be supplied which will print up to 8 in. long and $12\frac{1}{2}$ in. wide.

COMBINED DUPLICATING AND ADDRESSING.

The equipment so far mentioned has been that for the separate operations of addressing, franking, and duplicating. In the "Dupligraph," to which we now turn, we have a machine, either hand or electrically operated, which produces facsimile typewritten letters—name, address, date, salutation, body of letter, subscription, and facsimile ink signature—in one operation. Such a machine as this will be of particular interest to any direct mail advertiser who, using sales letters on a large scale, is at the same time exacting as to the appearance of the finished work. Indeed, sales letters produced by the "Dupligraph" are so similar to personally typed letters that

the actual difference is negligible to any but the most experienced eye.

The address plates used in the Dupligrph for printing names, addresses and salutations on letters are the same as those used in the Addressograph described earlier. For each name on a list to which personalized letters are periodically sent, an address plate is made up with name address, and salutation. The type on the address plates is exact typewriter style, and can be embossed either with the Graphotype or by one of the local Addressograph sales and service agencies.

To personalize Dupligrph letters, a handful of address plates—about thirty in number—is placed in the plate feeding magazine. A full stroke of the lever removes an address plate from printing position and replaces it with the next; a short stroke “skips” those names it is not desired to print. After this operation, the address plates drop into a receiving magazine from which they are removed and replaced in the filing drawer in their original order. It should be added that, when using these plates for addressing envelopes where the salutation—such as “Dear Mr. Smith”—would not be required, this is automatically eliminated by means of a “cut-off.”

The body of the letter is duplicated from metal letter plates embossed with a typewriter face on the same Graphotype machine as is used for making up the address plates. Letter plates for the body of a letter can, it is claimed, be embossed with this machine almost as quickly as the same letter can be written with a typewriter. These letter plates are 8 in. wide and have a capacity in depth for eight lines of typewriter style type. They are fastened to a Dupligrph letter form by a simple clamping device which holds each plate firmly in place. Letters of several pages can be dupligrphed, the first page being personalized, the other pages being typed without name, address, or salutation.

Among the advantages claimed for this system is the

ease of correction. As a letter is actually made up of a number of separate plates—each eight lines in depth—it is only necessary, when a mistake is made, to take out the plate on which the error has been made. Where, again, the plates are for standard form letters which are periodically used, they can be filed away in small space.

So far as the machine itself is concerned, it may be mentioned that the hand-operated Dupligraph has a speed of 500 per hour and can be operated by an office junior after only a little instruction. After releasing a letter heading from the supply carrier, the machine drops it into correct printing position; the movement of the hand lever changes the address and salutation plate as previously mentioned; a backward stroke of the printing carriage reproduces the personalized letter.

The adjustment of top, bottom, and side margins is simply and quickly made. Simple thumb-screw adjustments regulate printing pressure for heavy or light letters, for paper of different thicknesses, and for double thickness such as four-page folders.

The ribbon action is automatic. At each stroke of the printing carriage the ribbon is moved slightly, ensuring even wear of ribbon and, consequently, uniform impression on all units of the letter. The ribbon can be quickly removed for reversing.

FOLDING.

In the medium and larger mailing sections, a folding machine is one of those luxuries it is an economy to enjoy. Even where a folder cannot be kept working to capacity, its installation can, nevertheless, be justified by the accuracy of its work and its reserve of speed when a mailing shot is lagging behind schedule. Its appeal to the advertising manager is very similar to that of the addressing machine. Few firms keep an addressing machine working a full eight hours a day, but, as with a folding machine, it stands ever ready at the touch of a switch to tackle

the job—and especially the urgent job—at the rate of more than a thousand an hour with an accuracy impossible by hand work.

The folding machines of interest to the advertising manager are those built specially for office installation. Such a folder as that marketed by the International Multigraph Company is to be preferred to the heavier machines designed for use in the print shop. This company—who also market a comprehensive range of duplicating machinery—have designed a most efficient folder which occupies no more space than a small typewriter desk. The Multigraph folder, driven by a small motor, is automatically fed, and is capable of making the various commercial folds in one operation at a speed of 6,000 folded pieces per hour.

The size range, according to the fold, may be from 12 in. by 18 in. to as small as 4½ in. by 6 in. Folding adjustments are quite simple and can be made by a junior.

LAY-OUT.

A few comments on the lay-out of the mailing section. Location must, of course, be the first consideration. Our own opinion on this point is that the mailing section should be apart from the advertising department proper, in a well-lighted position as close as possible to the goods or main entrance. However admirable it may be for the advertising manager to be in close contact with the work of the mailing section, a certain amount of traffic, noise, and sometimes vibration are inseparable from production—the first two factors constituting a distraction to the copywriter; the last being an impossible condition for the work of the photographer and artist. An upper storey location means that essential supplies of literature, stationery, etc.—bulky and unwieldy bales at best—have to be transported up and finished bags of mail to be transported down—unnecessary and wasteful effort if the

mailing section can, by any means, be accommodated in close proximity to stores and main entrances.

The most suitable room would be one having a door at each extreme, progress arrangements ensuring supplies entering through the one and finished work dispatched through the other.

Machines, tables, storage racks, and card index files should be arranged to conform as closely as possible to the principle of single line assembly. The main inserting and counting tables, for instance, should be placed central to the width of the room with a clear gangway between the storage racks and files on the one side and machines on the other. Where the room is lighted from one side only, racks and files should be against the opposite wall; machinery should be placed on the other side at right-angles to the window and in order of progress.

For artificial lighting, general lights should be supplemented by individual lights over machines, card index files, and counting tables. Power-driven machines should not be connected to electric light outlets where convenient wall sockets can be arranged. This, in fact, is economy of the worst sort, for hanging flexibles are unsightly and may lead to accidents. It costs very little for first-class 5 amp. switch-sockets to be installed on the walls adjacent to the machines, and for this purpose we recommend that "Crabtree" 3-pin "Compact" interlocking switch-sockets be specified to the electrical contractor or maintenance department. These units are made from a shockproof material and are designed so that the plug cannot be withdrawn when the switch is "on"—an obviously desirable feature.

The final lay-out of the mailing section can, however, be decided upon only after the nature of the work to be handled has been considered in all its aspects. Further notes on this subject are contained in the chapter which follows.

CHAPTER VIII

DIRECT MAIL ADVERTISING

THE importance of direct mail advertising—The mailing list how it is compiled and kept up to date—The catalogue and catalogue work—The house magazine—The broadside—The leaflet—Books and booklets—The sales letter

THE tendency of our larger advertisers to concentrate the greater part of their appropriations in press advertising may be misleading to the uninitiated. Because press advertising enthusiasts are never backward in making capital of this tendency, there is still a widely popular conception that direct mail advertising is a most expensive form of publicity suitable only for a limited range of products. This may be the place to refute such a supposition. Press advertising has its place—an important place, usually—in most advertising campaigns, but it would be difficult to imagine any firm which could not profitably employ some form of direct mail advertising. The idea that direct mail advertising is “expensive” might have been true a decade ago. To-day, highly efficient office machinery—as described in the previous chapter—and lower printing costs consequent upon improvements in the print shop have made the production of direct mail matter an economic proposition. When this lowering of costs is considered in relation to our increased knowledge of the art of direct mail advertising, the prospects of this form of publicity are, indeed, anything but dull. Certain unique advantages can also be claimed for direct mail which constitute, in themselves, an argument for the inclusion of a mailing section in practically every advertising department. The most obvious is, of course, that it is *direct*. This means that existing customers and the more promising prospective customers can be cultivated without waste. The advertising appeal can be modified

at very little extra expense so as to bring back old customers. It can be used for the collection of debts. And, among other advantages, direct mail can be made far more intimate and personal than the press appeal; it can help the salesman—both in wearing down initial sales resistance and in following up a canvass—more effectively than broadcast advertisements; it is a proved medium for stimulating the ordering of goods by post. In approaching direct mail advertising we do, therefore, want to rid ourselves of any preconceived notion that it is not to be taken as seriously as press advertising. It embraces so wide a field that, from the viewpoint of routine, it will, in the majority of cases, call for more organization and planning than any other medium. It includes such literature as catalogues, and price lists, leaflets and folders, text-books and booklets, sales letters, poster stamps and samples, house magazines, broadsides, mailing cards and order forms in addition to a numerous array of novelties.

THE MAILING LIST.

The bedrock of successful direct mail advertising is a "live" mailing list. The building of it calls for careful thought. In the initial operations of collection, checking, and collation, there is much spadework to be done, but, to achieve the highest returns, it is necessary to ensure that the list is persistently and regularly re-checked and enlarged as a matter of routine.

In too many cases, the first step of collection is taken hurriedly by the simple expedient of obtaining from trade directories the names of all firms and individuals likely to be interested. This approach can only be excused in the instance of a new business which is compelled to make an immediate start. When time permits, the first step should be taken most thoroughly. Names should be collected from all sources, of course (and some will be suggested later), but each name should be carefully considered before it is allowed to become a permanent part

of the mailing list. Where a sales force is employed, this should be called upon for such important work. The names collected for a certain territory should be sent to the salesman covering that territory. If the lists are extensive, the salesman cannot reasonably be expected to check details, but he should be able to indicate those names which are worth adding and those that are not. The checking of addresses and the considered grading of each name can come later. Where a sales force is not employed, one can usually get the necessary checking done by salesmen employed by other companies in a non-competitive field. For example, a salesman travelling in hosiery, may be engaged, at an agreed fee, to check the (visible) standing of confectioners in the towns he covers. The information obtained in this way may not, it is true, be quite as keen as that furnished by one's own salesman. It is better to take this step, however, than to enter names promiscuously.

For industrial use, the most prolific source of probable names is the various directories of the trade or trades the advertiser wishes to cover. These names should, where possible, be checked against the most recent local telephone directories since some directories are published at two, three, or even five-yearly intervals, and there is always the possibility that postal addresses may have changed. It may be decided to ignore those names having no telephone number, and here, again, the cross-checking will well repay the additional effort. Carefully compiled lists covering certain trades and professions can also be obtained from a number of concerns who specialize in this class of service. These lists are available for a sum covering a complete list or at an agreed charge per thousand names. Certain of the more progressive trade journals, again, maintain service departments which assist new firms in building up comprehensive mailing lists either by supplying names or indicating the best avenues for inquiry. The trade journals should, in any case, be

carefully watched in this respect. Lists of new companies, changes of appointments and notices of failures all have their respective use in keeping the mailing list up to date. Care should be taken that names are not duplicated. Some mailing lists are so indifferently compiled that it is not uncommon to find a name repeated as many as six times. The flood of literature to one name that is the inevitable result of this, will occasion much annoyance and will, in all probability, destroy the chances of creating a goodwill.

In building up a mailing list for a retail establishment, the task of collection and grading is usually simplified by the fact that names are selected according to the district, and these are supplemented by those taken from the ledger.

By far the most arduous task is the creation of a mailing list for a purely mail order concern. It will, of course, be obvious that, to the mail order business, its mailing list is its most valued possession. As it grows, so does its value increase, and it may be of interest to mention that three mail order houses of our acquaintance have insured the safety of their lists for a sum which far exceeds their value from a re-sale point of view. This attitude will be understood when it is appreciated that the names on these lists are the result of many thousands of pounds worth of advertising, of diligent and scientific follow-up, and of careful and constant checking to ensure their accuracy and value. The names of mail-order purchasers cannot be secured quite so simply and cheaply as are those names that would be of interest to, say, an industrial advertiser. Names obtained in the usual way are seldom of use. Someone, in an attempt to explain why this should be so, has described the mail-order purchaser as a "separate and distinct species of human being." We have heard many plausible arguments as to why some folk prefer to shop by post and why the remainder will not consider the pillar box under any circumstances, but as none of them is convincing, we are compelled to accept the first

as the only possible explanation. Even if the thought is hopelessly (and humorously) wrong, it helps in that it compels us to a careful outlook on the question of the mailing list and prompts us to appropriate action in securing the necessary names. The most obvious way to collect such names is, of course, to advertise deliberately for them. Direct orders for a cheap or bargain product, requests for samples or inquiries for an explanatory booklet or catalogue—names obtained in this way are good “raw material.” Tests made by follow-up and counter-offer constitute the next step, the results of these tests determining the grading that the original names shall receive.

Arising out of the witty description of a mail order purchaser, it is a fact that names taken from the mailing list of a firm selling, say, underwear by post will be of value to another firm selling, let us assume, a weight-reducing course! In other words, the name of any type of mail order purchaser will be of more value to a mail order concern than the name of a householder chosen haphazardly from a directory. Mail order advertisers are fully aware of this fact, and a good deal of exchanging goes on between non-competitive concerns.

Before leaving this question of compiling a mailing list, one expedient deserves special mention. This is the securing of names from existing customers, and the most interesting schemes appear to be evolved by publishing houses. It should at once be appreciated, however, that any scheme of this sort can only be successful if the product does not give to the purchaser a competitive advantage. A firm buying a special kind of metal having unique manufacturing advantages would not, for instance, supply a list of its competitors to the supplier; whereas the housewife-reader of a magazine devoted to home crafts would, in most cases, be willing to supply the publisher with the names of those of her friends who are likely to be interested in the appeal of the publication. Prizes are sometimes introduced to stimulate response, but this is a step

that may have its drawbacks. On the other hand, it is always advisable to appeal to the customer from some angle other than that of helping the advertiser to increase his own business. The basis of the appeal may vary from the narrowly selfish to the broadly patriotic. A business paper uses one method of attack that is quite ingenious. It publishes a useful handbook of business data, and in a letter addressed to managing director readers, it offers to send free copies of this booklet to all names of executives entered on the form enclosed. The form provides spaces for the names, private addresses and positions of the men recommended. In this way, the publisher is provided, not only with names of prospective readers for a business paper, but he has their respective positions in mind when appealing to them later for the inevitable subscription. The approach favoured by another business publication is in striking contrast. This paper is untiring in its efforts to increase its overseas circulation—and says so, quite bluntly. In asking readers to furnish the names of oversea business acquaintances, it argues that, the more readers it can secure, the greater the volume of propaganda on behalf of British-made goods. The argument is most successful, and a number of concerns have been quite willing to supply the publisher with detailed lists of their foreign customers and prospects.

When the mailing list has been compiled and classified, the task of keeping it up to date becomes a routine duty. New names must be added, new addresses noted and the names of deceased people deleted. An automatic check-up will result from each mailing if the advertiser consistently uses envelopes carrying the "If undelivered" notice. The return postage entailed is a wise expenditure. All directories, as they appear, should also be used. Firms doing a large volume of direct mail advertising may find it an additional advantage to periodically mail a request to each name to correct or confirm his address on a stamped inquiry card.

As already stated, a "live" mailing list is the bedrock of successful direct mail advertising. This does not imply, of course, that a good mailing list is the "open sesame" to success. It must be used in a sound manner. The literature distributed through the medium of the mailing list, must in itself be correctly conceived. First-class production—and by that we mean good typography, illustration, copy, and printing—is of secondary importance to this factor of conception. Each type or class of direct mailing piece has its own particular function, and a common-sense understanding of this function is of primary importance.

THE CATALOGUE.

The catalogue is the customer's book of reference. It should contain everything that a buyer is likely to want to know about the firm's products—and nothing more. As a book of reference, it should be methodically planned and carefully indexed. Text matter should be purely informative and written with restraint and dignity. Illustrations should be detailed and unadorned. The lay-out and format of a catalogue should be formal, yet while this principle may be interpreted in a liberal way, we would insist that a catalogue page is the very last place in which the modernistic lay-out man should be permitted to "do his stuff."

Within recent years, we have heard much of what is usually termed the "personalized catalogue"—a catalogue differing from our definition in that it attempts to personalize the firm in addition to listing the firm's products. Now, while it cannot be denied that a suggestion of the personal touch (as, for example, a message or invitation from the managing director in facsimile handwriting) makes an admirable introduction, we do insist that pseudo-sentimentality in the body of the catalogue is a mistake. To bespatter the "business" pages with photographs of the works staff and shop foreman or with

sonorous quotations from the philosophers is little short of vandalism. A catalogue designed in this way will appeal only to self-appointed advertising authorities within the organization. The 100 per cent personalized catalogue is, in nearly every example that has come to our notice, a somewhat nauseating expression of "talking down" to the customer. In all cases, the material introduced for the personal touch has cheapened the product appeal. What the exponents of this style of catalogue do not seem to have grasped is the fact that dignity, integrity and other desirable characteristics in a firm, are more convincing when inferred.

The loose-leaf catalogue is another troublesome question, and one rarely meets an advertising manager who has not had to face it. The loose-leaf catalogue is, theoretically, so perfect an idea, that to the man in the street, it seems impossible that so many concerns should be blind to its advantages. We have all heard the arguments, but under existing conditions they are little short of pipe dreams. However admirable the loose-leaf system is in other directions, it is hopelessly unsuitable for catalogue use. In the majority of trades, the customer has neither the time nor the energy to obligingly insert new pages as they are issued to him from time to time. Even if he could be persuaded to do so, it would be still more difficult to impress upon him the need for taking out the sheets made obsolete. Another disadvantage is in the loose-leaf binder itself. There is no standard size or fastening arrangement used on a wide scale, while, in the main, each type of binder calls for some instruction in its use.

There may, it is true, be some scope for the use of loose-leaf catalogues on a national scale, but, as we see it, they cannot become popular until whole industries take them up enthusiastically and the individual firms within each industry agree to issue their catalogue pages to a standard specification.

CATALOGUE PRODUCTION.

The production of a new catalogue running to a hundred pages and more is no mean task. Quite apart from the arduous work of tabulation, copy, lay-out, and illustration, it is a task that will try the patience and the energy of the best. But, while not a few advertising managers classify catalogue production as the most onerous of their duties, it is, at the same time, a duty that can be considerably lightened if initially well planned and organized. "Muddling through" may be the best way of producing a really good leaflet, but a catalogue is very much a business proposition, and if several weeks are spent in careful planning before creative work is started, such delay will usually be found justified by the economy in time and energy effected when work is actually in progress.

The first step is, of course, a careful inquiry as to what products are to be featured. This should be followed by the successive steps of how they are to be featured; the order of featuring; space to be allocated to each, and finally, a schedule showing page and content. In this preliminary work of planning it is inevitable that, on a catalogue of any size, a large volume of memoranda will accumulate. If the work is properly organized, these papers can be so filed that they will neither be overlooked when they should receive attention, nor confuse or impede progress when they are not required. The following outline is widely used in journalism and book production, and is particularly appropriate to the work of catalogue preparation.

When the schedule of page contents has been approved, a large chart is made for pinning to a convenient wall space. This chart is divided into rectangles corresponding in number to the total of pages as shown by the schedule. The rectangles may be arranged in any suitable order for the space available, but it is a distinct advantage on a big job, for one line of pages to constitute one forme. For instance, a catalogue of 224 pages may be printed

in formes of 32 pages each. The progress chart should, therefore, consist of 32 spaces wide by seven deep; the reason for this will be apparent later. Indian ink should be used for drawing this groundwork.

Page numbers should now be inserted in the top corner of each page space—in the top, right-hand corner for a right-hand page and in the top, left-hand corner for a left-hand page. (Right-hand pages, it will be noticed, have uneven numbers and left-hand pages have even numbers.) By numbering in this way, the chart immediately indicates whether pages are right- or left-handed, and can be used as a final check on the finished page layouts. An example of this charting arrangement in a small way is illustrated at Fig. 36.

The contents of each page should now be written in the appropriate space (preferably in pencil to permit of subsequent changes and alterations) and the chart hung ready for use. Meanwhile, a file should be arranged for the memoranda that have accumulated. For this purpose, a large envelope for each page is to be recommended, as this system is the most flexible in practice.

At this point it is, of course, assumed that inquiries have been issued and the printing contract placed, and, as the usual procedure in this respect is described in Chapter XI, we will pass on to actual consultation with the printer. In nearly all cases, the printer will agree to set all pages before printing, and, while this method has distinct advantages to the advertiser in that it permits him to make last-minute changes and page rearrangements, it is not the best method to follow if the catalogue is a large one and is wanted at short notice. With a very large catalogue, and particularly one printed in colours, it is advisable to organize the work in formes so that while one forme is being set, another is being read in proof and a third is being printed. By working in this way, it is possible, under pressing circumstances, to produce advance copies of a catalogue a few days after the

printing of the last forme, but the severe limitations of this procedure must be carefully balanced against its advantages. We may summarize them in this way: If

1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72

FIG. 36

An example of the chart technique for catalogue product on

the catalogue is wanted urgently ; if the page arrangement and contents are quite definite ; if there is only a normal risk of product changes and slight price fluctuations, and if the work is controlled by a competent advertising manager in sympathetic co-operation with a resourceful printer—then the method of production by formes is justified. If, on the other hand, the catalogue is not urgently required, if conditions make it impossible to decide upon the final page arrangement and contents, and if there is a grave risk of price changes—then the best procedure is to complete all preparations before printing.

Assuming, therefore, that production by formes is decided, the final routine for working is best agreed upon after consultation with the printer.

To revert to the progress chart again, if this is used to its fullest extent, it can be made to smooth out many difficulties and save much needless work. Symbols, for example, can be introduced so that the present position of each page will be immediately apparent, and, while the majority of people will use signs that appeal to them personally, the following suggestions may be of help in providing a general idea of their possibilities—

(a) When the lay-out and copy has been prepared and approved, place a tick in a top, central position.

(b) When the lay-out, copy and blocks (or drawings) have been sent for setting, draw a line through the stroke of the tick.

(c) When a proof is submitted by the printer, draw a line diagonally through the page space.

(d) When the page proof has been returned corrected for press, draw a line diagonally in the opposite direction through the page space.

(e) When a machine revise of a forme has been approved for printing, draw a line horizontally* through each page in the forme.

The above symbols can be drawn in blue pencil or in some other distinguishing colour.

SOME CATALOGUE PROBLEMS.

Because of its importance to a business and its everyday reference value, there is, perhaps, more discussion on the catalogue inside the organization than on any other piece of direct mail literature. To adequately cover all of the many and varied points of dispute, we should require the entire space afforded by this book. We will, however, attempt to answer briefly two or three questions which appear to be common to most firms and which are the more frequently raised.

The first of these concerns the export catalogue, and the point most generally at issue is whether it is better to—

(a) Issue an English edition for the home market and a separate foreign language edition (or editions) for foreign markets;

(b) Issue a combined English and foreign language catalogue for all markets; or

(c) Ignore the language obstacle and use the English catalogue with adjusted prices for export work.

This is obviously a very difficult problem to settle in a general way. The tendency to-day is, however, to issue separate foreign-language editions where this is necessary and to adopt the expedient of adjusting prices in the English edition only for use in English-speaking countries. There is much to be said for this method. The practice of compiling a combined English and foreign language catalogue is usually the more expensive in the long run, because the additional language or languages invariably means a larger catalogue and the cost of this increase in size has to be incurred only to accommodate a small percentage of foreign prospects. It should also be remembered that a single language catalogue is more direct and personal in its appeal.

Another problem that persistently confronts the advertising manager of a firm marketing a very wide range

of products is: Should we issue one large, complete catalogue to cover all products, or would it be better to catalogue our products according to their group or class, issuing specialized and smaller catalogues according to the interest of each prospect? Now, in spite of the economies that can be made by breaking up a large catalogue into smaller or, as they are called, "sectional" catalogues, the saving is seldom large enough to outweigh the loss that results both in prestige and dignity. For normal trade use, the single complete catalogue is distinctly preferable.

Arising, possibly, from the tempting propaganda put out by sections of the printing industry, we have, in recent years, been confronted by a further general question: Shall we continue to print our catalogue in black and white or could we profitably use a second or even a third colour in the process? The answer is quite definitely that the introduction of colour can be justified both by the added interest it lends and the increase in sales that results. A large number of advertisers also employ colour to emphasize and pick out those products they particularly desire to move. This latter method is, in itself, extremely effective.

Then comes that vexing question: Should we include prices in the catalogue or should prices be issued in the form of a price list supplementary to the catalogue? If we lived in an unchanging world of staple prices with no real business competition, then it would be easy to insist that prices should always be included. A completely priced catalogue is obviously more valuable to the buyer than one calling for the use of a separate price list, and where a firm issues a new catalogue at six or twelve-monthly intervals, there is every encouragement for the inclusion of prices. On the other hand, industrial concerns and machinery manufacturers find the undertaking a hazardous one. Speaking generally, the advertising manager has strong arguments for pressing for the inclusion of prices and should adopt a positive attitude in

any conference on the matter, but he should allow the last word to rest with the sales department.

One last question : When should the catalogue be mailed ?

As most businesses are seasonal, the best time to issue the catalogue is shortly before the opening of the season proper. A new catalogue, it has been found, invariably stimulates sales to an appreciable extent for a few weeks following its appearance, and it is, therefore, preferable for this increased business to be on the new price basis and in the new lines announced by the catalogue. Where possible, it is also good policy to mail the catalogue to everyone on the same day, even if this calls for some weeks of preparation before the mailing date. The actual day chosen is still a matter for argument, but we have personally found Tuesday the most effective day of the week for the arrival of direct mail matter. The first day of the month should, we have found, be avoided, as should days immediately preceding and following a Bank Holiday.

THE HOUSE MAGAZINE.

When one reviews mentally the scores of successful publications known as "house magazines," one feels a strong disinclination to define what a house magazine really is. We will, therefore, content ourselves with the statement that the house magazine is the organ through which a firm expresses its policy and outlook.

Students of advertising technique turn instinctively to American examples for study, and, while it is true that a large number of brilliant house magazines carry an American imprint ; while, again, it is also true that American firms have fully grasped the importance of the house magazine, it should be remembered that it was an Englishman—the late Thomas Baron Russell—who "discovered" the house magazine and demonstrated its effectiveness in use.

The house magazine is so powerful a weapon of publicity that it can be laid down as a principle that some

form of house magazine can profitably be employed by any business or service. Unlike the press advertisement, the catalogue, the broadside and other media, however, it is governed by only two accepted principles, namely—

1. It must be issued regularly.
2. It must be free from "outside" advertising matter.

As to what the house magazine should contain, who should write it, how it should be printed—these and similar questions must be left to the good taste and perception of each advertising manager. On the other hand, a great deal of stimulus is to be obtained from an analysis of successful British and American examples.

The first point that reveals itself is that the best house magazines do not "talk shop", the editorial pages consist of articles and stories designed to give interesting facts and real general help, and where text and illustrations are purely of an advertising character, these are displayed, in the orthodox way, as separate advertisements. (We think it will be interesting to mention, in this connection, that one monthly house magazine which we have read for seven years has mentioned the product name only twice during that period.) This policy is sound. Few customers look forward to reading a lengthy advertisement disguised as a magazine, and the only way of arousing interest in a house magazine is to fill it with matter that the buyer of a product will *want* to read. The advertising manager considering the introduction of a magazine should bear this fact constantly in mind.

On the other hand, how does the magazine—by avoiding straightforward publicity arguments, even the name of the product—accomplish its purpose? In the first place, a good house magazine renders a sort of free service by presenting interesting, useful and sometimes valuable information, and in this way cultivates a good will on the part of its readers. The good will thus fostered is, at the same time, turned to some purpose by another characteristic of a good house magazine, namely, a consistent

editorial policy. Analyse the issues of any first-class publication and you will find that, regardless of whether the articles are by writers outside the concern or obviously written by the advertising staff; regardless of the topics discussed—they are each intended, subtly or straightforwardly, to give the reader that conception of the firm which the firm itself considers most desirable. Call this propaganda, favourable association, or what you will, it is, nevertheless, a consistent characteristic of any well edited house magazine. For this reason, a decision as to editorial policy is the most vital of all decisions to make when launching a house magazine. Once that decision is made, it must dominate each issue and penetrate into the very routine of the work. So long as the policy is a positive one, such as quality of the product, dignity of the company's name, or the honourable traditions of the firm, it should not be changed without serious consideration.

To summarize the outstanding characteristics of a good house magazine, we may say, therefore, that its editorial content should be helpful or directly interesting to the buyer and free from "outside" advertising matter, it should be dominated by a consistent policy and published regularly.

The routine for production can be very similar to that for the catalogue, and once the page size, illustrative technique, lay-out and typography have been decided, it is really a very simple task. Usually, the biggest difficulty is in maintaining a supply of good copy, and where outside material cannot be solicited, it is a good plan to keep an ideas file. A "style book" should also be kept to ensure consistency in spelling, phrasing, and style generally.

THE BROADSIDE.

We use the term "broadside" or "broadsheet" to distinguish a very large folder which displays the high spots

of a selling argument in the same technique as the news contents bill. Because of its somewhat startling appearance, the broadside is not used as frequently and as regularly as the leaflet. The broadside is the "big shout" of an advertising campaign and is, therefore, used most often as a first or last shot.

The technique of the broadside calls for a heavy hand in every respect. Small type, small illustrations, headings hand-lettered in a dainty style—these are all out of place in a broadside. The story must be told briefly and dramatically in bold headings and large illustrations. Copy should be cut so as to make its point without frills and then set in a large size type with generous marginal and interlineal spacing. Colour, if used, should be generously introduced wherever it can lend weight and life. Paper, again, should never be skimped. A broadside, in other words, should be so designed that it cannot be mistaken for any other type of mailing piece.

From the foregoing, it may possibly be inferred that the perfect broadside is really a blatant and somewhat vulgar medium of approach. This, however, is not entirely true. Obviously, the broadside is not the most dignified of mailing pieces, but in the hands of a competent lay-out man, it can be given such pleasing powers of attraction, such refreshing vigour, that one's natural reaction against its purely physical make-up is entirely overcome. To make the broadside as interesting as possible, its folds should be used to provoke the recipient into opening it to its fullest extent. Two points should, on the other hand, be carefully watched. In the first place, do not print a broadside for mailing without an envelope without getting the advice of the postal authorities that it will be accepted for delivery. If the sheet is so folded that, in transit, it might catch and retain other letters or post-cards, the Post Office will object. Preliminary inquiry with a suitable "dummy" is, therefore, expedient, for a last-minute decision to use an envelope, sticker, or other

fastening device, may altogether spoil the lay-out scheme. In using the folds to provoke interest, care should be taken that the full story appears when the broadside is open. Sales points, for instance, may be introduced on the folds, but they should be reiterated on the centre-spread as well.

Within recent years, the broadside has found increasing favour even with such restrained advertisers as engineering firms. This awakened interest is commendable, for, when the sales story is timely, and particularly when it is topical, the broadside is, indeed, a force to be reckoned with.

THE LEAFLET.

The function of the leaflet (or folder) is to tell the sales story—in words and pictures—with more detail than is possible in the press advertisement. Two reservations are implied by this statement

In saying that the leaflet should tell the story with more detail, we imply that it should pick out the more important points of the sales argument, touch upon the uses of the product, possibly include the price, but if the complete story, to be exhaustive, is a lengthy one—then the complete story should not be attempted in one leaflet. Under such conditions, it belongs to a booklet, the catalogue, or sometimes a text-book. The leaflet can, of course be employed to put over the entire argument, but more than one leaflet issue should be resorted to.

The other reservation is concerned with the content of a leaflet. Here, the pictorial element should be stressed. A maximum of illustration and a minimum of copy is a good principle for the leaflet technique. The best leaflets are bright, newsy, interesting in lay-out, and colourful. Colour, indeed, is a very important feature, for exhaustive tests in many fields have proved that the leaflet printed in attractive colour-combinations can be between 30 to 75 per cent more effective in sales results than the leaflet printed in black on white.

The extent to which the leaflet is used will be limited by the appropriation available and the nature of the products for which the advertising department is responsible. Where possible, regular and generous issues should be resorted to. One leaflet every fortnight, every month, or every other month, will bring more lasting results than a flood of leaflets at spasmodic intervals during the busy or the quiet season. At first sight, the suggestion for a regular and generous leaflet issue may seem a somewhat expensive procedure. Appreciable economies can, however, be effected by standardization. A large number of advertisers follow the practice of adopting one standard size for all their leaflets and one quality of paper. In fixing the size, subdivisions of any standard printing sheet should be considered in relation to standard stock sizes for envelopes. The reader who may be unfamiliar with these sizes will find the tables at Figs. 37 and 38 of help. Where regular issues of standard-size leaflets can definitely be decided upon, it is usually worth while to place a contract for six or more, and in this way enjoy the saving which can be effected by the bulk purchase of paper and envelopes.

The most desirable time to mail leaflets is best ascertained by careful testing of response—so much depending

Name of Sheet	Full Size	Folio	4to	Long 4to	8vo	Long 8vo
Imperial	22 × 30	15 × 22	11 × 15	7½ × 22	7½ × 11	5½ × 15
Large Royal	20 × 27	13½ × 20	10 × 13½	6½ × 20	6½ × 10	5 × 13½
Royal	20 × 25	12½ × 20	10 × 12½	6½ × 20	6½ × 10	5 × 12½
Medium	18 × 23	11½ × 18	9 × 11½	5½ × 18	5½ × 9	4½ × 11½
Demy	17½ × 22½	11½ × 17½	8½ × 11½	5½ × 17½	5½ × 8½	4½ × 11½
Crown	15 × 20	10 × 15	7½ × 10	5 × 15	5 × 7½	3½ × 10
Large Foolscap	13½ × 17	8½ × 13½	6½ × 8½	4½ × 13½	4½ × 6½	3½ × 8½

FIG 37 A FEW SUBDIVISIONS OF SOME STANDARD SIZE PRINTING SHEETS

An allowance of approximately ¼ in. each way should be made on these sizes for the necessary trimming after printing

upon the nature of the product and its market. Timing should be carefully scheduled when the leaflet is integrally a part of an advertising and sales campaign. To give an example often in dispute: A new product is being introduced, and wholesale distributors, the sales force, press advertisements, sales letters, a leaflet, and a broadside are being employed. If the leaflet carries prices, then, under these conditions, the ideal mailing date is *after* the early press advertisements have appeared.

Name	Size	Some Semi-Standard "Catalogue" Envelope Sizes	
Foolscap Long 8vo	9 × 4	6 $\frac{3}{8}$ × 4 $\frac{1}{2}$	9 $\frac{1}{2}$ + 6 $\frac{1}{2}$
.. Full .	9 $\frac{1}{2}$ × 4 $\frac{1}{4}$	7 × 4 $\frac{1}{2}$	10 $\frac{1}{2}$ × 6 $\frac{1}{2}$
Copy .	10 × 4 $\frac{3}{8}$	6 $\frac{1}{2}$ × 4 $\frac{7}{8}$	10 × 7
Prospectus .	10 $\frac{1}{2}$ × 4 $\frac{1}{2}$	7 $\frac{5}{8}$ × 5	12 × 6
Copy Full .	10 $\frac{3}{4}$ × 4 $\frac{5}{8}$	8 $\frac{1}{4}$ × 5 $\frac{1}{4}$	10 $\frac{1}{2}$ × 8
Draft	11 $\frac{1}{4}$ × 4 $\frac{7}{8}$	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	10 $\frac{5}{8}$ × 8 $\frac{1}{2}$
Extra Draft .	11 $\frac{1}{2}$ × 5 $\frac{1}{4}$	9 × 5 $\frac{3}{8}$	11 × 9
Draft, Full .	12 × 5	9 × 6	11 $\frac{1}{2}$ × 9 $\frac{1}{4}$
Medium Long 6mo	12 $\frac{1}{2}$ × 6	9 $\frac{1}{4}$ × 6 $\frac{1}{4}$	12 × 9
Brief	14 × 5	10 × 6	12 × 10
Extra Large Brief	15 × 6	9 × 7	14 × 9

FIG 38 SOME ENVELOPE SIZES

BOOKS AND BOOKLETS.

The purpose of the booklet is usually to tell a complete sales story in an educational manner. This field is an extraordinarily wide one, publications under the above heading ranging from the modest eight-page pocket-size "book of instructions" to weighty "text-books" written subtly and indirectly to labour a propaganda.

Physically, the booklet is at a disadvantage with the leaflet. The thin leaflet, with only, say, a single fold, is more immediately appealing to the eye than the heavier make-up of the booklet. A booklet of only sixteen pages may appear to ask for a certain degree of concentration --and the brain is an erratic servant. When planning and writing any kind of booklet, this inherent obstacle should be ever in mind. If the advertising manager can persuade himself that the prospect is not interested and really does not want to read the booklet intended, he will find himself striving to overcome the obstacle in a practical way.

The first characteristic to look for in a good booklet is reader interest. Does it contain anything to interest the prospect apart from pure "sales talk"? If the text is merely straightforward selling copy, does the booklet contain illustrations that will tempt the prospect to read? If the answer is in the negative, it is more than probable that the booklet will be so much time and energy wasted. Unadorned selling copy in booklet form will not pay; it must be rewritten, edited or illustrated so as to draw the reader into the story. The product may have to be described from the reader's point of view entirely, and in this respect it is well to remember that, no matter how ingenious the product may be from a production standpoint, the dealer, among other things, is interested in profits, the engineer in performance, the woman in appearance, the business executive in costs, and so on.

The booklet can be made a very valuable and lasting form of advertisement when its real function is properly understood.

THE SALES LETTER.

The sales letter is the most direct and personal of all mailing pieces.

Unfortunately, the scope of this book does not permit our dealing with the technique of sales letter writing, and

the reader is therefore referred to the many useful works existing on this fascinating subject. Here we are concerned with production and application.

Within recent years, the sales letter has been made so efficient a mailing piece that we feel compelled to pay tribute both to the authorities who have helped us to understand its technique and the inventors of office machinery who have enabled us to produce personalized sales letters on such an economic basis.

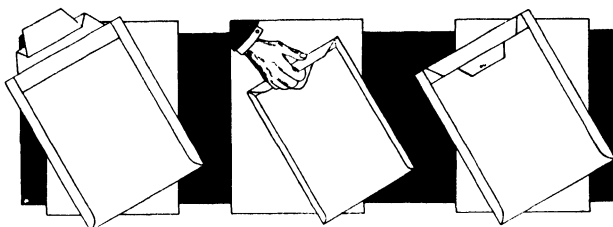


FIG. 39 THE "SELF-CLASP" ENVELOPE FOR SAMPLE AND PRINTED MATTER POSTAGE

This envelope, manufactured by Messrs John Dickinson & Co., Ltd., complies with Post Office regulations. An envelope with the ordinary tuck-in flap is only acceptable when the opening does not exceed $4\frac{1}{2}$ in.

To the advertising manager, the great value of the sales letter lies in its dual application. When time is short, the sales letter, or series of letters, can be made to carry the whole story without the aid of supporting literature. This application calls, of course, for a keen appreciation of technique if it is to be used extensively. The other use—to cover or support a leaflet, catalogue, reply card, and so on—is the more general. Tests have shown that, however strong a printed mailing piece can be, it can be still further strengthened by a supporting sales letter.

Not the least important consideration in introducing the sales letter may lie in the letter-heading itself. Expert copy-writing and first-rate facsimile duplication may, in other words, be marred by an obsolete letter-head.

An advertising manager engaged by an old-established concern to organize an advertising department will often find his hardest task is to persuade the management that the ideal letter-head of the 'nineties is a distinct obstacle in this respect.

Fashions in letter-paper appear to change as rapidly as styles of feminine adornment. Thirty years ago, a portrait of the founder of a business might appear on its notepaper. Then came the fetish for picturing the works or business premises. Illustrations of the products offered, imposing lists of officials and branch addresses—these all had their cycle of popularity. To-day, we tend to be more direct, and in designing a new letter-head it is a good plan to confine oneself to a full title of the business, brief mention of its character, full postal address to which reply is to be sent, telegraphic address, and telephone numbers. This information, with a drawing of the chief trade mark, if any, might then be handed to a modern typographer. What he submits as an appropriate heading will be bitterly criticized by everyone within the organization! This is, of course, inevitable. So intimate a change can seldom be effected without dispute. Those who grow up with a business will naturally regard the old letter-heading with the same affection that we all feel for trophies of our youth.

RECORDS.

Some remarks on the maintenance of records are given in the chapter which follows.

CHAPTER IX

PRESS ADVERTISING AND RECORDS

PRESS advertising procedure—The Media File—Working schedule for press advertising campaigns—The Advertisement Record Book—The Record of Returns—Space Buying Considerations—Some aspects of Continuity

IN an earlier chapter of this book, we gave passing attention to certain aspects of press advertising procedure. Our references were intended to be of interest to the industrial and smaller advertiser. In this chapter, we confine our attention to press advertising routine of a more comprehensive character, and, while our remarks will be applicable in some degree to the small advertiser, they will be of greater interest to the firm contemplating press expenditure on a national scale.

THE MEDIA FILE.

The loose-leaf method is one of the most satisfactory to employ in compiling a comprehensive media file. By this method, all the required data relative to each publication are typed on separate sheets, and filed alphabetically in the appropriate section or binder. The loose-leaf method places no restriction on the amount of information that can be entered for each publication, and, for this reason alone, it is to be preferred. Those who argue against the loose-leaf media file invariably complain that, as rates, circulation figures, addresses, mechanical details, and other data are contained in guide books, rate cards, and promotional matter, it is an unnecessary waste of effort to have all this information re-edited and typed. Without in any way depreciating the value of guide books—for such a book as the *Advertiser's Annual* is an indispensable medium of reference—it should at once be made clear that no guide book gives all the information that the

conscientious advertising manager requires to know about each and every paper in which he is interested. A number of publications, again, issue exhaustive surveys of themselves and the fields they cover, but a larger number do not. (If the media file is to be of real, practical value, it should be methodically compiled; it should be free from pure selling talk, and it should give, for each paper, exactly comparable data. Especially should it contain that information about every paper which the advertiser wishes to know in relation to his own particular products.) The argument that re-editing and typing is a waste of effort can, we feel, be dismissed. If an advertiser is likely to spend some hundreds of pounds annually in a publication, a few shillingworth of time and stationery is a small expenditure for efficient control. (The information published and circulated by journals is so inconsistent that where a large appropriation has to be allocated, it is, indeed, advisable to go to the expense of a detailed questionnaire and reply-paid envelope to all publications likely to be of use.) A questionnaire, drawn up in collaboration with the advertising agent or consultant, will enable the media file to be compiled upon a consistent basis and for the necessary typing to be done without a deal of editing and executive supervision. A comprehensive media file can become so useful a source of reference, that careful thought in the initial stages of compilation will be well repaid. Especially should the work be thoroughly done and, where the department's clerical resources are limited, it is better to budget for the work over a period of two, or even three years, than to skimp the final stages.

For convenience in reference, the file can consist of a number of sections, the sheets being inserted alphabetically in several binders labelled according to the group or class of publication. In some departments, the media file is divided merely into two parts: "Active" (publications that are being used) and "Inactive" or "Probables"

(publications of interest, but yet to be used). We do not personally favour this latter method because, with the advent of a new allocation, a large number of sheets may have to be transferred; while, in everyday use, the division is not the best one if the file is referred to by the uninformed junior or typist. A fairly clear basis for the sections would be as follows—

- ✓ 1. *Newspapers*. National, local (daily and weekly).
2. *Popular and Illustrated Weeklies*. (Such as *John Bull*, *Punch*, and so on.)
3. *Monthly Magazines*. (*Strand*, *Good Housekeeping*, and the like.)
4. *Religious and Class Publications*. (Such as the *Church Times* and *Health and Efficiency*, respectively.)
5. *Business, Trade, and Technical Publications*.
6. *Directories, Guide Books, Annuals, and Diaries*.
7. *Overseas Publications*.

The above divisions will, of course, be developed or varied according to their importance to the department. For instance, if the advertising is directed to women only for, say, beauty preparations, it will be found useful to arrange a special section for publications of interest to women, and so on.)

A media file, as outlined above, can be made sufficiently complete to eliminate the need for filing specimen copies of the publications themselves. Some importance is, however, attached to the practice of having actual samples accessible—particularly of those papers appearing in the working schedule referred to later. Where suitable racks are not available and where space is a vital consideration, this problem of the media library can be a troublesome one. The easiest solution would appear to be the expedient of stab-filing publications other than newspapers with cotton-covered wire, so that, if absolutely necessary, the separate files (arranged alphabetically) can be hung. For newspapers, the standard newspaper filing case is to be preferred, not only because a single case can accommodate

a large number of copies, but also because this arrangement can be made comparatively dust-free.

THE WORKING SCHEDULE.

The Press Advertisement Chart at Fig. 7, referred to in Chapter II, is an admirable working guide when the number of publications employed is small. When the number exceeds twenty, it becomes unwieldy and, for a media list of fifty or more, will be found too large to be entirely satisfactory in use. However extensive the media list, some form of working schedule will be found extremely useful. A simple style, widely favoured, is shown at Fig. 40, and a schedule of this type will be found quite

	Dates of Insertion			
	January	February	March	April
<i>Aberdeen Press and Journal</i>	4, 11, 18, 25	4, 11, 18	1, 15, 22	6, 20
<i>Belfast News Letter</i>	7, 14, 21, 28	7, 14, 21	4, 18, 25	9, 23
<i>Belfast Northern Whig</i>	3, 10, 17, 24	3, 10, 24	7, 21, 28	12, 26
<i>Birmingham Mail</i>	5, 12, 19, 26	5, 12, 19	2, 9, 23	7, 14
<i>Birmingham Post</i>	4, 11, 18, 25	4, 11, 25	8, 22, 29	13, 27
<i>Bradford Telegraph & Argus</i>	3, 10, 17, 24	3, 10, 17	14, 21	5, 19
<i>Bristol Evening World</i>	3, 10, 17, 24	3, 10, 17	14, 21	5, 19
<i>Bristol Times and Echo</i>	2, 9, 16, 23	2, 9, 23	12, 20, 27	11, 18
<i>Bristol Times and Mirror</i>	7, 14, 21, 28	7, 14, 21	4, 18, 25	9, 23
<i>Burton Mail</i>	7, 14, 21, 28	7, 14, 21	4, 18, 25	9, 23
<i>Cardiff South Wales Echo</i>	5, 12, 19, 26	5, 12, 19	9, 23	7, 14, 21
<i>Cardiff Western Mail</i>	6, 13, 20, 27	6, 13, 20	3, 10, 24	8, 22
<i>Derby Daily Express</i>	6, 13, 20, 27	6, 13, 27	10, 24	1, 15, 29
<i>Derby Daily Telegraph</i>	4, 11, 18, 25	4, 11, 18	1, 15, 22	6, 20
<i>Dundee Courier and Advertiser</i>	4, 11, 18, 23	4, 11, 25	8, 22, 29	13, 27
<i>Edinburgh Evening Dispatch</i>	3, 10, 17, 24	3, 10, 24	7, 21, 28	12, 26
<i>Edinburgh Evening News</i>	5, 12, 19, 26	5, 12, 19	2, 16, 23	7, 21
<i>Exeter Express and Echo</i>	5, 12, 19, 26	5, 12, 19	2, 16, 23	7, 21
<i>Glasgow Evening News</i>	4, 11, 18, 25	4, 11, 25	8, 22, 29	13, 27
<i>Glasgow Citizen</i>	2, 16, 19, 23	2, 9, 16	13, 20	4, 18
<i>Gloucester Citizen</i>	4, 11, 18, 25	4, 11, 18	1, 15, 22	6, 20
<i>Gloucestershire Echo</i>	6, 13, 20, 27	6, 13, 27	10, 24	1, 15, 29
<i>Hull Daily Mail</i>	6, 12, 19, 26	5, 12, 19	2, 16, 23	7, 21
<i>Ipswich East Anglian Daily Times</i>	4, 11, 18, 25	4, 11, 18	1, 8, 15	6, 20
<i>Leeds Yorkshire Evening Post</i>	2, 9, 16, 23	2, 9, 23	13, 20, 27	11, 18
<i>Leicester Mail</i>	6, 13, 20, 27	6, 13, 27	10, 24	1, 15, 29
<i>Leicester Mercury</i>	7, 14, 21, 28	7, 14, 21	4, 18, 25	9, 23
<i>Liverpool Echo</i>	3, 10, 17, 24	3, 17, 24	7, 21, 28	12, 19
<i>Liverpool Evening Express</i>	5, 12, 19, 26	5, 12, 19	2, 16, 23	7, 21
<i>Liverpool Post</i>	6, 13, 20, 27	6, 13, 27	10, 24	1, 15, 29
<i>Manchester Daily Dispatch</i>	3, 10, 17, 24	3, 10, 17	7, 21, 28	12, 26
<i>Manchester Guardian</i>	7, 14, 21, 28	7, 14, 28	11, 25	2, 16, 30
<i>Middlesbrough N E Daily Gazette</i>	5, 12, 19, 26	5, 12, 26	9, 23, 30	14, 28

FIG 40 A SIMPLE STYLE OF WORKING SCHEDULE SHOWING PART OF A PRESS ADVERTISING CAMPAIGN IN PROVINCIAL NEWSPAPERS

suitable for most conditions. Where it is decided to indicate the space sizes—and these, in themselves, are not too numerous in variety—each date can be surrounded by a key symbol. Obviously, the number of symbols suitable for such use is strictly limited, and few more than the circle, rectangle, oval, triangle (point up), and triangle (point down) are worth consideration.

The main idea of the working schedule is to show concisely what press advertising is planned for a period of three, six, or twelve months or, alternatively, the press advertising that is scheduled for a particular campaign. It is used both for submitting plans to the board and as a source of reference for members of the advertising staff concerned with preparation and production.)

THE ADVERTISEMENT RECORD BOOK.

When the approved working schedule has been drawn up and the space contracts issued to the publications or agency, essential details covering each intended insertion should be entered in the Record Book. A loose-leaf book is infinitely to be preferred in view of the ease of addition and the excellent forms available for work of this kind. The best form that has come to our attention is the MMM Form No. 10 illustrated in miniature at Fig. 41, and this form should be filled up in the columns to the left of the double rule through the centre. The one desirable heading not provided by this form is "Closing Date." When, however, this heading is required, the column provided for "Notes" can, of course, be utilized for the purpose.

THE RECORD OF RETURNS.

(In considering the respective values of publications as advertising media, it is easy to be misled by statements on circulation figures, cost-per-inch-per-thousand, volume of competitive advertising and editorial content. Inferences drawn from such statements must only be allowed

to influence judgment to a limited extent. The real test of a paper's effectiveness is pulling power. An appreciable number of papers maintain records which can be of some use to the newcomer, but in the main, it is true to say that each advertiser must depend largely upon what he can discover for himself. Mail order advertisers, of course, keep a ceaseless record of pulling power, for their success

FORM No 135

PUBLICATION		DATE		KEY No																															
SPACE USED										PRICE										KIND OF AD															
18	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31				
JAN																																			
FEB																																			
MAR																																			
APR																																			
MAY																																			
JUNE																																			
JULY																																			
AUG																																			
SEP																																			
OCT																																			
NOV																																			
DEC																																			
TOTAL NUMBER OF INQUIRIES										AVERAGE COST OF EACH																									
REMARKS																																			

FIG 42

(By permission of Moore's Modern Methods, Ltd)

is almost entirely measured by the degree to which they can make space and copy pay. The national advertiser of a staple commodity is not, it is true, so vitally affected by the direct pulling power of one publication or the efficiency or otherwise of a particular series of advertisements because so many of his advertisements may be merely intended for name publicity. But he cannot, on the other hand, afford to ignore this factor, and where serious media tests are not conducted at regular intervals, the advertising manager should take advantage of all opportunities that may occur for testing the basis of his space allocations. Offers of booklets, samples, recipes, etc., introduced into advertisements will stimulate some sort of response, and

requirements of mail order advertisers, are also available, while a still further range is offered covering literature and follow-up records. As our space does not permit a detailed review, we cannot do better than refer the interested reader to the many helpful publications dealing with forms that are issued by the manufacturers.

SPACE BUYING.

The expression "space buying" is probably an inheritance from the dark old days of advertising when the "advertising agent," so-called, was little more than a space broker who bought and sold newspaper space in the best traditions of the bargain vendor. We use the expression to-day to cover much more than the receiving and paying-for stages. We use it to cover practically every phase of work connected directly and indirectly with the selection of media. This is a pity. Some writer with a fiery pen should have killed the words "space buying" for ever. Anyone familiar with the "space buying" department of a modern advertising agency will know that the actual purchase of press advertising space on the most favourable terms is merely a small business detail of the job. The modern agency "space buyer" is something more than a keen buyer. His values are intangible. So many considerations enter into his decisions that, if we could plot out his entire field in the form of a text-book, we should come to the conclusion that the title "Space Buyer" did him an injustice. We should probably think of him as a "Space Economist."

The limits of our space obviously preclude an exhaustive survey of this important phase of press advertising routine, but in order to remove the impression that space buying means space bargaining, we append some of the considerations that should enter into the work.

STATISTICAL CONSIDERATIONS.

The advertising manager who "loves figures" for their own sake can rarely be tempted to go deeper than the

statistical stratum of space buying. Figures of some sort are, of course, essential, but the danger of confining one's investigations to statistics is that a true perspective of their significance can be lost. We would emphasize this point in summarizing the headings under which media data are more generally called for—

³ (a) *Rates*. For comparative purposes, it is customary to divide the cost of a single column inch, or some other unit of space, by the circulation in order to arrive at what is known as a Key rate. The most popular key rate is "the cost per inch per thousand" readers, but this is only practicable in so far as newspapers are concerned.

(b) *Circulation*. It is customary to differentiate between copies that are bought by the reader and copies that the reader receives free of charge. "Total circulation" usually implies that the figure is the sum of both types of circulation, while the term "Net Paid" is employed to indicate the total number of copies actually paid for. Circulation figures, however, mean very little in themselves. They have to be analysed and dissected before they can be used for comparative purposes. With national newspapers it is essential to know something about the geographical distribution, the extent to which one paper overlaps another in circulation and to that extent duplicates the advertising carried, the average standing or purchasing power of the reader. With class, trade, and technical journals, it is desirable to ascertain to what degree they cover the classes, groups, or industries they appeal to, and so on.

An increasingly large number of newspapers and journals are making detailed statistical surveys along these lines in order to assist the advertiser. Some of the more progressive advertising agents have organized complete research departments to deal with this problem, and, within recent years, independent services have been founded which specialize in research of this kind for the agent and advertiser.

(c) *Advertising Volume.* Another field for statistical research is the volume of advertising carried. Some reliance is placed upon surveys of this nature on the assumption that, if a publication maintains or increases its advertising revenue, this, in itself, is an indication of its pulling power. Data under this heading are available from the three sources mentioned in the preceding paragraph.

Advertising volume is not, we need hardly stress, an infallible index. To maintain the advertising revenue of a publication is largely a business proposition. A heavy volume of general advertising is quite likely to be an index of successful publishing methods as distinct from pulling power. If, on the other hand, the survey is limited to mail order and department store advertising, then some reliance can be placed on favourable inferences, for these types of advertiser would obviously not continue to support media that were unprofitable.

Statistical surveys of advertising volume can, however, be of everyday use to the advertising manager in another way. At the time of writing this chapter, the *Advertiser's Weekly* has commenced a feature which details the total monthly press advertising expenditures of clearly defined groups of national advertisers. The figures are extremely useful. In the first place, the group surveys provide each interested advertising manager with a reliable basis on which to calculate the competitive advertising pressure within his own industry. When, again, the group figures are added together, the total figure becomes of interest, even to those industries not covered by the entire survey. The survey takes in so wide a field that the total expenditure can be safely considered as an index of the national trend of press advertising expenditure.

OTHER CONSIDERATIONS.

One of the most important space-buying considerations, outside the realm of statistics, is that of "publication

prestige." For some reason, which has yet to be explained satisfactorily, one publication in a field will stand out above its competitors because of the "prestige" it carries and transfers to its advertising columns. Such widely different publications as *Good Housekeeping*, *Punch*, and the *Daily Mail*, for instance, possess this "prestige" to an unusual extent. The space buyer has to allow for this quality, even if he cannot explain it, for "prestige" may constitute in itself a reason for buying.

Related, sometimes, to publication prestige is ("publication appeal," a factor too often overlooked by the casual space buyer.) Publications, it is argued, have an appeal to their readers comparable with the appeal of a product or firm. The dominating appeal of a paper may be its enterprise, its conservatism, its service, its showmanship, and so on. Where this appeal is similar to, or identical with, the appeal of the producer, a receptive audience for the advertiser's message is more clearly indicated. The advertising manager cannot, of course, allow this one factor to outweigh all others. Publication appeal must be considered in relation to coverage, for instance, but when merely one or two publications must be selected from a group, it is certainly a most helpful factor for decision.

(A really dependable estimate of appeal can only be formed from a knowledge of editorial policy. And this, in turn, is best acquired by closely reading the editorial pages.) Publishers who realize how important it is for the advertising manager to be in touch with editorial policy, go to the extent of ascertaining his home address and placing him on their "free lists." The advertising manager should reward their enterprise by reading all publications that reach him in this way, but he should consider it a duty also to keep himself *au fait* with those publications that reach him via the office letter box. It is one thing to buy space and another to use it effectively. The advertising manager who is familiar, as a reader, with the

publications he uses will, however, be in the desirable position of knowing the advertisements best suited to each of them.

(From a regular perusal of all publications, the advertising manager will acquire additional space-buying knowledge as to the value of positions and sizes.) Few advertising practitioners to-day have any faith in the theory of a standard size advertisement. The best size, from a buying point of view, varies in each publication, and is influenced, among other things, by volume of advertising, make-up of editorial in relation to advertising and, in nearly all cases, by the proportions of the publication's page. A full page or even double-page spreads will be essential in certain publications while in others, a comparable degree of attention can be secured by half-pages and smaller spaces.

CONTINUITY.

(One other space-buying consideration is the series discount/^{Agency Commission} which has been referred to in Chapter V.

There is no point in labouring the substantial savings effected by placing long-term contracts for space. The series discount is essentially a business proposition of securing "a lower price for quantity." In principle, however, the series discount raises an issue that goes far deeper than its immediate effect of lowering space charges. The series discount has, in the writer's opinion, done more to awaken a practical interest in continuity than any other factor.

All forms of advertisement must be used unceasingly if they are to yield a maximum return, yet in no case is continuity more essential than in press advertising of a national character. It is not an agreeable pill for the advertiser to swallow, but it is nevertheless a fairly well-proven fact that the advertiser must wait for from three to five years before the full benefit of national advertising can be appreciably felt. This does not mean that press

advertising cannot be made quickly to "pay," but it does imply that advertising will not become a fully living, pulsating magnet for sales until it has acquired considerable background of sustained effort.

The technical aspect of continuity has been dealt with elsewhere.¹ Another aspect—its effect upon the routine of the advertising department—should also be stressed, for a carefully budgeted advertising programme that keeps the department working steadily months in and months out will be excellent training and exercise for the members of the department. There are still too many firms whose advertising policy is an index of the mass psychological waves of the moment. When business is bad, the appropriation is cut; when business is good, it is increased—a never-ending plan of give and take. We know of advertising departments which are idle or de-staffed for six months of the year and crowdedly working "overtime" during other months in an effort to keep up with the caprices of "enterprising" boards of directors. Can we wonder if advertising—and especially press advertising—created under such conditions is so poor in quality?

Anyone who has served in an efficiently—and intelligently—controlled department will know the stimulus that comes from an ordered programme of steady, continuous press advertising. The same feeling inevitably finds expression in the work of every member, and sooner or later infects the whole sales structure of a business.

¹ *The Lay-out of Advertisements*, by the Author, Chapter X, p 98 et seq (London, Sir Isaac Pitman & Sons, Ltd. 10s 6d. net.)

CHAPTER X

EQUIPMENT FOR ART WORK AND PHOTOGRAPHY

THE importance of a well-equipped studio—Air brush equipment—
Photographic apparatus—"Properties"—Trimming desks—Dry
mounting equipment—The filing of originals and negatives

THE studio, unfortunately, is often a light corner of the department equipped with an unsuitable table, a tee-square—possibly a drawing board—and a promising youngster known as a "junior artist." Agency men who doubt the truth of this statement need not pursue their inquiries outside the metropolis. London itself contains an appalling number of medium and large-size advertising departments whose equipment for the production of art work and photography beggars serious description. In some cases, the lack of a studio is entirely attributable to ignorance of its true function, but in most cases a studio is not laid down because of "cost." There is an impression that art work and photography are more economically "bought out," and that it is not possible to keep an artist or a small art staff sufficiently busy in the average advertising department. This is not so. No one can dispute the soundness of buying first-class work from specialist studios. The lack of an inside studio, however, invariably means that the advertiser has to pay well for what art material he uses, while other jobs which should receive an artist's attention have to be handled by employees who are, by temperament and training, hopelessly unsuited for the work.

To justify our contention that a studio is a necessary adjunct to the advertising department, it may be of interest to detail some of those duties it should be responsible for in the average manufacturing concern.

Detail and Routine :

The preparation of roughs for advertising matter.

Dummies for printers' estimates.

Posters and notices for works use.

Progress photographs and pictorial records.

Interior decorative schemes.

The design of letter-headings, invoices and other office stationery and forms.

Engravers' specifications.

Advertising :

Product and selling photographs.

Retouching.

Advertisement illustrations.

Hand lettering.

Lay-outs for press advertisements, leaflets, etc.

Simple posters.

Merchandising :

Carton and label designs.

The design of bottles, tins and other product enclosures.

Window display schemes and dealer aids.

Models, streamers, and specialities.

Advice on product design, colour, etc.

Every advertising department, however small, should have a studio equipped for both art work and photography—even if the studio "staff" must consist of the proverbial "junior." The impression that a small department cannot carry the expense is merely an impression. Studio equipment costs very little initially and the depreciation factor is negligible. The most important consideration, in any case, is the effect that such equipment exercises on the *quality* of the department's output.)

The descriptions which follow are intended to cover a few of more straightforward pieces of equipment. They are given in order to suggest the line of inquiry the advertising manager should follow in commencing a studio.

More detailed information and advice should, of course, be obtained from the interested manufacturers before a decision is made, as the exact nature and type of equipment must necessarily depend upon the class of work it is intended to handle.

THE AIR BRUSH.

(An air brush outfit is a first essential in any studio, in view of its time-saving features and the high quality of spray-painted work. Where photographs are handled—and particularly technical photographs—an air brush is essential.) We have selected the “Aerograph” air brush for description, as this system is now in wide use in most studios.

An “Aerograph” outfit consists essentially of three parts: A pump, an air-receiver, and the air brush itself. The two types of interest to the advertising manager are the fulcrum pump outfit and the power-driven outfit in which the pump and air-receiver are combined as one unit with an electric motor and automatic control devices. The former, illustrated at Fig. 44, is foot operated and quite suitable for everyday use. The latter, illustrated at Fig. 45, is to be recommended where the air brush is continuously employed.

(The principle on which the “Aerograph” works is both simple and ingenious. Liquid colour is atomized by the air brush and projected on to the paper in the form of a fine, cone-like spray.) This spray is produced by compressed air, which, pumped into the air-receiver, is conveyed to the air brush through flexible tubing. The colour leaves the point of the “Aerograph” in a gradually expanding spray which is controlled to extremely fine limits by the finger button on the instrument. The area covered by the spray is also determined by the distance at which the artist holds the air brush from the work.

(A distinguishing feature of air brush work is the beautifully graded tints with an absence of those hard lines

almost inseparable from ordinary brush work. With the help of an "Aerograph," colour can be applied with such

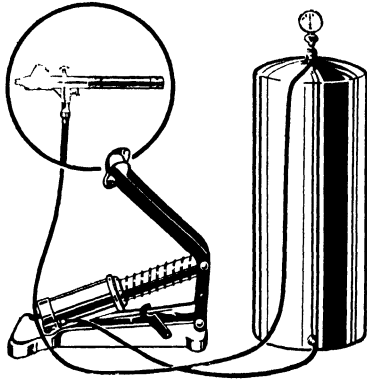


FIG 44. THE "AEROGRAPH" FULCRUM PUMP OUTFIT
(By permission of the Aerograph Co, Ltd)

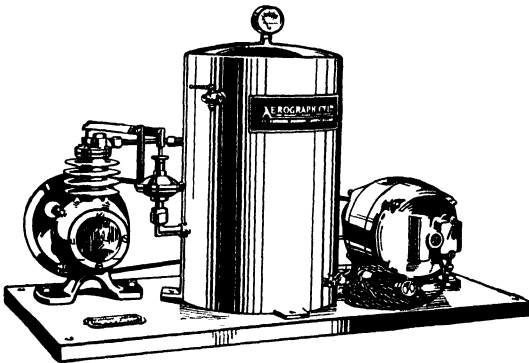


FIG 45 THE PUMP AND AIR-RECEIVER OF AN "AEROGRAPH"
POWER-DRIVEN OUTFIT
(By permission of the Aerograph Co, Ltd)

softness and delicacy that an almost invisible tint can be produced and then gradually intensified without re-mixing or altering the colour—(until the exact density and

tone required are obtained. In the hands of an experienced air-brush artist, the whole "Aerograph" system is essentially a process (for producing work of the highest quality in the shortest possible time). Its advantages will be apparent in the execution of originals composed of a number of colours, in the tinting and strengthening of portraits and landscapes, and in stencilling and shading work of all kinds. For working up photographic prints of industrial and technical products the air brush is, of course, an indispensable tool, enabling the artist to transform the roughest print into an illustration with almost stereoscopic clearness.

The type of "Aerograph" air brush of greater interest to the advertising manager is the "A" Model, illustrated

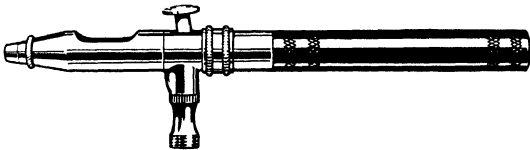


FIG 46 THE "A" MODEL "AEROGRAPH" AIR BRUSH
(By permission of the Aerograph Co, Ltd)

at Fig. 46. This can be used with either the foot- or electrically-operated compression, and has been designed for work of the finest character.

The Aerograph Company maintain, we believe, a free advisory service for users of their instruments, but we think it necessary to point out that the best results are achieved by employing only the special colours prepared for air brush use. Ordinary water colours, and especially the cheaper varieties, do not work with entire freedom, and are liable to clog the extremely sensitive mechanism of the instrument. When working up intricate photographs, it is also an economy to cut the necessary masks from special material prepared for this purpose. The material marketed under the trade name "Masklene" may be mentioned in this connection.

PHOTOGRAPHIC EQUIPMENT.

The all-important demand made of the studio's photographic equipment is that it must be suitable for all work the department may be called upon to produce. The decision, therefore, as to what equipment should be installed is largely a technical one that can only be made satisfactorily after detailed inquiry into every condition. So many factors can influence the choice of equipment that it is quite impossible to make recommendations in a general way. We would, however, dispel the idea that photographic equipment is necessarily costly to install. In the great majority of advertising departments, the initial cost of good equipment can be actually saved in less than eighteen months. Apart from all other considerations, it is seldom an economy to buy all photographs from outside studios. If photographs are used fairly frequently, then the argument for producing them within the department is irrefutable.

A further reason for so equipping the studio is that, if photographs can be taken rapidly and economically within the department, there is an increasing tendency to make use of the camera in the advertisements themselves. No illustrations are so convincing as good photographs, but one of the obstacles to a more general use of them lies in the cost of buying them from "professional" sources.

One other argument against the installation of equipment is that such equipment requires a highly skilled operator if first-class work is to be produced. In answering this objection, it cannot be denied that the technical side of photography can be extremely intricate and even involved. Within recent years, however, the manufacturers of apparatus have done much to make photography simple by introducing appliances which can be used by the average intelligent individual after only a little training, while most manufacturers will give every assistance and service in the use of their products. Speaking generally, a great

deal of training is to-day not essential. The mechanical principles are easily grasped by an artist or junior artist who is sympathetic to the camera. As we see it, the real point at issue when the average advertising department is being organized is not: Shall we install photographic equipment? but: What equipment would be most suitable for the class of work intended? We have already inferred that this point is best decided after consultation with the suppliers. It may, on the other hand, be of interest to detail the apparatus that could be installed for advertising and record purposes where initial cost is a vital consideration. The following list covers apparatus necessary where film (and not plates) is favoured—

- One 10 in by 8 in Kodak View Camera complete with carrying case and three film holders
- One Cooke Avair Lens, 111B F 6 12½ in
- One Thornton Pickard Shutter (behind lens), 3 in
- One Compact Stand
- One 10 in by 8 in No 1 Professional Printer
- One set (2) No 3 E P Film Developing Tanks
- One No 1 Eastman Film Washing Tank
- Twelve 10 in. by 8 in No 2 Hangers
- One 10 in by 8 in Loading Fixture
- One 10 in. by 8 in Wratten Standard Lamp with series 3 safelight
- One 10 in by 8 in Series of Safelight
- One 12 in by 10 in Wratten Ceiling Reflector Lamp with series of safelight
- Two 15 in by 12 in Deep Porcelain Dishes
- One 12 by 10 in ditto
- One 24 in by 20 in Kodak Toning Tray.
- One minute Alarm Clock.
- One large Dial Seconds Clock
- One Thermometer in nickel case
- One 54 in by 40 in Velvet Focusing Cloth
- One The Practical Retouching Desk
- Two Studio Lighting Units
- Four Wings for same.
- One Spotlight
- One Lamp 500W for same
- One Series 2 Safelight 10 in by 8 in

The 10 in. by 8 in. size is, it should be mentioned, a very convenient one for this type of work as the resultant negatives do not need enlarging and the rather heavy cost of an auto focus enlarger is saved. Most commercial

work, again, is best done by contact. Where a certain amount of small work is to be done, a half-plate adaptable back can be fitted to the camera as required. This particular camera is uncommonly complete in those adjustments that make for speed, accuracy and convenience in working. The bed is in two sections, one of which can be removed when the full extension is not required. All necessary movements are provided: rising and falling front of wide range, horizontal and vertical swing back and rack and pinion focusing adjustment. The focus of the camera can be adjusted from the front or back, either end travelling along the full length of the double extension. The tripod socket is set in a sliding block which can travel the full length of both extensions. By this arrangement the back of the camera may be supported directly above the tripod, or the weight distributed, as the operator may wish. As the lens may also be centred in one spot, directly over the tripod, a series of panoramic negatives may be made that will match perfectly.

The camera is quite suitable for average studio work and can, at the same time, be easily folded up and carried for use in time studies and general interior and exterior work for record purposes.

So far as the use of film is concerned, there is, of course, a great deal to be said for both plates and film, but it would seem that much of the antagonism of certain commercial photographers to the use of film springs largely from personal prejudice. Technical preferences are always very difficult to change. The advantages of film, in our opinion, more than outweigh the disadvantages, and not the least important of these is the quality of work produced. A film negative is usually preferable because of the softness and accuracy of its tone values. There is no harshness in its graduations. High lights are caught more "interestingly." Film is extraordinarily sensitive to detail, even in shadow, and because of a complete absence of halation, the modelling of a subject is always

more faithfully reproduced. As a result, film negatives require only a minimum of retouching.

Another appreciable advantage of film is its convenience in handling and filing. In addition to being unbreakable, a film negative is only a fraction of the weight of a glass plate and occupies less than a quarter of the space required for filing.

When the Eastman portrait film tanks, together with loading block and hangers, are used in conjunction with the time and temperature method of development, correct, simple, and quick production of negative is assured.

We would stress the importance of installing photographic equipment where there is a minimum of disturbance from vibration. A concrete floor is, of course, the best floor for studio work. Where, on the other hand, it is impossible to install the studio under ideal conditions, it is usually possible to arrange the camera, lighting, and stage so that, when vibration is a serious factor, all three can be swung from ceiling or roof on a small deck.

“ PROPERTIES.”

Nearly every studio should be provided with a cupboard or box-room for the accommodation of “properties”—those invaluable odds and ends that accumulate in the day’s work of making and faking photographs.

It is difficult, however, to define in a general way what is meant by “properties.” A great deal depends upon the kind of work handled and the resources available for staging. The advertising studio of a department store would find but little use for a property room in view of the wealth of material to which it has instant access. On the other hand, the studio of a manufacturing concern situated on the outskirts of a provincial town, would carefully store away everything likely to be of use in the staging of photographs. (Unusual photographs are being used increasingly—even for the most commonplace products—and it is not possible to anticipate what demands

an ingenious ideas or lay-out man may make of the studio.) For this reason, the widest discrimination has to be made in selecting properties.

Clips, pins (of varying sizes) and fasteners of all kinds are always in demand. (A tool box containing such simple tools as hammer, screwdriver, pliers, and so on, is another obvious example. Properties for hanging and supporting—such as reels of thread and fuse wire—might also be included. Old drawing boards, pieces of thin ply wood, and lengths of canvas should be included because of their value as back drops.)

When one considers the properties likely to be of use only occasionally, the list is extensive. It would include pieces of linoleum (for staging floor views); pieces of tastefully designed wall and cover paper (for backgrounds and walls); a mirror; plate glass; large sheets of white art and matt paper for silhouette photographs; specimens of lace and fabrics having unusual patterns; in addition to a comprehensive selection of those things which have a relation to the "local colour" of the product advertised. If the studio is a large and busy one, an attempt should be made to arrange the properties in some order—preferably in such a way that the majority are visible or can be found immediately. One large commercial studio we inspected actually maintained an index covering everything in its property room.

TRIMMING DESKS.

The purchase of a trimming desk or guillotine can usually be justified, even when the volume handled is not appreciable. The quality of the work is, of course, superior to hand trimming, and there is often a call for the use of a trimmer from other departments.

The "Merrett's" trimming desk possesses a wood base which makes it easily transportable. It will trim wet prints quite as well as dry ones, and, for the busy studio, can be arranged for treadle operation. The "Eastman"

is worthy of mention where an all-metal trimmer is preferred. This is of the self-sharpening knife type, the black enamelled bed being rule engraved with half-inch squares. It is also fitted with a transparent trimming gauge which permits the whole of the print or drawing to be seen during the trimming operation.

DRY MOUNTING EQUIPMENT.

The mounting of all originals—whether photographs or drawings—upon a standard size mount is to be recommended.

The size of the mount should be governed by the size of the filing drawer or case, so that the mounted originals can stand compactly on edge. Each original should, when mounted, be covered on its front face with tissue or tracing paper beneath an outer leaf of cover or Kraft paper. The outside cover can be used for the numbering or other identification system; the tracing paper being used for indicating corrections and engraver's instructions.

For the mounting of prints, a dry mounting press is a distinct advantage, and from the range offered by the Adhesive Dry Mounting Co., Ltd., a suitable model can be selected for all requirements. Presses are available for gas, spirit, or electric heating in various sizes from the "amateur" model with a heated plate of $7\frac{1}{2}$ in. by $5\frac{1}{2}$ in. to the more ambitious "U" model with a plate of 20 in. by 16 in.

Apart from the main advantage of dry mounting, which ensures that the print and mount lie quite flat without air bubbles or other distortion, the process permits of expansion or contraction and is, in itself, both clean and straightforward. The print to be mounted (which has to be dry) is placed face downwards and a piece of dry mounting tissue, as large as, or a trifle larger than the print, is laid on the back and secured in position by a touch in the centre with the hot fixing iron. Print and tissue are then trimmed the required size on a trimming

desk, as previously described, after which they are placed in the position desired on the mounting card, and covered with a zinc mounting plate. A glossy plate is used for glazed prints and a matt plate for unglazed prints. Mount tissue, print, and plate are now placed between the bed and heating plate of the press and pressure applied for a few seconds. When only thin mounts are employed, it is desirable, after the original has been taken from the press, to bend it slightly and place under a light weight for a time to keep it flat.

Successful dry mounting is a great deal dependent upon the maintenance of correct temperatures for the work in hand. If the temperature of the press is too high, the tissue will adhere to the mount and not to the print, while, if the error is in the other direction, the tissue will adhere to the print and not to the mount. When using the Adhesive Company's presses, therefore, the following temperatures should be observed—

For carbon and gelatino-chloride papers: 65° C. (or 150° F.).

For collodion, bromide, albumen, and platinum papers: 75° to 80° C. (or 180 to 190° F.).

Electric heating, where available, is to be recommended for both the press and the fixing iron. Both pieces of apparatus should be earthed and connected by plugs to correctly fused switch-sockets—preferably of the interlocking type as described for mailing equipment in Chapter VII.

(Dry mounting is not suited to the mounting of water colour and line drawings executed on card. This is not necessarily a disadvantage, for artists' originals can, in the first place, be executed on boards of the standard size so as to obviate the need for subsequent mounting.)

FILED CABINETS.

(The studio should maintain two files, one for photographic negatives, the other for completed originals.)

Film negatives are best stored in the "Kodak" professional steel filing cabinet, each negative in its own tissue envelope carrying the reference number referred to below. The cabinet consists of a steel cupboard measuring 24 in. by 17 in. and 43 in. in height. It is divided into four main compartments holding trays for the four popular negative sizes. The trays of the first section will carry 2,400 negatives $5\frac{1}{2}$ in. by $3\frac{1}{2}$ in.; the second will carry 1,600 negatives size $6\frac{1}{2}$ in. by $4\frac{3}{4}$ in.; the next, 1,200 size $8\frac{1}{2}$ in. by $6\frac{1}{2}$ in., and the bottom will store an additional 800 12 in. by 10 in. or 10 in. by 8 in. negatives.

This is the standard arrangement, although where one or two particular negative sizes only are used, the cabinet can be supplied arranged accordingly. Negatives are filed numerically in the same manner as the card index system.

Original drawings and photographs (mounted and covered as already described) are more conveniently stored in the standard steel filing cabinets of the upright type employed for office correspondence. They can be filed numerically, the numbers used corresponding to the numbers given to original blocks. (As we point out in the next chapter, when dealing with block filing, suitable cross-references can be embodied in the block record when one drawing or photograph is the original for more than one block.) The main advantage of the single numbering system is that it facilitates immediate reference. A negative, for example, will carry the same number as the print and the half-tone block, and when all three are filed numerically, they can be found instantly without the loss of time that is inevitable when each is indexed by its own code.

* * * *

We have made no reference to the arrangement of the dark room and to seating and benches, because the first is a matter on which all recommendations must be influenced by the facilities available and the type of equipment installed, while the next is one for individual choice,

CHAPTER XI

PRINTING AND BLOCKS

THE basic printing processes—Type and type faces—Paper—The “layout” for a printed job—The inquiry and order—Process blocks and duplicates—Block filing and storage

THE purpose of this chapter is not so much to provide a working guide for the advertising manager or his print buyer as to furnish a groundwork for study. Technical considerations alone preclude any possibility of our adequately covering so wide a subject as print and engraving in one short chapter. The most we can hope to do is to indicate the lines of inquiry that the more serious reader should follow.

PRINTING PROCESSES.

It is customary for the various printing processes to be grouped for study under three main headings—

- (a) Relief printing.
- (b) Planographic printing.
- (c) Intaglio printing.

Letterpress printing—the most popular method—is our example of the first process. Relief printing is so called because the impression upon the paper is secured by distributing ink upon types, blocks, and rules made so that the image or character to be printed stands up *in relief*.

Lithographic printing may be cited as an example of the planographic process which differs fundamentally from relief printing in every way. The printed image is obtained from a *flat* stone or metal plate which transfers it to the paper by reason of certain chemical reactions. Briefly, the illustrations and reading matter are first drawn, or otherwise transferred on to the flat surface, with a greasy crayon or litho chalk. The surface is next moistened with water and inked while still wet. As the image is greasy,

it repels water, but receives the printer's ink. As, however, the ink is also oily, it is repelled by that part of the surface on which water remains. When, therefore, paper is placed upon the surface, it receives a printed impression only from those parts which have received ink.

Photogravure is the outstanding example of intaglio printing, which differs, in turn, from either relief or planographic printing. The actual printing plate is quite flat, but unlike lithography, the matter that is to be printed is etched in, and is, therefore, below the surface of the plate. In the printing process, ink is first distributed over the plate which is then wiped clean so that only the etched cells *below* the surface carry an ink deposit. After this wiping has taken place, the dampened paper is placed on the plate and pressure brought to bear so that, when removed, the paper carries an impression from the ink cells. The very beautiful tones achieved by photogravure are largely due to this intaglio principle which permits the volume of ink picked up by the paper to be varied according to the density or otherwise of the original. The photogravure resist is extraordinarily fine, and, unlike the dots of the half-tone screen, referred to later, the cells do not vary in size, but in *depth*. Where the original is light, the cells are extremely shallow; where it is dense, they are correspondingly deep. In this way, the plate transfers to the paper a thin volume of ink for the light portions and a heavy volume of ink for the dark portions.

The foregoing remarks cover, in sketchy fashion, the fundamental differences between the three printing processes. A really intelligent understanding of them can only be acquired from a study of the intricate technical details involved in each of them, and in this respect we cannot do better than refer the reader to the excellent specialized text-books on printing that have already been published.

TYPE.

All types are known by "face" names, and one of the best ways of becoming familiar with type faces is to study the specimen books issued by progressive printers and type foundries. The variety of faces available from one source or another runs into many hundreds; but, as the number of faces stocked by the average printer must necessarily be limited, it is a good plan to limit one's first perusal to the popular "families." Of these, the best-known are Caslon, Cheltenham, Garamond, Goudy, and Gill. The advantage of concentrating on the widely used type families is that it gives to the beginner a better understanding of display values. A type family usually consists of standard or "regular" letters, expanded and condensed letters in light and bold varieties. When all the faces comprising a family are shown as a composite display, it is not difficult—even for the beginner—to immediately appreciate the forcefulness of typographical harmony and the display possibilities of each style of face.

In studying type faces, it is also essential to understand the standard basis of type sizes—or the point system as it is called. Briefly, a "point" is approximately one seventy-second part of an inch. This measurement is applied to the *body* of the type, not the letter which stands up in relief—a detail which can be very confusing if not properly understood. If, let us assume, a heading is marked "48 point," the letters, when set, will not measure $48/72$ nds or two-thirds of an inch deep. Actually, this measurement will apply to the space the type will occupy as it stands in the chase, but the letters themselves will be smaller because of the space that is allowed above the letter (the "shoulder") and the space left below the letter for the tails (or "descenders") of such characters as "g," "y," "q," etc. The difference these allowances make can vary considerably as between type faces, and until this point is properly appreciated, it is better for the print buyer to attach a cutting showing the type size

desired rather than to "guess" at the correct printer's specification on the off-chance of being right first time!

A simple way of estimating how much space a given number of words will occupy, however, is indicated by the table at Fig. 47. The figures shown in this table are approximations only based upon the setting of "standard" letters. When black face and expanded letters are specified the number of words to the square inch will, of course, be less.

Type Size	Approx No of Words to the Square Inch	
	Set Solid	If Leaded
6 point	46	34
8 "	32	23
10 "	22	16
12 "	14	10
14 "	11	7
18 "	7	5

FIG. 47

PAPER.

(As paper is always the basis of every printed job, a fairly broad knowledge of the papers used by the printer, i.e. printings and such specialities as cover and novelty stocks—is essential.) In this respect, the student cannot consult a better authority than Mr. H. A. Maddox.¹

The first essential to grasp is that the wide difference in price between a cheap and a quality paper is due not only to the nature of the material from which the paper is made, but to the process necessary in manufacture. The cheapest printings are made from wood that has been reduced to pulp and whitened by largely mechanical means. A more superior paper is produced when the material is chemically bleached and treated. The better

¹ See his *Paper* (London, Sir Isaac Pitman & Sons, Ltd., 3s net), and also the companion work, *Printing* (5s. net), from the same publishers.

quality papers have a body of esparto (esparto printings) or a combination of rag and wood pulp, while for the very best work, the paper used will be made entirely from cotton rags.

The finishes given to paper are numerous, but for our purpose can be limited to antique, machine finish, super-calendered, and coated.

Antique is light, rather "fluffy," and bulks well. It is a suitable paper for booklet, house magazine, and, more rarely, catalogue work when the matter to be used is confined to type and line blocks. Ordinary half-tones, except those of the coarsest screens, do not print well on antique paper. Within comparatively recent times, special blocks—such as the "Pantone," which is somewhat different to the ordinary half-tone, and the "Suntone," which is used with a special "overlay"—have been invented to overcome this difficulty. These, we feel, are of more interest in connection with the machine-finished papers mentioned below. There is, about the appearance of a half-tone printed on antique stock, a "something" that does not appear to be correct. It has to be acknowledged that an antique paper finds its best expression when the message it carries is set in an old style type and illustrated by line work or relieved by type borders and decorations.

The wide range of machine-finished papers extends from the cheapest sort employed for "throwaways" to the papers employed for catalogues, instruction and textbooks. A machine-finished paper has a harder, smoother surface than antique, and is receptive to half-tones up to about 85-line screen and most type faces.

Super-calendered papers have a more even surface than machine-finished printings, and are more smooth and sensitive to half-tone blocks. They are used extensively in photogravure and lithographic printing. For letterpress work, super-calendereds form an economic alternative to coated papers, but cannot be recommended

where the highest standards in half-tone printing are essential.

For first-class letterpress catalogues, booklets, and leaflets, coated papers—such as arts and imitation arts—are definitely to be preferred. These papers are so called because they are actually coated with a thin layer of white clay, the intense smoothness and brilliance being imparted by rolling. In this respect, it should be mentioned that some of the cheaper and foreign-made art papers are coated with a clay so coarse, that tiny specks of dirt and other waste matter can be seen with the naked eye—a condition that does not mean the best results when fine screen half-tones are used. When specifying art paper, therefore, a good art is really an economy. There are few art papers better than those produced by a number of Scottish mills.

Paper is purchased by the printer in sheets of certain standard sizes, and if waste is to be avoided, the size of a printed piece should conform to these standards. A few of the more popular sheets with the sizes of certain even and uneven sub-divisions was reproduced earlier at Fig. 37.

THE “LAY-OUT.”

A “lay-out” is the best medium for instructing the printer as to what is wanted. This, if carefully planned, can be used by the compositors and make-up men in setting the type and in arranging the whole job as it is required.

To make a lay-out, it is first necessary to trim a piece of drawing paper to the exact size of the intended leaflet. (For a booklet or broadside, the printer will, on request, be willing to have a blank “dummy” cut for such use.) Thin or dotted lines should be ruled to indicate the type area (or margins) required. The arrangement of headings, borders, text panels, and blocks is then indicated within the defined type area.

A good lay-out should approximate, as closely as possible, to the appearance of the finished printed job. Headings should be lettered or written in approximately the size desired; the positions for blocks should be indicated by engraver's proofs, rough sketches or outlines; text matter should be shown as broken lines ruled to the desired width (or measure), and so on. When the printed piece is to be produced in colour, this also should be shown, either by drawing the coloured portions with suitable coloured pencils or by clearly indicating the parts to be printed in colour in the margin. For the guidance of those readers who may be unfamiliar with the lay-out technique, a rough example of a lay-out for the centre-spread of a leaflet is shown at Fig. 48.

(A well-drawn (or finished) lay-out should accompany the printing order. In obtaining preliminary estimates, however, the lay-out accompanying the inquiry need not be quite so detailed. It should, on the other hand, be complete enough to indicate the make-up work involved, and block proofs should be used whenever possible. Failing this, particulars of the blocks to be employed should be written over the spaces, such as: "zinco," "cut-out half-tone, 120 screen," etc.)

THE INQUIRY AND ORDER.

The first step to take in the buying of a printed piece is to decide the type of printer best able, not only to quote economically, but also to produce the particular job most satisfactorily. Printers, we need hardly stress, are "very numerous people." Printing concerns seem able to live in all localities, but there appears to be always a "difference" between each individual one of them. In order to sort them out, as it were, most print buyers grade them, mentally or physically, into distinctive classes. Out of a list of, say, fifty concerns, probably fifteen can be considered as first-class letterpress "catalogue" printers; twenty as second-class; a dozen as

straightforward "stationery" printers, and the remainder as very small jobbing houses with only limited resources. Those at the end of the list will be able to compete for simple jobs, but in placing inquiries for a booklet in colours, for instance, it will be necessary to review the first-class names only, and then to narrow the list down to those making a speciality of half-tone colour work.

(The formal inquiry should detail all mechanical considerations, the quantity required (or the "run" as it is called), the paper on which the job is to be printed, and the delivery date expected.) A specimen draft is as follows—

40,000 (forty thousand) demy octavo booklets (8½ in by 5½ in when folded and trimmed), 16 pages, printed in red and black on a light weight white art paper as attached sample, stitched two wires into an overlapping cover of white art board printed three colours on front only. A rough lay-out and the copy are attached. All blocks shown would be supplied. Delivery required 21 days from receipt of instructions.

The formal order will, in most cases, be accepted by the printer only subject to the "recognized customs of the printing trade." For a detailed idea of what these customs involve, the newcomer should read carefully the conditions that are set out on the back of, or accompanying, most printers' estimates. In the main, the printer's conditions of acceptance are quite just and equitable; they are framed so that there can be no misunderstanding as to what can be reasonably expected of the printer. We think it necessary to point out, however, that some printers acquire a reputation for interpreting the "overs or shortage" condition too generously.¹ Anyone with an appreciation of his difficulties will realize that it is almost impossible for a printer to arrange for the exact number ordered to be delivered. Some printing

¹ The condition referred to is as follows—

QUANTITY DELIVERED Every endeavour will be made to deliver the correct quantity ordered, but, owing to the difficulty of producing exact quantities, estimates are conditional upon a margin of 5 per cent (*in colour work 10 per cent*) being allowed for overs or shortage, the same to be charged for, or deducted, *pro rata*.

houses, on the other hand, are always "over" to within a fraction of the permissible percentage, and if the advertiser has ordered the outside quantity he can profitably use, he has to accept "overs" that are so much waste and to pay for them at a figure which, calculated on the total run per thousand, shows the opposite to a reduction. Printers who appear to take advantage of this condition should be remembered when inquiries are being considered, and a pointed arrangement made when placing the order. On a short run, "overs" are a negligible matter, but on a run of over fifty thousand they can constitute a serious waste.

PROCESS BLOCKS AND DUPLICATES.

(Unless otherwise stipulated, printers estimates are based upon the advertiser supplying the necessary blocks, and this condition is the rule rather than the exception. An advertising department in contact with a number of publishers and printers will generally be responsible for the direct purchase of blocks and for their storage and dispatch—a task calling for some understanding of process engraving and a methodical filing system.)

Original (or master) blocks are of three kinds: Line, half-tone, and combination line and tone. Line blocks are made from line drawings and are usually etched on zinc—hence the term "zincos." Half-tones are made from photographs and wash drawings, and possess a coarse or a fine "screen," according to the paper on which it is intended to print them. Coarse screen half-tones are usually etched on zinc; fine-screen blocks on copper. A combination line and tone block is one in which lines and half-tones are etched on one copper or zinc plate. In addition, the department will also have to handle "colour sets,"—that is, sets of line, half-tone, and combination line and tone blocks used for the printing of colour illustrations—a "set" consisting of one block for each colour.

Where an illustration is required for use more than once, it is not usual for the original block to be employed for the actual printing. A half-tone of the product, for instance, may be required for press advertising, for catalogue and leaflet work and sometimes for loaning to agents and dealers. To preserve the original from wear and damage, duplicates in the form of electros or stereos are made. (In the majority of advertising departments, original blocks of product illustrations are never sent out except for electro or stereotyping.)

The difference between an electro and a stereo is fundamentally one of quality. The electro is cast from a very sensitive mould and is, as a result, more true to the original than a stereo, cast from a matrix. The electro, again, possesses a copper face which gives it better wearing qualities than the stereo. As a stereo costs only roughly half that of an electro, it is still used extensively for duplicating line blocks, coarse screen half-tones, and type-matter. Stereotyping cannot be recommended, however, for the duplication of fine screen half-tones and colour sets.

BLOCK FILING AND STORAGE.

(Blocks should be stored in all-steel filing cabinets having drawers just deep enough to accommodate one layer of mounted and one of unmounted blocks. The extra cost of steel over wood—really only a slight extra—is more than justified by the extra strength and rigidity afforded. In recommending an allowance in depth for a layer of unmounted blocks, we are assuming that originals are not employed for printing and that these, when ordered, will be supplied unmounted. There is much to be said for this practice. An unmounted original occupies less space, and if it is not intended for printing use, the mount is, in any case, an unnecessary waste. When, again, an original is sent for stereotyping or electrotyping, it has to be stripped from the mount before, and remounted

after, the process—necessary work which may damage the block.

A great deal of thought given to the block filing arrangements at an early stage will mean a trouble-free system in later stages of development, and one calling for very little executive supervision.

There are many advantages in dividing the file into sections covering Press Advertisement blocks, Leaflet blocks, Product (or Catalogue) blocks, and so on. Where the number of blocks to be handled runs into thousands per annum, the sections can be sub-divided into groups. An estimate should then be drawn up covering the drawer space that will be required over, say, five or ten years. On this estimate, the number of cabinets required can be based. Drawers should then be numbered so that they read consecutively from one end of the row of cabinets to the other. Working on the estimate previously referred to, drawers are then allocated to the various sections. Press advertisement blocks, for instance, will be stored in drawers commencing 1 to 30; leaflet blocks in 31 to 40, and so on, the basis of allocation being drawn up in the form of a list for the guidance of the filing clerk.

Attention should now be directed to the block record itself, and in this connection, the loose-leaf method is yet to be improved upon. Unfortunately, however, there is not, to our knowledge, a really good standard loose-leaf form available to meet all requirements, and the advertising manager has, therefore, to consider the respective merits of duplicating or printing his own.

The form itself should at least be of quarto size to enable a record to be kept of the drawing or photograph, the original block, and the duplicate blocks. There should be room for a general description and a panel showing subject number, section number or letter, and drawer number. The example at Fig. 49 covers these points, and is drawn up on the previous assumption that originals are treated only as master blocks and are not loaned or used.

168 ROUTINE OF THE ADVERTISING DEPARTMENT

DESCRIPTION

Subject No

Section No.

Draw No

MASTER BLOCK

Date	Supplied by	Remarks

DUPLICATE BLOCKS

Ordered		Sent			Returned	
Date	Qty	Date	To	Initials	Date	Initials

ORIGINAL

Date	Prepared by	Remarks

FIG. 49. FORM FOR PROCESS BLOCK RECORDING PURPOSES

Subject numbers are our next consideration, and here, again, a methodical basis is strongly to be recommended. Working on a five- or ten-year period, the estimated number of blocks likely to be made under each heading should be used in allocating groups of numbers. Assuming that press advertisements, for example, will account for 1,000 subjects, that leaflets will call for 250 subjects, and catalogue illustrations a further 1,350, then numbers can be appropriated as follows—

Press advertisement blocks	1 to 999
Leaflet blocks	1,000 to 1,249
Catalogue blocks	1,250 to 2 999

and so on, through each section, the final basis of number allocations being added to that of the drawer allocation previously referred to. If the block record is to be an extensive one covering many thousands of blocks in, say, a dozen sections, it is advisable to paste a sheet inside each section binder detailing precisely what the section covers, the method of grouping the subjects, and the drawer- and subject-numbers allocated to that section.

In the following hints on filing procedure, we have taken just one section of the record: Press advertisement blocks. We have done this for example only; our remarks being, of course, equally appropriate to all the other sections.

When the lay-outs for a series of advertisements are drawn, they should be numbered with the respective advertisement numbers referred to in another part of this book. This facilitates reference, for the numbering of the drawings and blocks should be governed by the number of the advertisement for which they are intended—in other words, block numbers should be given in the order of the advertisement number. Advertisement No. 10, for instance, may contain four illustrations. The next block number available may be 30. The drawings, as they are completed, will be numbered 30, 31, 32, and 33 respectively. The drawings and blocks for Ad. No. 11 will, therefore, run from 34 onwards, and so on.

When the drawings are sent to the engraver, they should be accompanied by plain sheets (trimmed and punched for the binding case) on which a rough proof can be requested. When the blocks are received, record sheets, as illustrated at Fig. 49, are filled in; the drawings are returned to the studio for filing as described in the previous chapter, art proofs are handed to the lay-out man and the rough proofs inserted in the binding case so as to face the appropriate record sheets. Before the blocks are placed in the drawers they should be clearly numbered, and a blue pencil is usually sufficient for this purpose. When, on the other hand, a more enduring record is desired, the number can be punched into the side of the wood mount quite simply with a light hammer and a set of numbering punches.

It often happens that one drawing or photograph is the original for more than one block subject. Six blocks of various sizes, for instance, may be made from the same drawing. In such cases, the drawing should be given the number of the first block and, on the record sheets for the remaining blocks, a cross-reference should be made to this number in the "remarks" section under the original" heading.

CHAPTER XII

PACKAGING

THROUGHOUT this book, we have endeavoured to avoid detailed discussion of advertising *technique*. Our aim has been to concentrate the reader's attention upon management and routine, leaving him to inquire in other directions for information on the practice of advertising.

This chapter must be introduced as an exception. It treats this one phase of the department's work with a little more emphasis on technique than the title of the book would appear to justify. Our only excuse is that packaging has been so noticeably neglected by those who write for the advertising man to read. Our brief résumé of the field may, we hope, tempt a competent authority to deal with packaging in a manner comparable with the importance of the subject.

THE PACKAGE ITSELF.

All thought on package design must revolve around the style of the package itself—which must be right if the package is to be something more than a visible container for the product. Two main considerations enter into the problem. Firstly, the package must be appropriate for the product, and secondly, it must have definite display value. The first point may appear to be a truism. In practice, however, it is frequently overlooked. The average grocer's shop can provide numerous examples. We have seen pickles, for instance, packed in bottles designed in the best traditions of the pharmaceutical trade, and salad oils bottled in the "not to be taken" style of the poison container.

A good package expresses the personality or the atmosphere of the product it contains. It is so closely related

to the product that it would be almost impossible to associate it with any other sort of product. A "Colman's" tin obviously contains mustard; a "Diploma" package contains cheese, and the familiar "Yardley" bottle could

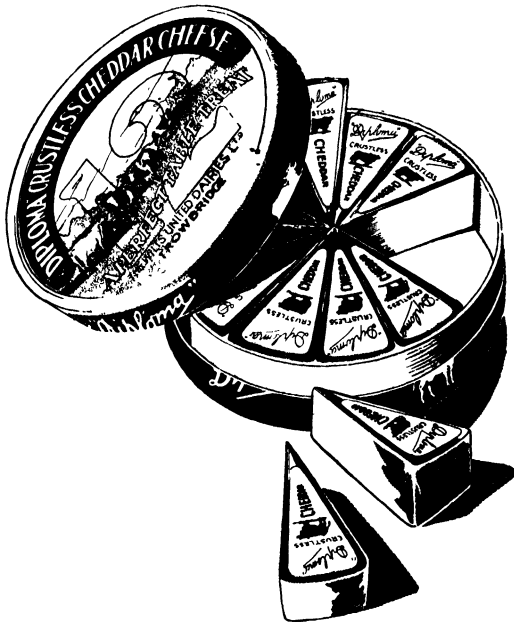


FIG 50

The portions of "Diploma" cheese (each wrapped in foil) are so shaped as to fit the circular carton exactly. The carton is then sealed with paper to make it entirely dust- and air-tight.

(By permission of Wills United Dairies, Ltd.)

not, by any stretch of imagination, contain anything but perfume.

An examination of these, and other successful packages, reveals certain fairly general principles.

Colour, for example, is invariably introduced both to give the package display value and to make it appropriate to the atmosphere of the product. Yellow as a body colour for the Colman's tin is a striking case in point.

The deep green of the "Diploma" package, again, may not have such close associations with cheese as yellow has with mustard, but it is used forcefully enough to bring a picture of clean lush fields to the mind's eye. Colour is employed widely because, not only is it the most direct expedient for creating atmosphere, but also because it is the most simple method for establishing the identity of the product.

Other considerations enter into the choice of a body colour, and a final decision can only be made after the favoured colour has been judged from the following angles—

- (a) Appropriateness to product.
- (b) Display value.
- (c) Visibility.
- (d) Size and shape of package.
- (e) The location in which the product with its package may be used.

Certain colours, it will be found, are exceedingly difficult to use, while others are so "safe" and, as a result, so widely used, that it is almost impossible to avoid them. Dark colours are among the difficult ones. Speaking generally, black, dark blue, and dark brown are bad as body colours. Yellow, orange, red, deep green and light blue are excellent to good in the order given.

Dark colours can only be used successfully when the package is made from a suitable material, is small, or so designed as to give lightness and relief. The Bovril bottle, for example, is a dark brown one relieved by red labels and a brass cap. Glass is also a better material than wood, tin, or strawboard to carry a dark colour. The bottle, again, is not uninteresting in shape.

Dark blues and browns should be avoided where possible as body colours for rectangular packages—particularly those of flat or uninteresting proportions. Where dark colours must predominate, it will be found increasingly difficult to achieve a presentable design as the package

increases in size—a point which will obtrude itself when the studio is designing a “family” of packages of varying sizes.

When rough “dummies” in various colour combinations have been made, they should be tested for visibility under, if possible, the nearest approach to working conditions.

The last consideration is largely one of good taste. If the package is disposed of immediately the user has acquired the product, then the question of appropriate colours *in use* does not apply. A surprising number of packages are, however, retained—a large number of food packages, for example, find their way even on to the best-laid tables

TYPES OF PACKAGE.

(a) **The Folding Box.** The folding box or carton, as it is more commonly known, is perhaps the most widely used of all packages, while the invention of ingenious machinery for its production has made it the cheapest of all semi-permanent containers.

The folding box has much to commend it when the product is not in the easily perishable class. Depending, of course, upon the quality of board employed, it can be economically printed upon in letterpress, litho, or photogravure, and in colour. As the folding box is delivered flat, it occupies a minimum of storage space. Its production calls for no expensive moulds, dies, or tools.

The cheapest type of folding box is not entirely dust-, damp-, or weatherproof, disadvantages which can usually be overcome, when necessary, either by wrapping the product before packaging or sealing the carton after insertion with art, waxed, or glazed papers (Fig. 51), or “Cellophane.” (Fig. 54.) Folding boxes can be suitably reinforced when mechanical strength is a desirable feature. The extraordinary scope of the folding box can

be appreciated from Fig. 52 and the diagrams reproduced at the end of this chapter in Figs. 56 and 57.

Fairly close tolerance limits are possible in the production of this type of package, but in the design of process blocks for letterpress printing, it is advisable to keep

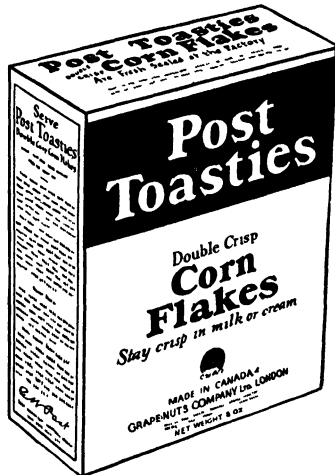


FIG 51 AN ATTRACTIVE CARTON PAPER-SEALED AGAINST AIR AND DUST

(By permission of Grape-Nuts, Ltd)

within the limits of one thirty-second part of an inch (plus or minus).

(b) **The Rigid Box.** The rigid box, built-up box, or set-up carton, is a much more attractive alternative to the ordinary folding box. It is of particular interest where the quality of the product must be unmistakably reflected in its package. Chocolates, silk stockings, fountain pens, and fancy leather goods may be cited as typical subjects for the built-up box.

From a productive point of view, the essential difference between the two types is that while the folding box is a machine-made article, the rigid box is largely

hand-made. The former is accordingly much cheaper, but is limited as to the shapes commercially possible. The rigid box, while being more expensive, is available in most patterns and shapes and in much larger sizes. Where the package must be shaped to the exterior of the product, the folding box cannot always compete.

As the built-up box has to be made by hand, the studio is afforded a wider scope in its design. Ribbon, fancy paper, art pictures, and the like, can be employed in its construction. Internal struts, stages, stops, and packing can also be introduced both to secure the product and to display it to the best advantage when the box is opened for sale or use.

The advertiser who changes over from a folding to a built-up box should, however, make allowances for the fact that the latter cannot be delivered so quickly, and calls for more extensive storage space.

(c) **Glass Bottles and Jars.** A glass container is essentially a "quality" container and one preferred by the user. For such products as medicines, perfumes, and foods, it possesses (with only one exception) every desirable feature. Glass is transparent, smooth, and has a permanent lustre. It is non-absorbent, and cannot, therefore, contaminate the product. A glass container is pleasant to handle and lends itself to attractive display; it can be made in colour, it is not affected by atmospheric conditions, neither can it be distorted in use. The physical disadvantage of glass—its proneness to crack or break when dropped or knocked sharply—can, to a great extent, be lessened by intelligent design.

The main advantages of glass are generally acknowledged. What is not so widely appreciated is the fact that glass is not an expensive container when considered in relation to the value of consumer preference. Many products, that are to-day packaged in tins and cartons, would be enhanced by a change over to containers of glass. One other point is also worthy of attention. A glass container

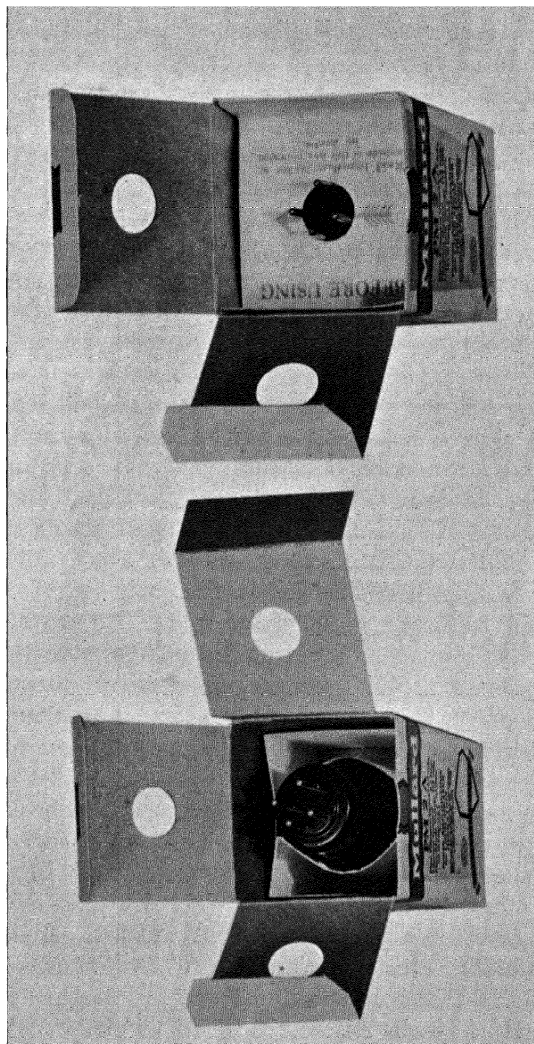


FIG 52

The interesting carton in which the famous Mullard valve is packaged is shown on the left. These prevent any movement. The right-hand flap is then folded down on to the base of the valve, the pins projecting through the circular hole in the flap, as shown on the right. The other two flaps are then folded into position. This carton, Mullard Wireless Service Company have found, is successful both in satisfactorily holding the valve in position and in protecting it from damage in transit.

(By permission of the Mullard Wireless Service Co., Ltd.)

can be made to practically any shape—small or large. Even where glass *must* be employed, it can, therefore, be shaped attractively.

(d) **Moulded Containers.** Within recent years, there has been a marked development in mouldings of the synthetic resin class. The material known as "Bakelite" may be cited as an outstanding example.

As mouldings made under heat possess so many excellent qualities from a packaging point of view, it is really surprising that the moulded container has not enjoyed a wider vogue. Like the glass container, the "Bakelite" container can be moulded to most practical shapes. The material is impervious to heat, moisture, water, grease, oil, and most acids. It possesses a brilliant, permanent surface lustre and is available in all colours and in attractive mixtures of colour.

The only real disadvantage of the moulded container is that of cost. The moulded package is relatively more expensive, but not nearly so expensive as is generally believed. This small difference in cost is not, again, a very serious factor when considered in relation to the value of those products particularly suitable for the moulded package. Such products as surgical instruments, jewellery, high-class perfume, spectacles, and similar articles with a long life are among the list of goods eminently suitable.

Another factor to be considered is design. Synthetic resin is a new material and finds its best expression in containers designed in the modernistic style. Apart from glass, no other material lends itself so sympathetically to the stark simplicity of the modern package. Ornamentation can be entirely dispensed with, for, like glass, it is a material that is beautiful in itself.

The moulded product is so clearly in harmony with the modern trend in commercial art, that we feel confident in predicting a wider use of mouldings in packaging methods of the future. Already the moulded closure has

won a place. Moulded lids, stoppers, and screw caps are being ever-increasingly employed on fibre, glass, and metal containers and collapsible tubes.

(e) **Collapsible Tubes.** The tube is almost entirely restricted in interest to products of a pasty or semi-fluid nature which are used in small quantities. Its wide employment for dentrifices and medicinal preparations—products which must of necessity be carefully prepared—has lent to the tube an atmosphere of quality.

The tube is not easily breakable. It is not, of course, entirely puncture proof, but this fact is not always a good reason for choosing the slightly more expensive glass container as an alternative. The tube is more often to be considered as an *inner* package. An outer package—usually a folding box—is invariably sufficient to impart the extra protection required.

An objection sometimes made to the collapsible tube is that the cap, being small, is not easy to manipulate and is also likely to be dropped or mislaid. This objection is met by using a cap designed with a larger milled rim. When desired, the cap can also be fastened to the body of the tube—a trouble-free feature which Messrs. Scott and Bowne, for example, have stressed in advertisements for their “Williams’ Shaving Cream” container.

(f) **Metal Containers.** The container of tin or aluminium comes into the more expensive class, but claims attention because of its superior mechanical strength, the protection it affords to products of a perishable nature, its hard wearing and smooth handling qualities in use, and its attractive appearance when properly decorated. For certain products—such as polishes, biscuits, and “tinned” foods—the metal container is, of course, indispensable.

The most popular methods of decorating the metal container are by printing and enamelling the design direct; by embossing the design in the metal itself or by the use of printed paper labels and wrappers. Two or all of these expedients may also be used jointly. The Cadbury cup

chocolate tin at Fig. 53, for example, carries an embossed design on the lid and base and an attractively coloured label over the body. Messrs. Cranbrux, again, offer a solid dentifrice in an aluminium container decorated by embossing and printing direct.

Some of the more expensive toffee and gift-biscuit tins are excellent examples of how beautiful the metal container can be made. Containers coming within this



FIG 53

Two delightful packages for Cadbury products. (Left) - The metal container is embossed on base and lid, the predominating colour of the wrapper being royal blue (Right) - An excellent example of restraint in the decoration of the rigid box. Seals and ribbons are employed, and the package is wrapped in "Cellophane"

(By permission of Messrs Cadbury, Ltd)

category are often retained by the consumer after their contents have been used, and remain, as their makers no doubt intend, as a constant medium of reminder advertising.

(g) **Tinfoil.** The term "tinfoil" is, to-day, used loosely to cover materials other than tinfoil proper. As a matter of fact, tinfoil is a relatively expensive packaging material, and has been largely superseded in many fields by lead or aluminium foils. Metal foils are, again, giving place, in other directions, to transparent cellulose wrappings. These are dealt with below.

Metal foils claim attention in this brief summary if only for the great changes in packaging methods to which they

have led. Tinfoil, it will be remembered, was the first practicable material discovered which enabled a product to be wrapped without deterioration to itself or contaminating other products stored in close proximity. Tobacco, for example, is a product that is extremely sensitive to atmospheric conditions, and deteriorates rapidly if stored unprotected in a location that is a little too dry or too damp. Tobacco will, in turn, contaminate other sensitive products. Tinfoil was found to be an ideal wrapping. Tobacco wrapped in tinfoil can be stored next to tea—another very sensitive product usually packed in foil—and there is no appreciable deterioration or contamination even after a lengthy period of time.

Metal foil is essentially a substantial wrapping and one that will keep shape well. It lends itself to attractive colour schemes and, when desired, the metal can be foliated with a surface pattern.

(h) **Cellulose Wrappings.** One of the most noteworthy advances of recent times has been the development of transparent cellulose wrappings such as "Cellophane." This material, which is as thin as paper, wonderfully transparent and difficult to tear, was at first regarded purely as a fancy wrapping for foods and confectionery. Its use is rapidly spreading to other and more diversified trades. The transparent cellulose wrapping is, indeed, a material calling for the attention of all interested in better and more attractive packaging.

The standard "Cellophane" is approximately nine thousandths of an inch in thickness, although greater thicknesses, up to .006 in., are available. It has an extremely smooth, polished surface. The qualities claimed for standard "Cellophane" are somewhat similar to those for the "Bakelite" material referred to under "Moulded Containers." It is dust-, air-, grease- and odour-proof, odourless and tasteless. Chemicals, with the exception of concentrated acids and alkalis, have no action upon it. "Moistureproof Cellophane" has the additional advantage



FIG 54

The "Craven A" carton is wrapped in "Cellophane"—an appropriate wrapper for cigarettes sold on the hygienic appeal of the cork tip.

(By permission of Messrs Carreras, Ltd)

of being quite impervious to moisture and vapour, and is, therefore, of interest where the wrapping must seal in the natural moisture of the product or protect it against absorption from without.

Transparent cellulose claims attention both as an inner and an outer wrapping; as a protection for the product, and as a method of beautifying the package. In the latter connection, it is of interest to mention that "Cellophane" is offered by the makers in a range of colours and embossed effects.

LABELS.

A package, good in other respects, is often marred by a poor label. It would seem that there is still a tendency to view the label as distinct from the container. Actually, of course, the label is a part of the package. In designing a package, the label, wrapper, and container are merely three parts of the one problem.

Speaking generally, the label has three main purposes. It is a means of identification, a source of reference, and an advertisement. As an advertisement, it must be attractive and interesting, and in order to achieve an effective label, it is quite a good plan to approach the problem of design from the angle of an informative, but decorative, advertisement with the container as a background.

Consideration as to appropriateness, display value, and visibility apply equally to the label as to the container. Of vital importance, however, is the factor of identification. The label is, in the majority of cases, the last link in the sales chain. For this reason, the inclusion of the trade mark or name is essential. Where, again, a range or family of products has to be packaged, the individual labels should be so designed that, while variations in colour, text, or picture may be necessary to discriminate between each product, there should be an unmistakable "family likeness" between them.

From a productive point of view, an effective label need

not necessarily be an expensive proposition. Many excellent labels are printed in no more than two colours. On the other hand, it is never an economy to specify an inferior paper. Papers made for label printing are now offered by certain specialist makers, whose co-operation



FIG 55

An interesting "family" of packages linked effectively together by a uniform label design

(By permission of Messrs Yardley, Ltd)

in finding the most suitable one for the job is always willingly extended.

The possibilities of the paper seal should also be explored in the labelling of containers and products with a feminine or quality appeal. The cost of decorative seals—even those of intricate shapes, tastefully embossed and in colours—is not high when the quantity required is large enough to carry the cost of the blocks, tools, and dies necessary for their production. Here, again, the advertiser cannot do better than seek the advice of one of the few printers who specialize in this interesting work.

Package Enclosures. Package enclosures grade themselves into three broad categories. They may be used to

carry a guarantee for the packaged products; they may explain the use of the product or how to display it, or they may be employed to advertise other products offered by the same manufacturer.

It is a common practice to use the label or wrapper for a brief guarantee of the product, and this has certain sales advantages. The label is sometimes utilized to carry the "how to use" instructions, but this practice is not always commendable, as in most cases a package enclosure can be designed to do the work better. The argument for label instructions is that they are less likely to get lost. The argument for putting user instructions in a package enclosure is that they are less likely to be misunderstood. An enclosure offers greater facilities for making instructions detailed and clear, while helpful illustrations can be employed without marring the design of the package itself.

This question of user instructions is a most important one. A product must obviously depend for acceptance upon the degree to which its values are appreciated by the consumer. Much goodwill must be lost if the product is unwittingly used incorrectly or improperly. Most manufacturers are fully aware of this point, and an appreciable number of enclosures are both interesting and instructive. A weakness of many, however, is that some knowledge of the product's uses is presupposed. Such phrases as "a small quantity" or "a short length" are quite common. In drawing up instructions, it is always advisable to test the first draft upon a representative cross-section of the types of people likely to buy the product. Detailed criticism secured in this way is very helpful in weeding out vague or doubtful matter and making the instructions concise and direct enough to be understood by everyone.

The use of the package enclosure as an advertising medium is often overlooked. It is surprising how many advertisers neglect the unique opportunity offered by the enclosure for approaching, direct, the receptive audience

of their own customers. Tests have shown that, where the product is one of a range, the package enclosure can be made to pay handsomely. Offers of samples, literature, and appeals for repeat orders are suitable subjects for package enclosure advertisements. To maintain the interest of the customer, it appears to be desirable to change the copy fairly frequently, as with products purchased regularly, there is a tendency to take the enclosure for granted.

The following is a brief description of the "Boxfoldia" diagrams reproduced on pages 187 and 189—

1 *Lock-end Carton*. Economical to manufacture and easily adapted for heavy or bulky articles

2. *Hook-lock Carton*. Suitable for butter, lard, confectionery, and packages of which the depth and width are about equal

3 *Tuck-in End Carton*. Easily set up—economical to manufacture—for display purposes gives a package with six unbroken printing surfaces.

4 *Telescopic Carton*. Two-piece construction, each piece having secure lock end; cover made to slide easily over body, forming rigid package—specially suitable for hardware, such as nails, screws, etc.

5 *Three-division Shell and Slide* Differs from ordinary shell and slide carton (below) by having lengthened flap which folds into three separate divisions; used for holding separate articles or three sizes of one article

6 *Shell and Slide*. Consists of two pieces—a folding blank which is easily built up and a corresponding shell into which it is inserted Its chief advantages are ease in opening and shutting without tearing, and convenience for carrying in pocket; used extensively for cigarettes, tacks, hair pins, and other small wares.

7. *Two-piece Lock Corner*. The two-piece construction renders this box perfectly rigid when made up, each half having secure fastenings at four corners—used mainly for suits and costumes, but can also be adapted for cakes and pastries sent by post.

8. *Double Claw-lock Box*. For extra-heavy articles, the double-lock ends eliminate all dangers of contents forcing box open by their own weight.

9. *Two-piece Shoulder Box*. Another two-piece box design for strength and rigidity; cover fitting whole way over box provides double thickness of cardboard. Used for heavy wireless accessories, toys, and hardware.

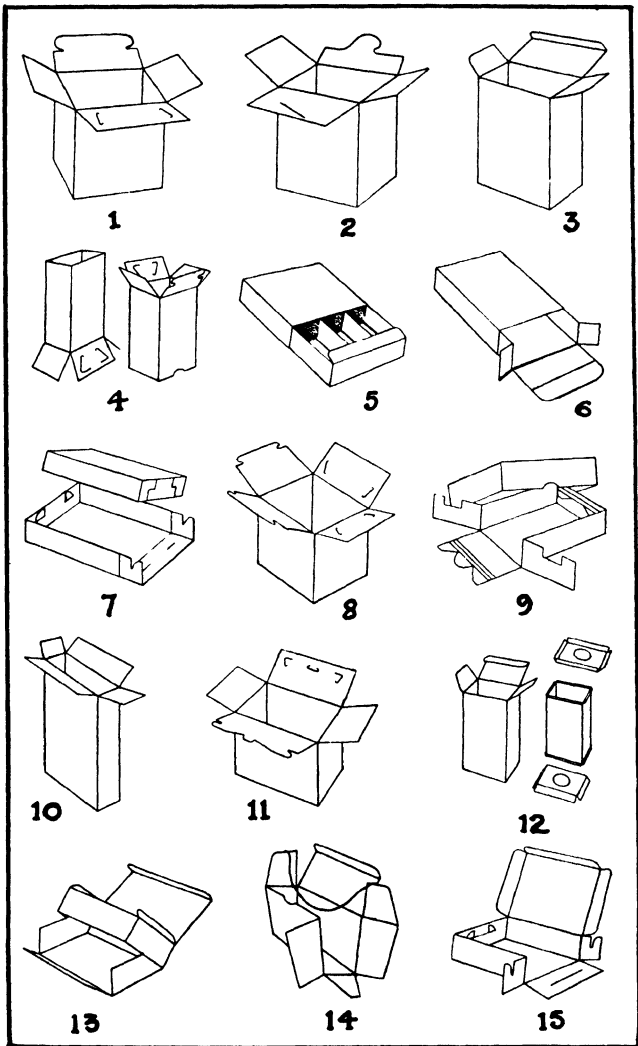


FIG 56

The above diagrams illustrate a selection from the comprehensive range of folding boxes manufactured by Messrs. Boxfoldia, Ltd, the folding box specialists (A description of each type is included in the facing page)

10 *Seal-end Carton* A popular style for soap powders, cereals, salt, and similar articles—economical to manufacture and has six unbroken printing surfaces

11. *Triple-lock Carton*. For articles requiring a box six inches or more in width The centre tongue is secured by pressing down after end tongues have been inserted With addition of internal fittings, this box can be used for bottles and other fragile articles

12 *Wireless Valve Carton* Similar style to ordinary tuck-end carton, but provided with an inner sleeve to protect valve and a tray at either end to hold same firmly by the adapter and the "pip"

13 *Band-shape Carton* For confectionery and other articles which require arranging in box—provides unbroken printing surfaces for decoration.

14 *Satchel*. One-piece construction with sloping-lock sides and tuck-top, also supplied with tape handles—used mainly for confectionery

15 *Turn-back Lid with Corner Lock* Stamped out in one piece and makes up without stitching or gluing—popular for cakes or pastries

16 *Turn-back Lid with Single Lock* One piece blank, with interlocking sides and tucked top—contents easily packed from top Used for ice cream bricks, etc

17. *Turn-back Lid with Recess Lock* Similar to No 15, but flaps on lid fit into slots on sides. Extensively used for eggs, cream, and small pots or jars

18 *Triangular Carton*. Devised for easy and speedy packing of triangular or similarly-shaped articles—suitable for loud speakers, kettles, tea-pots, etc

19 *Lock-bottom Tuck-top* Combination of tuck-end and lock-end styles, giving security of latter at bottom of box and convenience of easily opened tuck-top; used for articles which necessitate placing in box from top and which will be sold or used separately.

20 *Tuck-end with Locking Tabs* Suitable for heavy articles

21 *Claw-lock with Tuck-end Panel*. Suitable for heavy cycle and motor accessories, wireless parts, and hardware—provides six unbroken printing surfaces

22 *Colburn Lock* Used extensively for nails, screws, and hardware. Unique construction provides extra strong package, and the tab at end of double-front panel can be utilized for affixing postage stamps when box is sent out without wrapping.

23 *Single-Lock Ends and Top Opening* Efficient and economical style for tobacco-pipes and similar articles.

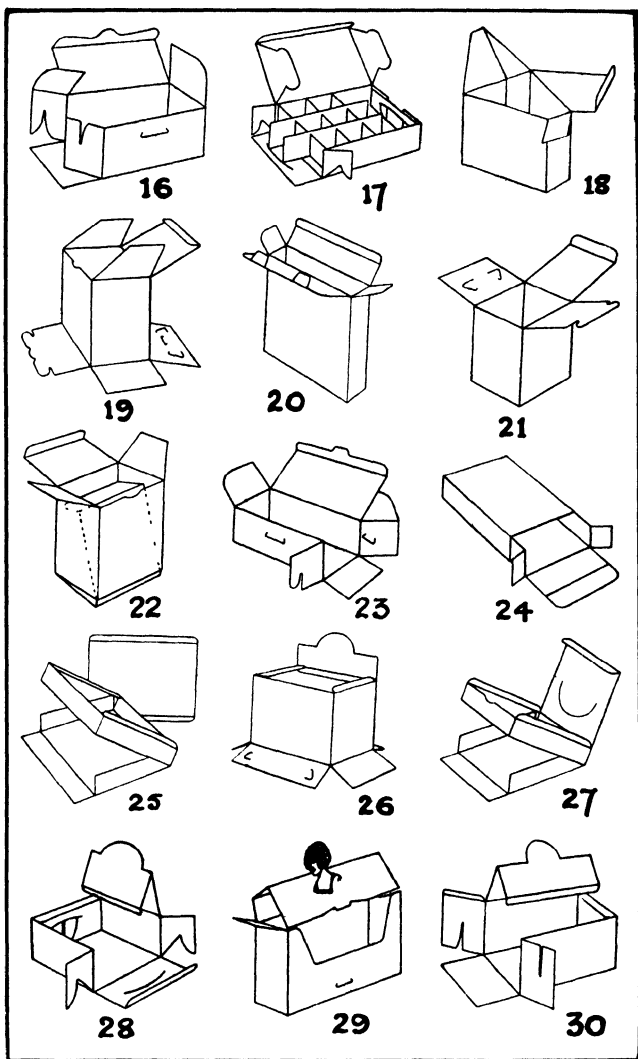


FIG. 57

A further selection of folding boxes and display outers offered by Messrs. Boxfoldia, Ltd. (A description of each type is included in pages 188, 190)

24. *Cigarette Carton* Shell and slide principle—recognized style for cigarettes sold in tens and twenties.

25 *Foyle's Patent Loose-lid Box* Combines advantages of both folding and rigid boxes. Similar in construction to band-shape carton, but has a loose lid which may be fitted into back of box for display purposes, or used separately as a showcard. Can be supplied with partitions or trays for potted meats, fish paste, and other articles—also used as outer for jellies, custards, gravy salt, etc.

26 *Lock Bottom Cut-out Display Outer* Similar in appearance to band-shape cut-out display outer, but with lock fastening at bottom

27 *Band-shape Cut-out Display Outer*. Same construction as band-shape carton, but having cut-out display device in lid, usually representing one of the articles contained. For display, the lid is bent in centre, where creased, and tucked between contents and back of box. An efficient and attractive box, eliminating use of showcards

28 *Corner-lock Display Outer*. Another popular style for general use—attractive display at very low cost.

29 *Tuck-bottom Display Outer* Suitable for long shaped articles, such as hair wavers, shaving sticks, tooth brushes, and similar articles. Simple construction with lid which folds right over front of box giving added strength when in transit. Cut-out device on similar principle to other cut-out display outers

30. *Single-lock (End Fastening) Display Outer*. Very economical—made all in one piece and requiring neither gluing nor stitching. Widely used for displaying various products.

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