



EDUCATION

The Reflected Works

Printing: The Essential Aid to Management

1951

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Printing: The Essential Aid to Management

For more than a century,
through various names and
incarnations, our message
and mission have remained
the same—to make the means
through which the world
communicates better and
more beautiful.

We have a strong history of helping printers and creatives make smart decisions when it comes to making the most of readily available print technologies. Our go-to resources, vetted by experience, have created an ownable space for Sappi as an upholder of standards and creator of new ones.

Explore *Printing: The Essential Aid to Management* from 1951 to see how we've always helped customers get the best printing results from our papers—something we continue to do today. By looking back through the pages, we can look forward to a future of exciting possibilities.

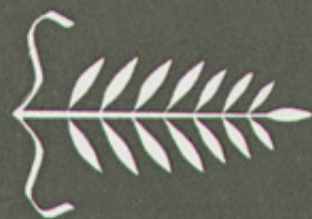
1951

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HOW TO PLAN PRINTING TO
PROMOTE BUSINESS
BOOKLET No.4 OF A SERIES

Printing

the essential
aid to management



S.D. WARREN COMPANY BOSTON

THIS BOOKLET
IS ONE OF A SERIES ON THE SUBJECT
HOW TO PLAN PRINTING
TO PROMOTE BUSINESS

The titles in this series are:

- No. 1 Business, Its Nature and Its Functions.
- No. 2 Management, Its Functions and Responsibilities.
- No. 3 Management and Its Corporate Society.
- No. 4 Printing, the Essential Aid to Management.
- No. 5 Printing—Its Forms and Designations.
- No. 6 Printing—Types and Typography.
- No. 7 Printing—The Processes of Reproduction.
- No. 8 Printing—Papers and Their Uses.
- No. 9 Mailing—Lists and Regulations.

Any man or woman engaged in the planning or production of printing may enroll to receive these booklets (without cost). The booklets will be mailed singly at intervals of two weeks. Supply name, department, company, and business address to any distributor of Warren's Standard Printing Papers or write direct to S. D. Warren Company, 89 Broad St., Boston 1, Mass.



The papers used in this booklet are—Cover: Warren's CUMBERLAND GLOSS BRISTOL, White, 22½ x 28½—11 pt.
Inside: Warren's OLDE STYLE—Antique Wove, White, 35 x 45—99; basis 25 x 38—60

THE ESSENTIAL AID FOR LARGE-SCALE MANAGEMENT

MANAGEMENT is an application of orderly *method* for increasing the productivity of labor and for thereby increasing the value of labor. In its simple form, Management is an application of *method* to one's own effort. In its more complex form, Management is an application of *method* to the effort of many people.

In a free society, an aspiring manager of enterprise cannot apply his method to the effort of other people without their consent. To win and retain their consent he must (a) persuade them to subject themselves to his influence; (b) tell them what he wants them to do; (c) confront them with evidences that his method benefits them. In order to do these things a manager must establish and maintain contacts with the people that he desires to influence.

The simplest procedure for establishing and maintaining contacts with people is to contrive to be with them in person, yet this procedure is restrictive. It allows a manager to persuade, to instruct, and to present evidence to only the few employees, customers, and investors that are directly under his observation and within the sound of his voice. A manager that seeks to expand the scale of his enterprise must somehow supplement his personal contacts; he must persuade, instruct, and present evidence to more people than he can meet in person.

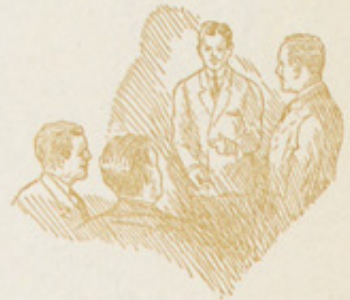
The supplementing of personal contacts can be achieved by the use of printing. Printing is the means with which a management can contact people in large numbers and thereby project the managerial influence beyond local limits. Printing is, therefore, the essential aid for large-scale management.

The Need for Printing

Printing can serve a management in a variety of ways.

A primary managerial task is to sift out of a population those people that are logical associates of an enterprise and to give them cause to join the society of the enterprise. A management can progress this task by using printing to disclose the existence of the enterprise, to expose its manners, and to exemplify its skills.

A primary managerial task is to attain an orderliness that makes it





easy for people to associate themselves with an enterprise and to prolong the association. This task can be progressed by using printing to tell actual and potential customers what to buy, how to buy, and where to buy; and to inform employees of processes, procedures, and prerogatives.

A primary task of management is to strengthen the attractive force that holds employees, customers, and investors to the corporate society. This task can be progressed by using printing to instruct employees so that they can improve and advance themselves; to teach customers to use products more effectively and consequently to value them more; and to inform investors of views, plans, and accomplishments so that they may properly appreciate their opportunity and security.

Printing is not an independent force. It cannot supply or compensate for morals, capacities, or initiatives lacked by a management. It is not a stimulant or a cure for a weak and ailing enterprise.

Printing is a medium for circulating managerial expressions for the purpose of inducing people to subject themselves to the influence of the management. Therefore, proper conceptions of needs for printing must be derived from consideration of managerial tasks and objectives.

Similarly, conceptions of the *nature* of printed expressions are indicated — are, in fact, determined — by the philosophy of a management. Therefore, a primary requirement of a man or woman that is employed to plan printing for an enterprise is to seek a precise comprehension of the philosophies, objectives, and tasks of the management.

Creating the Printing

The task of planning printed expressions can be made difficult or it may be allowed to be simple.

It can be made difficult by striving to shape the plan to a preconceived idea, or by permitting interests in techniques to influence it. Either of these approaches will misdirect the planning; for their effect is to distort the plan to make it fit the whim of its creators.

The simple procedure is to concentrate thought on the managerial purpose that the printing is intended to progress, and on the interests of the audience to which it is to be addressed. This procedure requires a planner to lay aside his personal fancies, to assume the role of investigator, and to consider if and how the audience can be made attentive to the desires of the management.

This simple procedure is orderly planning. It crowds out the preconceived abstract idea; it causes ideas to *grow out* of consideration of the problem; and ideas thus produced are pertinent and helpful in progressing a purpose.

Also, the simple procedure crowds out considerations of techniques until there is need for them. It precludes the shaping of the plan to allow the employment of fancied techniques of writing and design; it defers contemplation of style and form until after the essential ingredients of the required printing are defined.

In thus bringing order to planning, the simple procedure makes each successive task easier. The analysis of managerial purpose and audience interests leads to discovery of the ingredients that are the essentials of the printing. In return, the ingredients indicate, in a major degree, what should be written, what should be illustrated, what media should be chosen to reach the desired audience, and what form should be most suitable.

The objective in planning is to provide printing that will further the managerial purpose with the greatest possible effect. Writing, designing, selection of media are merely means for fitting the printing to serve its purpose. They are effective means only when the reasons for their employment are defined in advance.



WRITING

THE PRINTED EXPRESSIONS

THREE FORMS of persuasion are available for inducing people to respond to the desires of a management. The three forms are *pressure*, *appeal to emotion*, and *appeal to reason*. Any one or any combination of these forms of persuasion can be written into printed expressions, but the selection of form should be made with thought of the nature of the response that it may be expected to induce.

Pressure is a form of persuasion that has a maximum of effect when the persuader is able to impose his will without concern for the resentment that the imposition may engender. In a competitive society, pressure cannot be used with a maximum effect, for a competitive society does not allow managers of enterprise to impose their wills — and pressure that is not backed by an enforcing power is poor persuasion.

Therefore, contemplation of the employment of the pressure form of persuasion should prompt a weighing of the advantage and disadvantage. The advantage of pressure is that it is effective for inducing desired responses from people that lack independence and that possess a poor capacity for resisting. The disadvantage of pressure is that it earns the resentment of independent people, who view it as evidence that the sponsor of the expression would impose his will if he were able to.

Appeal to emotion is effective persuasion, for many of the responses of humans are prompted by emotion; yet a writer of printed expressions needs to be thoughtful of the reactions that follow emotional responses.

An emotional response that is made too hurriedly to allow time for reasoning is ordinarily followed by regret; and a regretful responder is disposed to penalize the management that excited him to thoughtless action.

An appeal to emotion that startles an audience into awareness of a need that warrants reasoned consideration is effective persuasion, for it induces responses that are prompted by reasoning and that are unlikely to entail subsequent regret.

Appeal to reason is effective persuasion. For some audiences, it is the only form of persuasion that is effective; for other audiences, it is a slow-acting persuasion that has but a modest immediate effect. However, in all instances, the persuasive effect of printed expressions that appeal to reason is cumulative; for they exemplify sincerity and prompt an audi-



ence to accumulate confidence progressively in the sponsors of the expressions.

Selection of the form or forms of persuasion to be written into printed expressions is not the writer's exclusive privilege. Unavoidably, the philosophy of a management influences the selection. A management that is respectful of reasoning requires it in printed expressions; a management that would impose its will if it were able to, requires that its printed expressions apply pressure to its audiences.

Thus a writer is not free to represent an enterprise as he sees fit. He may not improperly represent a worthy management and remain in its employ; he cannot phrase expressions to conceal the insincerity of an unwise management; he is impelled to compose expressions that characterize managerial philosophies. Because of these circumstances, printed expressions provide an audience with the substance for a fair appraisal of a management.

Though a writer is not completely free to choose his forms of persuasion, the phrasing of them is his personal task. This task needs to be done by a person that is curious, industrious, persistent, and patient. It can be done better by one that is also attentive to the common habits and normal responses of people. It can be done more easily by one that is also experienced in evaluating audience interests and in fitting words together.

However, a writer that is assigned the task of phrasing printed expressions can bring to it only the attributes that he possesses at the time. His purpose should be to make the most of those attributes, whatever they may be. His proper first step toward accomplishment of this purpose is to divide the task into its component parts, to consider the common-sense method for performing each part, and to commit himself to whatever laborious effort may be required to perform each part thoroughly.

There are four component parts of the task of writing printed expressions; these are: (1) determining what needs to be said; (2) determining what the audience wants to know; (3) acquiring a precise comprehension of the essential facts; (4) choosing and arranging words to form accurate and understandable expressions of the facts.

Determining What Needs to be Said

This is a research job. It is the essential preliminary for all effective writing, whether the writing be fictional or factual.

The writer of printed expressions needs to learn managerial viewpoints on mutual interests of the management and its corporate society. He needs to find out about the structures and ingredients of products, and to learn the effect of the structures and ingredients, and thus to acquire



appreciation of every major and *minor* quality of the products. He needs to learn what services are rendered, how they are rendered, and their effect.

Obviously, a writer cannot learn all of these things in a brief time. The preferred procedure for learning them is to concentrate curiosity on an assigned task; to seek full information about the philosophies, products, and services that are related to that particular task; and thus to learn a little at a time and to learn that little well.

The proper beginning of any research is to find and study all recorded information on the assigned subject. A proper beginning for a writer is to inquire for, and to study, all written and printed information about the particular products, services, or viewpoints that are to be described in his text. The comprehension thus acquired should be checked and supplemented by discussing it with the research, production, and policy executives that are best qualified to confirm it or correct it.



Determining What the Audience Wants to Know

Every vital enterprise possesses much information and a variety of viewpoints that are of interest to customers, employees, and investors. It is the job of a writer to determine, with reasonable certainty, what information is most desired by an audience.

There are numerous procedures for learning what an audience wants to know. One procedure is to call on representative members of the audience and to ask them to indicate the information that they desire — but the merit of this procedure is questionable, for the responses it elicits are likely to be unnatural. People subjected to direct interrogation rarely give spontaneous answers; they are disposed to speculate on the purpose of the questioner and to shape their replies as their speculations suggest; they are influenced by the sympathetic or antagonistic reaction that the questioner induces, and are disposed to slant their answers accordingly.

A better procedure is to cultivate acquaintance with members of the audience, to talk with them at frequent intervals, and to note the desires that are spontaneously expressed or implied. However, this procedure requires that one be sufficiently experienced to distinguish between significant and thoughtless expressions.

The reading of sales reports and correspondence accumulated in a period of months is another way to determine what customers want to be told. The questions asked of salesmen, and the questions contained in letters, indicate the nature of customer curiosity; and when similar questions appear in numerous letters or reports, they indicate what the combined audience wants to know.

Another useful procedure for determining what an audience wants to be told is to give attention to the professional polls of public opinion that are sponsored by trade groups and publications. These polls reflect interests of audiences and, therefore, warrant the consideration of writers.

Any one or all of these procedures may be employed to determine what an audience wants to be told, but they cannot be expected to relieve a writer of the necessity for using common sense. All reflections of the wants of audiences need to be considered thoughtfully in relation to the normal habits and responses of humans. Each indication of the wants of a specific audience warrants appraisal by one or more people familiar with the habits and responses of that particular group of people. Wisdom should prompt a writer to seek among his associates for help in evaluating indications of the wants of his audience.

Acquiring a Precise Comprehension of Facts

The third component part of the task of writing printed expressions is to array the facts that are to be presented, to acquire a precise comprehension of them, and to verify that comprehension.

Information extracted from the written records or printed literature of a company is likely to be reliable; yet recorded facts are often made obsolete by changes in policies, products, and services, and so they should be checked.

Information extracted from verbal discussions should be regarded as tentative until verified, for verbal descriptions of products, policies, and services are likely to be incomplete or inaccurate in part.

In large organizations, information transmitted verbally from one department to another may easily be garbled. Possibilities reported with restraint by research engineers are sometimes erroneously assumed to be accomplished facts. Technical descriptions of processes, materials, and qualities are sometimes misinterpreted by enthusiastic but non-technical salespeople. Opinions stated casually and with qualifications are sometimes the basis for traditions that persist long after the opinions have been abandoned by their originators.

It is the job of a writer of printed expressions to subject all conceptions to tests that will separate errors from facts. He can simplify the job by putting his understanding in writing and submitting the writing to two research or manufacturing executives, or to the particular department that is the qualified authority on the subject.

A submission of written explanations invites careful checking; for when men perceive statements recorded, they are disposed to edit with care; yet a single editing is rarely enough. With the edited text as a



guide, the writer should again record his personal understanding and submit it for checking; and the process should be repeated until complete agreement is reached. A writer will speed his job by submitting his written descriptions in person, and by remaining during the checking, and by discussing all changes that he does not understand.

By writing, checking, inquiring, and again writing, checking, and inquiring, a writer separates facts from illusions and gets the facts verified. In the process, he acquires the precise comprehension that he must possess if he is to write explanations that are understandable.

Choosing and Arranging Words

Following the preparatory work of writing, rewriting, editing, and discussing, the writer is in possession of a collection of written fragments that are factual substance for his text. His job, from that point on, is to shape those fragments into a succession of paragraphs that can be readily understood by the audience that will read them.

There is no standardized technique for progressing this job. A writer will consciously choose or will unconsciously develop a technique that is natural to him. However, the requirements of the job are standard, and these requirements are: (a) to bring the written fragments together in a sequence that is logical and orderly; (b) to translate technical descriptions into language that will be familiar to readers; (c) to pull apart and simplify expressions that are involved and complex; (d) to eliminate words that have multiple meanings, and to replace each with a word that has but a single and precise meaning.



SEQUENCE — A proper writing plan places explanations in a logical order so that each explanation will make it easier for a reader to understand those that follow. Such an arrangement speeds reading; it spares a reader the necessity for referring back and forth in the text to relate one statement to another; it allows a reader to perceive the relationship and significance of facts.

A sensible approach to a proper plan is to study the collection of verified fragments, to allow them to suggest their logical sequence, and to outline that sequence. Then the fragments should be examined again for the suggestion of an alternative sequence. Usually, facts indicate their logical arrangement, but a writer needs to make certain that he is guided by the indication rather than by a preconceived idea; and so he will do well to compare the merits of alternative plans.

A defined plan is a useful guide to orderly writing, but it is not a commitment to be fulfilled slavishly. It should make the writing job

easier, not more difficult. An experienced writer will conform to his plan so long as it is helpful. If and when he finds that it is uncommonly difficult to combine explanations in the planned order, he will re-examine his plan and again compare it with alternatives.

TRANSLATION — Fragments of writing edited by research and manufacturing men are likely to accumulate words and phrases that are understood only by scientists or technicians. It is a writer's job to translate such words and phrases into language that is familiar to the audience that is to be addressed.

If the designated audience is composed of technical specialists, technical terms will be understood and may be retained. For non-technical audiences, technical terms should be translated into common words when that is possible; and if technical terms are essential to the text, their meaning should be explained.

Sometimes, non-technical terms require translation. The English language contains many words that are not commonly used and that are strange to many people; and though circumstances require the use of such words on occasion, they should be used only when there is no suitable substitute. A worthy ambition for a writer is to achieve a maximum of description with an elementary vocabulary.

SIMPLIFICATION — At times, thoughts crowd the mind of a writer and prompt him to hurry to express them before they vanish. At other times, the yield of pertinent thoughts is poor and the forming of expressions is a laborious effort. Both of these phenomena are likely to cause a writer to confuse his readers.

When thoughts race through the mind faster than a pencil can be propelled across paper, the writing is likely to record only a portion of the thinking. In such instances, the writer fails to note the omissions in his script, and subsequent readings do not enlighten him; for his mental concept is so clear that he reads in the text that which he failed to write into it. An audience reading the same text would miss its meaning.

When dullness makes the forming of expressions an abnormally laborious effort, the expressions are likely to be ponderous, involved, and puzzling to readers.

An effective procedure for discovering both of these faults is to have scripts read by an associate, who will question all paragraphs that required him to ponder. A procedure for correcting the faults is to explain the questioned paragraphs (verbally) to the associate, until he understands their meaning — and then to revise the text accordingly. The necessity for making the explanation should be judged to indicate need



for revision. The process of explaining, verbally, forces one to reason out the explanations and to phrase them in terms that are understandable.

PRECISION — Many English words have two or more meanings. Some words have common meanings and also special meanings for people in particular professions and trades. For many words, there are synonyms and analogous words. These circumstances simplify the writing job in some instances and make it more difficult in other instances.

When the purpose of writing is to convey an understanding that is general rather than detailed, a multiplicity of synonyms and analogous words can simplify the writer's job. Through the use of them, he may emphasize by reiterating a thought without repeating words. He may state that a plan was *adopted*, *adapted*, *applied*, or *employed*, and he may be confident that he has conveyed the idea in a general way.

But if the purpose of the writing is to convey a detailed description or a precise comprehension, and if it is to convey quickly, the writer must recognize fine distinctions in the meanings of words. He must avoid the use of words that convey a meaning that the reader must reject for another. He must strive to use words that convey precise meanings.

The words *type* and *form* are commonly understood to mean *kind* and *shape*; but to men in the printing trade, the word *type* means printing characters and the word *form* means an assemblage of units imposed for the press. A printer reading the words *this type of paper* would need to pause and to reject his initial technical interpretation of the words. Similarly, the word *fabrication* means *fable* and is used as a refined substitute for the word *lie*; but in many trades the word *fabrication* is more readily understood to mean *manufacture* or *construction*.

There are many such words that have both common and restricted meanings and, though they may be used in writings addressed to some audiences, they may not be used carelessly in writing for other audiences.

In writings that are designed to convey precise comprehension, analogous words need to be used with care. In those writings, words such as *adapted*, *adopted*, *applied*, and *employed* may not be used interchangeably. Words such as *continual* and *continuous* used interchangeably to describe a mechanical action would confuse rather than describe, for the one means *repetitive* and the other means *unceasing*.

The necessity for choosing descriptive words need not discourage a writer whose formal literary education is limited. It should prompt him to restrict himself to the use of words that he understands reasonably well; and it should urge him to refer to a dictionary for the precise definitions of those words.



Imagination and Inspiration

An ambition of writers is to exercise their imaginations to inspire their reading audiences, and this is a proper ambition, but it can urge one toward either accomplishment or failure.

A writer whose urge to exercise his imagination is greater than his determination to get facts will hardly inspire, because his writings will lack authenticity. A writer that conceives imagination to be a substitute for orderly thinking will be unlikely to hold reader attention long enough to accomplish any purpose.

The fact is that the capacity to imagine is not a distinguishing attribute, for it is possessed by all people. Imagination without factual understanding is a valueless attribute, and without direction is purposeless.

Yet one's capacity to imagine can be made valuable; it can even be developed into a distinguishing attribute; and the procedure for developing it is to nourish it with facts. In seeking and verifying facts about products, services, and audiences, a writer accumulates an understanding from which his imagination can project itself with direction, purpose, and effect.

In any case, imagination and inspiration are not products of conscious practice. Imaginative writings result when study and orderly consideration of facts excite a writer's enthusiasm. Inspirational writings result when uncommonly realistic analysis engenders a warranted enthusiasm that is fortuitously timed.

Lacking the means for exercising control of his enthusiasms, an aspiring writer must feed them with facts pertaining to his products and his audiences. If he is persistent and fortunate, he may, on occasion, inspire.



DESIGNING THE PRINTED EXPRESSIONS

PROPER WRITING is an orderly presentation of facts and views for the purpose of having them read and understood by others.

Proper designing is the arranging of writings, pictures, and diagrams in an orderly composition that will facilitate reading and understanding.

The designing of printing begins with examination of its elements. The various writings, pictures, and diagrams must be studied for their relationships and significances so that these may later be defined. The observations resulting from the study of these elements should be noted and reflected in a roughly sketched plan.

Translation of preliminary notes into a precise plan must be preceded by the selection of an exact page size, and in some instances selection is made easy because it is arbitrarily indicated. Printing that is to appear in the pages of newspapers or magazines, or that is intended to fit into standard office files, or that is to be enclosed with letters, must be sized arbitrarily. If the size of printing is not thus arbitrarily indicated, the determining factors should be: (a) the convenience of those that will receive it; (b) the scale of the material; (c) the economical relationship to sheet sizes that are standard in the paper industry.

Once page size is determined, a designer may attack the designing tasks in the order that he prefers, and with the technique that is natural to him; but though techniques and the sequence may be varied at will, the designing purpose is invariable. That purpose is to devise a plan that will help each element of the printing to fulfill its function.

Functional Design

A prime element of all printed expressions is the type mass. The type mass is the vehicle that conveys the writer's thoughtfully composed message. The function of the type mass is to get itself read; it has no other function; if it fails to fulfill that single function, the writer's efforts were expended for no purpose. Obviously, the arranging of the type mass is an important design task.

The objectives of a competent designer are to employ type to feature the words of the writer's message; and to exclude potential distractions that could divert attention from the words to be read.

A designer pursues these objectives by striving for a precise balance of print and white space. First, he chooses a style and size of type that is readily readable. Second, he examines type fitment in relation to column width; and he effects the necessary adjustments in column width or type size to allow snug spacing with a minimum number of hyphens at the ends of lines. Third, he defines the spacing that should be put between the assembled lines of type to give the mass a suitable and uniform tone. Finally, he proportions the margins to frame the page most effectively.

These measures are essentials of sound functional designing. Their purpose is to preclude the formation of *gutters* or *rivers of white*, which result from an improper relationship of print and white space, which evidence themselves as distracting gashes in the type masses, and which destroy continuity and discourage reading.

If the writer's message is to be supported by descriptive photographs, or explanatory diagrams, it is the designer's job to attain a harmony among them and with the type mass. The job requires him to indicate the tones, sizes, and scales of pictures and diagrams and thereby to emphasize each and the text in desired proportion; it requires him to position the pictures and diagrams near to their type references and yet to effect an orderly balance of color and shape.

If the work being designed is in booklet form, the design unit is two pages rather than one; for, when a booklet is read, two pages are seen together as a single spread. A design for a booklet must also effect an orderly relationship among the cover, the opening page, and the succession of spreads that follow each other from front to back.

Thus the primary tasks of a designer of printed expressions are functional rather than decorative. He must, first of all, contrive to attain continuity by excluding distractions and maintaining order. If he does no more, he will render a valuable service.



Decorative Design

However, a designer that performs his functional tasks wisely will decorate as well, for in shaping a plan to exclude distractions from type masses and to preclude disorderliness a designer unavoidably decorates by eliminating the elements of ugliness. He will not deal with functional and decorative tasks independently; for, though they are dealt with separately in these paragraphs so that they may be explained, they are not truly separate tasks.

In choosing type styles and in designating pictorial and diagrammatic requirements, a competent designer will make full use of the decorative potential of each element — and often the potentials are appreciable.



It is not the function of a type mass to draw attention to its own decorative quality; and a design plan that makes a type mass an edifice rather than a vehicle is poorly conceived. Yet it is proper and desirable that a type mass be inviting as well as readable; and a well-grounded designer will choose and arrange types into masses that will invite without intruding.

A photograph chosen to clarify or supplement written descriptions and explanations should be employed, first of all, to describe and explain. Yet many photographic subjects are themselves decorative, and others can acquire decorative quality from a photographer's composition of lights and shadows. It is a proper function of a designer of printed expressions to direct the employment of the camera so that its products may be both descriptive and decorative.

Diagrams — engineering diagrams in particular — are commonly clarifying but are very often ugly; yet all are susceptible to translation into forms that decorate as well as explain.

Obviously, if the decorative potentials of photographic subjects and diagrams are to be capitalized fully, yet with economy, the designer that will eventually plan their arrangement should be consulted before photography and diagramming are begun.

Finally, an accomplished designer of printed expressions may perceive, in the process of planning, the need to add drawn decoration to the essential elements. He may perceive that lengthy type masses need to be relieved at intervals by the introduction of interrupting decorations or drawn illustrations. He may conclude that the essential pictures are unavoidably grim and that his composition can benefit from headlines that are drawn.

However, the decision to engage the services of a designer should not rest on consideration of needs for decoration. All printed expressions that are issued to induce people to respond to the influence of a management warrant thoughtful functional arrangement. People whose favorable responses are deemed to be of value should be deserving of the courtesy represented in an orderly, readable presentation.

PRESENTING PRINTED EXPRESSIONS TO SELECTED AUDIENCES

RARELY can the management of a large-scale enterprise learn the names and the locations of all members of all of the audiences that need to be addressed with printed expressions and descriptions.

A management can know the names and locations of active employees, investors, and dealers; for these are recorded on the books of the enterprise. It can know the names and locations of an appreciable number of potential dealers, for these are recorded in available trade directories. It can know the names and locations of customers that deal directly with the enterprise, and that are sufficiently significant to be generally known.

However, the management of a widespread enterprise cannot know the names and locations of the great number of important customers that buy in small lots from dealers; and it cannot know the names and locations of the many potential customers, employees, and investors who must be addressed if the society of the enterprise is to be replenished and expanded.

Nevertheless, there are means for addressing all members of desired audiences, whether their names and locations are known or unknown.

Addressing Known Audiences

The known audiences of an enterprise are comprised of employees, investors, dealers, and all customers whose names and addresses are recorded on the books of the enterprise, and all potential customers whose names and addresses are included in classified trade directories or on available mailing lists. These audiences may be addressed directly with printed messages.

EMPLOYEES — Printed messages can be presented to employees by foremen or by paymasters or by other designated persons that are authorized to enter the departments of a factory or to station themselves at exits. Printed messages can be mailed to employees at their homes. A management may choose the method that is most suitable.

Distribution of printed messages in the busy environment of the factory is a procedure that is recommended by its convenience, but it is



attended by two disadvantages, which are: (a) that it is an impersonal procedure; (b) that the messages may be mislaid before they are read. These disadvantages are inversely proportionate to the intimacy that exists in the factory community; if the community is small and closely knit, and if the employees have close personal relationships with the executive managers of the enterprise, the disadvantages are minor.

Distribution of messages by mail to the homes of employees is a more personal procedure. It implies recognition of the employee as a personality rather than as a mere productive mechanism; it places the message before him in his leisurely hours; and it encompasses his wife and family within the audience addressed.

INVESTORS — Many of the men and women that invest funds in an enterprise are likely to be also customers, or employees or dealers of the enterprise, who will be reached by the printed messages addressed to those groups. In addition, printed messages describing circumstances of specific interest to investors can be transmitted to them by mail, for their addresses are recorded.

DEALERS — Printed messages can be delivered to known dealers and prospective dealers in two ways — by mail and by salesmen. Both methods incur advantages and disadvantages.

Personal presentation of helpful, informative printed messages makes the presenting salesman a factor in rendering the helpful service and thereby raises his status. In addition, the presenting of printed information causes a salesman to acquire some knowledge of it.

However, the distribution of printed messages through salesmen is a slow and uncertain procedure. The time required to complete personal distribution is necessarily the time consumed by the salesman in completing the circuit of his territory. The uncertainty grows out of the facts that some salesmen are not disposed to present printed literature, and that other salesmen forget to present it.

Printed messages sent through the mails are certain to reach the dealers addressed, and the time of their arrival can be controlled. Thus, though mailed messages do not enjoy the benefit of a salesman's presentation, they assure complete and well-timed coverage.

Thoughtful managements recognize the advantages and limitations of each of these methods for circulating printed messages, and so employ both methods in well-considered combinations.

CUSTOMERS — The two methods generally used for circulating printed messages among dealers are also used for circulating them among known



customers and prospective customers. By using the mails, a management can time the messages and make certain that coverage will be complete; by making distribution through salesmen, a management can add forcefulness to presentations, and can simultaneously help co-operating salesmen to improve their relationships.

A third method for circulating printed messages to known *and also to unknown* customers is to enclose the messages in the merchandising package or to attach them to the product. This is a peculiarly effective method, for it conveys the messages to people whose interest is assured.

INTERMEDIARIES — The salesmen and foremen of an enterprise are, of course, employees; yet they must be dealt with separately. It is their function to participate in the transmission of printed information; they must be encouraged and induced to transmit it; they must be educated and equipped to transmit it with good effect. Therefore, a complete program of printed information will include instructive texts and demonstrations designed specifically for salesmen and foremen.

Printing designed for intermediaries may be mailed to them, but personal presentation, explanation, and demonstration by their divisional managers generally induces more effective usage.



Addressing Unknown Audiences

The unknown audiences of an enterprise are comprised of customers, potential customers, potential investors, and potential employees whose names and addresses are not available. A management that desires to transmit printed messages to the members of these audiences can effect the transmission by the use of properly selected media.

THE VOLUNTEER AUDIENCE — A volunteer audience consists of the potential customers that enter retail stores for the purpose of inquiring or examining. The names and addresses of these potential customers are unknown to the retailer, but their inquiries identify their interest. This audience can be reached with printed messages attached to merchandise or supplied to retailers for presentation or for display in appropriate places.

THE LOCAL AUDIENCE — The media for reaching unknown local audiences with printed messages are store posters, window display posters, billboards, car signs, and newspapers.

Store posters can but draw the attention of those that enter; window posters can catch the eye of only those that pass. Posters can transmit

only brief messages; yet they serve a particularly useful purpose in identifying a retail store as a dealer in the featured goods.

Billboards and car signs are visible only to passers-by and riders, but their strategic placement permits an enterprise to expose a brief message at numerous points or on numerous car routes, and thereby to gain the attention of an appreciable local audience

Newspapers make it possible for an enterprise to transmit its expressions and descriptions to all of the reading members of a local audience.

Posters, billboards, car signs, and newspapers are generally regarded as media for transmitting messages to customers, and they are used largely for that purpose; nevertheless, potential employee and investor members of the local audience perceive those messages and arrive at conclusions regarding the enterprise that sponsors them.



THE REGIONAL AUDIENCE — In some areas, the close relationship of communities or states is evidenced in a regional interest that is served by regional magazines; but, more often, the only available method for circulating the messages of enterprises throughout a region is to employ the local media of each of the major communities contained in the region.

THE CLASSIFIED AUDIENCE — The men and women in an industry or profession constitute a technical or professional audience; and for each of these audiences, magazines are edited and published. Through the purchase of space in trade and professional publications, the management of an enterprise can present its messages to such potential employees, customers, and investors as may be contained within a particular trade or profession. Thus, though lacking knowledge of the names and locations of the individuals in an industrial or professional group, a management can reach them through media that cater to their specialized interests.

Commonly, the messages presented in the pages of trade and professional magazines are addressed to potential customers, yet these messages are perceived and evaluated by potential employees and investors as well.

THE SEGMENT AUDIENCE — Large numbers of men and women that engage in diverse occupations, and that live in different communities, nevertheless possess like interests; and, though the names and locations of these people are unknown, they can be addressed on the pages of magazines that are edited to progress their specific interests.

There are magazines edited expressly for people that are especially interested in the investment of funds; there are magazines edited for

people that are especially interested in traveling, or in games, or in thoughtful analyses of the news, or in industrial development. For almost every interest that is shared by an appreciable segment of the public, there are publications that can convey the printed messages of enterprises that wish to address that particular segment.

THE NATIONAL AUDIENCE — The activities of some enterprises are national in scope. They seek customers in all markets; they seek investors in all communities; they seek employees for numerous and widely dispersed factories. For such enterprises, there are magazines that are national in scope.

Through the use of space in the pages of these national periodicals, the management of an enterprise can present its messages in all communities to all segments of the public.

In addition, national enterprises manufacturing food products, clothing, automobiles, and other goods commonly consumed by all people, may address the people in each community through their respective local media.

Selection of Media

Various enterprises of similar nature and scope arrive at different selections of media for transmitting their printed messages; and it is proper that they should, for no two competitive enterprises are actuated by identical philosophies.

Hence, the task of selecting media is not merely one of comparing the functions of the different classes of media, or of comparing the competitive media within a class. The task is one of relating a particular medium or group of media to the objective of one particular enterprise.

This is a task that cannot be performed casually or without experience. It needs to be performed with the help of the professional unbiased media analysts that are available to the clients of all qualified advertising agencies.



MEANS AND MEDIA

for transmitting managerial messages to the audiences of an enterprise

<i>Purpose</i>	To give people reason for desiring to respond to the influence of the management of the enterprise.			
<i>Essential Aid for Accomplishing Purpose</i>	PRINTING			
<i>Media and Means for Addressing identifiable members of Audiences</i>	INTERMEDIARIES (Foremen & Salesmen)	EMPLOYEES	INVESTORS	KNOWN CUSTOMERS
	Printing sent by mail. Printing presented by divisional executives with instructions for most effective use.	Printing distributed at the factory. Printing mailed to the homes.	Printing sent by mail to known addresses.	Printing mailed to known addresses. Printing presented by salesmen. Printing enclosed in packages of merchandise.
<i>Means and Media for Addressing unidentifiable members of Audiences</i>	UNIDENTIFIABLE VOLUNTEER AUDIENCES	LOCAL AUDIENCES	REGIONAL AUDIENCES	
	Printing attached to display merchandise. Printing placed in accessible and appropriate places in retail stores. Printing enclosed in packages of merchandise.	Local newspapers, bill boards, car signs, window posters, store posters.	A multiplication of local media; and regional magazines and newspapers if available.	
	CLASSIFIED AUDIENCES	SEGMENT AUDIENCES	NATIONAL AUDIENCES	
	Trade and professional magazines.	Magazines edited expressly to serve specific interests shared by appreciable segments of the public.	Magazines edited for and circulated to the mass national audience. A multiplication of local media.	



Printing Papers

The papers used in this booklet are — *Cover*: Warren's CUMBERLAND GLOSS BRISTOL, White, $22\frac{1}{2} \times 28\frac{1}{2}$ — 11 pt.
Inside: Warren's OLDE STYLE — Antique Wove, White, $35 \times 45 - 99$; *basis* $25 \times 38 - 60$

A COMPLETE LIST OF WARREN'S PAPERS APPEARS ON THE FOLLOWING PAGE

S. D. Warren Company manufactures a variety of grades of papers for the different classes of use listed herewith.

Warren's STANDARD PRINTING PAPERS —

For use in commercial printing, advertising, and in magazines

COATED

Warren's Lusterkote Cover
Warren's Lustro Gloss
Warren's Cumberland Gloss
Warren's Westbrook Gloss
Warren's Lustro Dull
Warren's Cumberland Dull
Warren's Offset Enamel
Warren's Overprint Label C1S
Warren's Lustro Gloss Cover
Warren's Cumberland Gloss Cover
Warren's Offset Enamel Cover
Warren's Cumberland Gloss Bristol
Warren's Offset Enamel Bristol
Warren's Cumberland Dull Post Card
Warren's Water-Resisting Coated

UNCOATED

Warren's Olde Style — Antique Wove
Warren's Olde Style — Antique Laid
Warren's Printone — Pigmented
Warren's Cumberland English Finish
Warren's Silkote Offset — Pigmented
Warren's Water-Resisting Text
Warren's Thintext (India Paper)
Warren's Bibliopake

Warren's STANDARD BOOK PUBLISHING PAPERS —

For school books and trade books

Warren's "1854"
Warren's No. 66 Antique (Bulking)
Warren's Novel Antique
Warren's Warrentown Plate

Warren's Publishers' Halftone Plate
Warren's Publishers' English Finish
Warren's Publishers' Eggshell
Warren's Publishers' Offset
Warren's Bookman Offset

Warren's THIN PAPERS

Warren's Thintext (India Paper)
Warren's Thinweave (Manifold)
Warren's Fineleaf (Makeready Tissue)
Warren's Carbonizing Papers

Warren's BOX COVER PAPERS

Warren's Cumberland Plate
Warren's Lusterpak
Warren's Foilkote
Warren's Foiltone
Warren's Foilchrome

Warren's BASE PAPERS FOR CONVERTORS

S. D. Warren Company manufactures a variety of base papers for conversion into grease-proof, water-vapor-proof packaging papers; into impregnating and laminating papers; and into decorative papers.

S. D. WARREN COMPANY, 89 BROAD STREET, BOSTON 1, MASSACHUSETTS

[BETTER PAPER



BETTER PRINTING]

Printing Papers

WHERE PRINTERS CAN BUY WARREN'S STANDARD PRINTING PAPERS

THESE LEADING PAPER MERCHANTS CARRY STOCKS

ALBANY, N. Y.	Hudson Valley Paper Company	NEW ORLEANS, LA.	Alco Paper Company, Inc.
ATLANTA, GA.	Sloan Paper Company		Henry Lindenmeyr & Sons
BALTIMORE, MD.	The Barton, Duer & Koch Paper Co.		The Alling & Cory Company
BANGOR, ME.	Brown & White Paper Company	NEW YORK CITY	J. E. Linde Paper Company
BATON ROUGE, LA.	Louisiana Paper Company, Ltd.		The Canfield Paper Company
BIRMINGHAM, ALA.	Sloan Paper Company		Marquardt & Company, Inc.
BOISE, IDAHO	Zellerbach Paper Company		Schlosser Paper Corporation
BOSTON, MASS.	Storrs & Bement Company	OAKLAND, CAL.	Zellerbach Paper Company
BUFFALO, N. Y.	The Alling & Cory Company	OKLAHOMA CITY, OKLA.	Western Newspaper Union
	Franklin-Cowan Paper Company	OMAHA, NEB.	Field Paper Company
CHAMPAIGN, ILL.	Crescent Paper Company		D. L. Ward Company
CHARLOTTE, N. C.	Caskie Paper Company, Inc.	PHILADELPHIA, PA.	The J. L. N. Smythe Company
	Virginia Paper Company, Inc.		Schuylkill Paper Company
CHATTANOOGA, TENN.	Southern Paper Company	PHOENIX, ARIZ.	Zellerbach Paper Company
CHICAGO, ILL.	Chicago Paper Company	PITTSBURGH, PA.	The Alling & Cory Company
	McIntosh Paper Company	PORTLAND, ME.	C. M. Rice Paper Company
CINCINNATI, OHIO	The Diem & Wing Paper Company	PORTLAND, ORE.	Zellerbach Paper Company
	The Petrequin Paper Company	RENO, NEV.	Zellerbach Paper Company
CLEVELAND, OHIO	The Alling & Cory Company		B. W. Wilson Paper Company
COLUMBUS, OHIO	The Cincinnati Cordage & Paper Co.	RICHMOND, VA.	Virginia Paper Company, Inc.
CONCORD, N. H.	C. M. Rice Paper Company	ROCHESTER, N. Y.	The Alling & Cory Company
DALLAS, TEXAS	Olmsted-Kirk Company	SACRAMENTO, CAL.	Zellerbach Paper Company
DAYTON, OHIO	Hull Paper Company		Beacon Paper Company
DENVER, COLO.	Carpenter Paper Co.	ST. LOUIS, MO.	Tobey Fine Papers, Inc.
	Western Newspaper Union		The John Leslie Paper Company
DES MOINES, IOWA	Newhouse Paper Company	ST. PAUL, MINN.	Newhouse Paper Company
DETROIT, MICH.	Seaman-Patrick Paper Company	SALT LAKE CITY, UTAH	Zellerbach Paper Company
DUBUQUE, IOWA	Newhouse Paper Company	SAN ANTONIO, TEXAS	Shiner-Sien Paper Company, Inc.
EUGENE, ORE.	Zellerbach Paper Company	SAN DIEGO, CAL.	Zellerbach Paper Company
FARGO, N. D.	The John Leslie Paper Company	SAN FRANCISCO, CAL.	Zellerbach Paper Company
FORT WORTH, TEXAS	Olmsted-Kirk Company	SAN JOSE, CAL.	Zellerbach Paper Company
FRESNO, CAL.	Zellerbach Paper Company	SEATTLE, WASH.	Zellerbach Paper Company
GRAND RAPIDS, MICH.	Quimby-Walstrom Paper Company	SHREVEPORT, LA.	Louisiana Paper Company, Ltd.
GREAT FALLS, MONT.	The John Leslie Paper Company	SIoux FALLS, S. D.	The John Leslie Paper Company
HARRISBURG, PA.	The Alling & Cory Company	SPOKANE, WASH.	Zellerbach Paper Company
	Henry Lindenmeyr & Sons	SPRINGFIELD, MASS.	The Paper House of New England
HARTFORD, CONN.	Storrs & Bement Company	STOCKTON, CAL.	Zellerbach Paper Company
HOUSTON, TEXAS	L. S. Bosworth Company	SYRACUSE, N. Y.	The Alling & Cory Company
INDIANAPOLIS, IND.	Crescent Paper Company	TOLEDO, OHIO	The Commerce Paper Company
JACKSON, MISS.	Townsend Paper Company	TOPEKA, KAN.	Midwestern Paper Company
JACKSONVILLE, FLA.	Virginia Paper Company, Inc.	TRENTON, N. J.	Henry Lindenmeyr & Sons
	Midwestern Paper Company	TROY, N. Y.	Troy Paper Corporation
KANSAS CITY, MO.	Wertgame Paper Company	TULSA, OKLA.	Tulsa Paper Company
KNOXVILLE, TENN.	Southern Paper Company	WACO, TEXAS	Olmsted-Kirk Company
LANSING, MICH.	The Weissinger Paper Company	WALLA WALLA, WASH.	Zellerbach Paper Company
	Western Newspaper Union	WASHINGTON, D. C.	Stanford Paper Company
LITTLE ROCK, ARK.	Arkansas Paper Company	WICHITA, KAN.	Western Newspaper Union
LONG BEACH, CAL.	Zellerbach Paper Company	YAKIMA, WASH.	Zellerbach Paper Company
LOS ANGELES, CAL.	Zellerbach Paper Company		
LOUISVILLE, KY.	Miller Paper Company		
LYNCHBURG, VA.	Caskie Paper Company, Inc.		
MEMPHIS, TENN.	Woodson & Bozeman, Inc.		
MILWAUKEE, WIS.	Nackie Paper Company		
MINNEAPOLIS, MINN.	The John Leslie Paper Company		
	Newhouse Paper Company		
MOLINE, ILL.	Newhouse Paper Company		
NASHVILLE, TENN.	Clements Paper Company		
NEWARK, N. J.	Henry Lindenmeyr & Sons		
	Storrs & Bement Company		
NEW HAVEN, CONN.	Henry Lindenmeyr & Sons		

EXPORT AND FOREIGN

NEW YORK CITY (Export)	National Paper & Type Co.
<i>Agencies or Branches in 40 cities in Latin America and West Indies.</i>	
NEW YORK CITY (Export)	Moller and Rothe, Inc.
<i>Agencies or Branches in 20 countries in Latin America and West Indies.</i>	
NEW YORK CITY (Export)	Muller and Phipps (Asia) Ltd.
<i>Agencies in Belgian Congo, Burma, Ceylon, China, Hong Kong, Iceland, India, Malaya, Philippine Islands, South Africa.</i>	
AUSTRALIA	B. J. Ball Limited
NEW ZEALAND	B. J. Ball (N. Z.), Ltd.
HAWAIIAN ISLANDS	Honolulu Paper Company, Ltd.
	Agents for Zellerbach Paper Company

better
paper
better
printing



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