

ENCYCLOPEDIA OF ADVERTISING

IRVIN GRAHAM

MORE THAN ELEVEN HUNDRED ENTRIES RELATING TO ADVERTISING, MARKETING,
PRINTING, PRODUCTION, PUBLIC RELATIONS, PUBLICITY, MEDIA AND ALLIED
SUBJECTS, COMBINED WITH VALUABLE REFERENCE MATERIAL IN ONE CON-
VENIENTLY ALPHABETIZED WORKING MANUAL FOR EVERYDAY USE BY ADVERTISERS,
AGENCIES, LIBRARIES, BUSINESSMEN, SALES MANAGERS AND STUDENTS.



IRVIN GRAHAM

Irvin Graham, author of *ENCYCLOPEDIA OF ADVERTISING* has had an unusually varied career during his twenty years in the advertising industry — an industry which has come to rely more and more on the specialist.

Author of one book on advertising campaigns, and another on mail order advertising, Mr. Graham also teaches his subject at two colleges, finds time to make frequent contributions to the leading advertising trade publications and heads his own advertising agency as well.

The *ENCYCLOPEDIA OF ADVERTISING* began with the realization that thousands upon thousands of advertising-minded business men, agencies, account executives, artists, copywriters, media buyers, printers, production men, publishers, schools, libraries and students of advertising needed a one volume reference of encyclopedic coverage, and that none existed. The realization resulted in years of research, interviewing and corresponding with advertising experts, writing, checking and cross-checking, and ended when Mr. Graham delivered his manuscript—in a trunk—to the publisher.

The *ENCYCLOPEDIA OF ADVERTISING* most certainly fulfills a longfelt need, and the advertising profession just as certainly owes a debt of gratitude to its author.

\$6.50

ENCYCLOPEDIA OF ADVERTISING

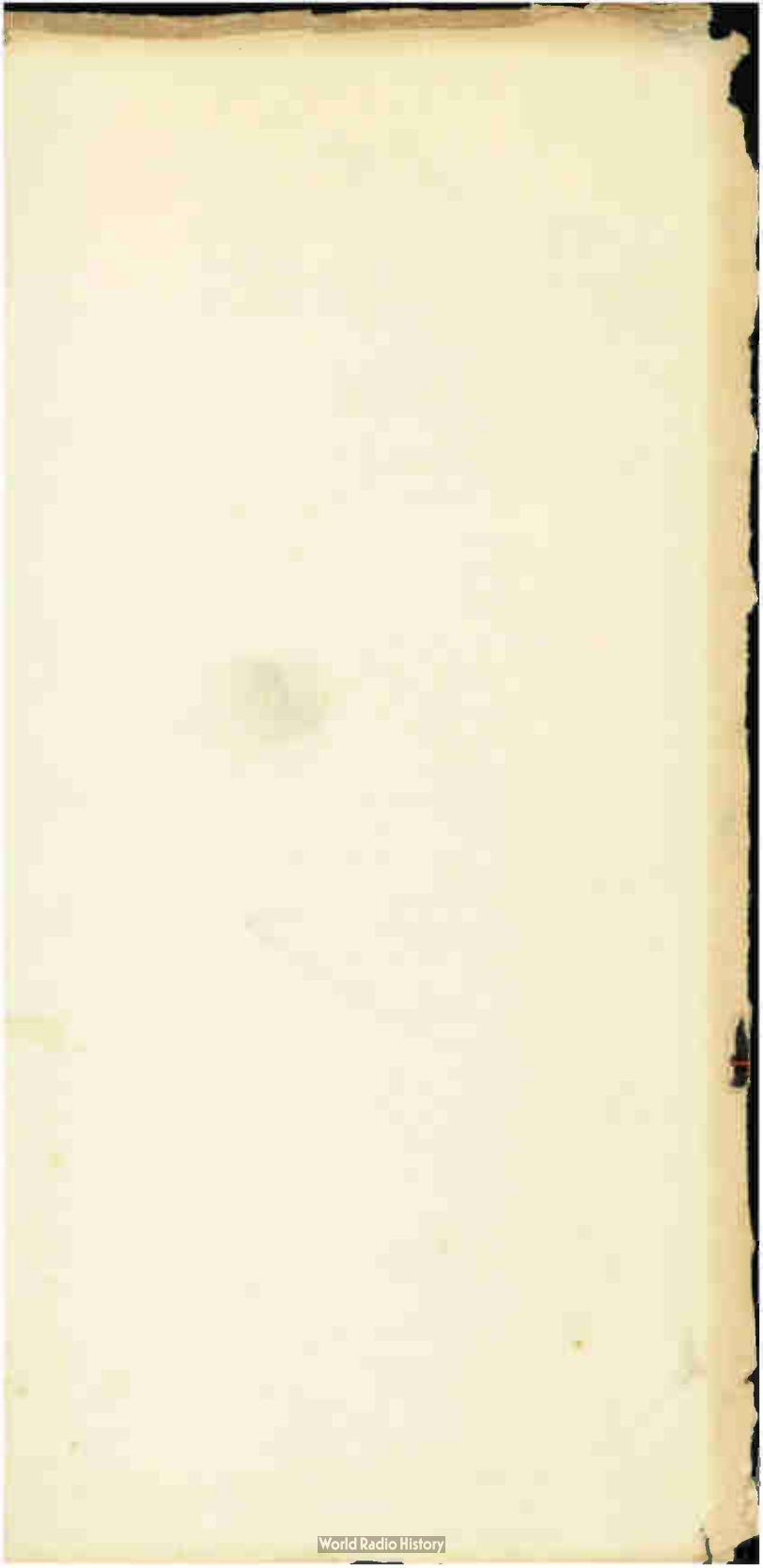
This vast repository of information never before catalogued in one convenient column is designed to be helpful to the thousands of business men and women whose professional duties place them in constant contact with the increasingly important fields that come under the general heading of Advertising.

Authoritative answers to thousands of questions appear here . . . questions no one book has ever attempted to cover. Years of research and the cooperation of experts in literally hundreds of the specialties related to the advertising industry are represented in its more than eleven hundred indexed entries.

The ENCYCLOPEDIA OF ADVERTISING will prove invaluable as a reservoir of ideas and fresh approaches to problems in Advertising, Marketing, Printing, Production, Public Relations, Publicity, Media and many allied fields.

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ENCYCLOPEDIA OF ADVERTISING

An Encyclopedia containing more than 1100 entries relating to Advertising, Marketing, Publishing, Public Relations, Publicity and the Graphic Arts, combined with valuable reference material in one conveniently alphabetized working manual for everyday use by advertisers, agencies, advertising practitioners, businessmen and students.

BY IRVIN GRAHAM

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OTHER BOOKS BY IRVIN GRAHAM

Advertising Campaigns

How to Sell Through Mail Order

PRINTED IN THE UNITED STATES OF AMERICA

ENCYCLOPEDIA OF ADVERTISING

FOR MY PARENTS

INTRODUCTION

The *ENCYCLOPEDIA OF ADVERTISING* was born out of the realization that in all advertising literature there has been no single source to which an inquirer might turn for the definition and clarification of an advertising term or phrase, and for factual information and data on specific subjects concerned with advertising. It is true that there are many excellent books available which a reader may consult for information on one or more of the many fields with which advertising is concerned, but no single advertising book has been sufficiently comprehensive in terminology. It may explain the meaning of terms in one field of advertising but dismiss abruptly or disregard completely those terms commonly used in other fields. To fill in these gaps in treatment, the inquirer finds himself continually buying or referring to more and more books, until the process becomes unwieldy, distasteful, uneconomical, time-consuming — and completely unsatisfactory.

It is equally true that there are many advertising terms and concepts, topics and usages which are not mentioned or explained in any volume heretofore published. The one situation is almost as disheartening as the other. The Encyclopedia is designed to correct these deficiencies. Here, in a single volume, conveniently alphabetized, the reader may readily learn the answer to any question concerned with the meaning of advertising terms.

So that the Encyclopedia may be more useful, the matter included for each entry is not always restricted to its definition and explanation. Wherever feasible, the term is explored in its relationship to advertising practice. Examples of usage are given and the results of recent research are quoted in their applicability to the particular term. In these respects the Encyclopedia serves not only as a dictionary but also as a working manual for the advertising practitioner and student. The use of cross-reference ties one term with another relating to the same field so that an entire subdivision of advertising activity may be digested quickly.

Since advertising is a tool of business that finds itself in close association with other activities related to selling, the Encyclopedia deals also with terms and practices relating to marketing, publicity, public relations, and law.

It is hoped that the reader will find the alphabetical format of the Encyclopedia particularly useful and timesaving. Reference to any term is practically instantaneous, since there is no need to consult an index and then hunt through one or more pages for the desired information. To gain maximum benefit from the volume the reader should especially make use of the introductory paragraphs headed *How to Use the Encyclopedia*.

ACKNOWLEDGMENTS

The following associations and business firms cooperated unstintingly with the author in providing invaluable data and information on trade practices concerning their respective fields.

American Association of Advertising Agencies; American Newspaper Publishers Association; National Association of Magazine Publishers; Bureau of Advertising, American Newspaper Publishers Association; American Marketing Association; Audit Bureau of Circulations (for matter extracted from their publications, "Scientific Space Selection" and "Audit Bureau of Circulations"); Traffic Audit Bureau; Outdoor Advertising Incorporated; Outdoor Advertising Association of America; National Outdoor Advertising Bureau; Lithographic Technical Foundation; Magazine Advertising Bureau; Premium Advertising Association of America; Controlled Circulation Audit; National Association of Radio Station Representatives; Association of National Advertisers; Advertising Association of the West; Brand Names Foundation; American Photoengravers Association; Photoengravers Board of Trade of New York; Old Colony Envelope Company; Craftint Manufacturing Company; Edward Stern and Company; A. B. Dick Company; Fototype Inc.; Libbey Glass Division of Owens-Illinois Glass Company; Pitney-Bowes, Inc.; Prof. James L. Julian of the University of Miami; The John C. Winston Company; Kenyon & Eckhardt Inc.; The Hollywood Reporter; Addressograph-Multigraph Corporation; Tension Envelope Corporation; The Haloid Company; Elliott Addressing Machine Company; Hammermill Paper Company; Mergenthaler Linotype Company; Mr. F. C. Brokaw, Vice Pres., Paul H. Raymer Company (for material on station representation); Printers' Ink Publishing Co.; S. D. Warren Company; Stecher-Traung Lithograph Corporation; United States Envelope Company (for material extracted from their booklet, "How to Use Envelopes to Keep Your Mailing List Up to Date"); Sales Management; Rapid Grip and Batten Ltd.; Horan Engraving Company; Photostat Corporation; Contempo Advertising Artists; Ditto, Inc.; Advertising Checking Bureau; Daniel Starch and Staff; Publishers Information Bureau; A. C. Nielsen Company; Schwerin Research Corporation; Crossley Incorporated; Broadcast Music, Inc.; Amer-

ican Society of Authors, Composers and Publishers; C. E. Hooper, Inc.; The Fotoflex Company; Mr. Bernard Brussel-Smith, represented by Mr. Alan Tompkins; Cobb Shinn; Whitney Display and Label Corp.; American Blue Print Company; Grit Publishing Company; Kenman Engraving Process; Collins, Miller & Hutchings; Fairchild Camera and Instrument Corp.; Accurate Steel Die Rule Manufacturers; International Color Gravure, Inc.; Dell Publishing Company; Advertising Research Foundation; New York Wire Cloth Company; Linton Brothers & Company; Standard Outdoor Advertising, Inc.; Intertype Corporation; "Printed Selling and Production" (published by the Davidson Publishing Co., 22 E. Huron St., Chicago 11, Ill., for material on photogelatin printing, split fountain printing, and silk screen).

HOW TO USE THE ENCYCLOPEDIA

1. The first sentence of each entry in the first section, *Encyclopedia of Advertising Terminology*, consists of a self-contained definition of the term — expressed insofar as is possible in basic language requiring a minimum of reference to other terminology. This basic single-sentence definition provides the reader with a practically instantaneous clarification of the concept in which he is interested.

2. Succeeding paragraphs of the entry are designed to explain and clarify in greater detail. Reference is made to existing trade practices, and the reader is told how the term is employed in the process of executing the work with which that term is concerned.

3. Wherever applicable, each entry is concluded with a statement of additional terms closely related to the subject under discussion. Further inquiry into these terms will help the reader broaden his comprehension of that segment of advertising activity in which he is interested.

4. When a single term has two or more significances, each definition is itemized by being prefaced with an appropriate arabic numeral. Therefore, when consulting the definition of a term, be sure to examine the entire entry to determine whether the word has several definitions.

5. To obtain a well rounded review of a particular field of advertising activity, such as Art, Research, Radio, and so forth, consult the section on *Terms Grouped According to Subject Matter*. For each field all related terms are listed alphabetically, so that by examining such entries the reader may enjoy a comprehensive view of the specific subject.

6. When referring to a term such as "Flow of Audience," be sure to consult the second or third word in the phrase if the first word is not found in its alphabetical place. That is, if you do not find the term under **flow**, consult the word **audience**, since the term may be entered as **audience flow**. In most cases, however, a cross reference directs the reader to the proper location of the definition. For example, when the inquirer desires information on "recognition of agencies by media," he will find the definition and explanation under **recognition** and a cross reference under AGENCY RECOGNITION.

7. All cross references found within the body text are indicated by setting in **SMALL CAPS**. For example, the following sentence appears under the entry for **layout**:

“The layout of a booklet, magazine, or other multipage literature is called a **DUMMY**.”

The reader is thus referred to the entry **dummy** for further information on the subject of **layout**.

8. The Encyclopedia is designed to provide information on the more common terminology in advertising. For this reason exceedingly technical terms (particularly those relating to the graphic arts) have been omitted. However, when the reader wishes to inquire further into a specific phase of advertising omitted from the Encyclopedia because of its technical aspects, he may consult one or more of the trade associations listed in the *Directory of Associations*. These trade groups are usually happy to cooperate.

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ENCYCLOPEDIA OF ADVERTISING

Section I

ADVERTISING TERMINOLOGY

A

A.A. See **AUTHOR'S ALTERATION**.

A.A.A.A. See **AMERICAN ASSOCIATION OF ADVERTISING AGENCIES** in Sec. III, Directory of Associations.

A.A.A.A. examination plan A means of providing an opportunity for high-caliber young people to enter the advertising agency business, offered by the American Association of Advertising Agencies and consisting of nationwide examinations held periodically by local councils and chapters of the association. The examination is divided into two broad sections, the first of which contains questions aimed to bring out special knowledge of advertising which candidates have gained from past experience or from academic training. Each candidate is free to choose the sections of the examination which he feels provide a fair test of his ability, and he is graded only on the sections he elects to answer. Since different agencies have different needs, this gives each candidate an opportunity to identify himself to the agency or agencies where he might fit.

In the cities where the examination is held, the papers of all candidates are graded by local committees, and the names of those who make a good showing are brought to the attention of agencies in the community. Data on high-scoring candidates are distributed first to A.A.A.A. member-agencies, and then to nonmember agencies and to advertisers and media employers in the area. Effectiveness of the examination is measured by follow-up studies of successful and unsuccessful candidates. Although no assurance is given that successful completion of the examination will result in a job, the

A.A.A.A. expresses the hope that it will help solve the old paradox that it is necessary to have agency experience in order to obtain a job, and that it is necessary to get a job to build experience.

The examination is open to men and women aspiring to careers in advertising. A college education is not a prerequisite, but it is expected that many candidates will hold college degrees. College seniors or other students who seek to enter business within a few months after the examination is given are admitted to the test. Also invited are those who have had some business experience, especially—but not exclusively—those who have worked in some field of advertising or selling, or who have had writing experience or training. Agency employees are not eligible. A fee of \$15 is charged each candidate to cover part of the costs of preparing and processing the examination. Requests for information and applications may be sent to the Chairman of the Examination Committee, American Association of Advertising Agencies, 420 Lexington Ave., New York 17, N. Y.

Part I of the examination is designed to test natural ability or aptitude for each of seven types of advertising work: contact-plans-merchandising, research, media, copywriting, mechanical production, radio and television, layout, and art. This is done by means of a battery of approximately 20 aptitude tests, all of which each candidate must take and which require a full day's time. Part II is a series of seven tests of the candidate's knowledge or acquired ability in the same seven fields of advertising activity listed above. The candidate may take all or none of these tests, or as many as he chooses. He is

A.B.C.

advised to take only those on which he believes he can make a good score. These tests are designed to reveal to what extent the candidate would be prepared to step right into an agency job and start producing without further training. It is not expected that candidates who have not had actual experience or considerable training will be able to do well on this part of the examination. In addition, a "knowledge" test on the structure of the agency business must be taken by all candidates.

A test report is made by the Personnel Laboratory, a firm of specialists in the testing of employees. The report includes test results with respect to each of the following: learning aptitude, creative imagination, practical judgment, recognition vocabulary, verbal facility, number facility, arithmetic reasoning, inductive reasoning, sales judgment, social perception, visual imagery. It includes also the Personnel Laboratory's advice as to whether the test reveals a pattern of characteristics common to successful agency people, and, if so, in what phase of advertising activity the candidate would be most likely to do his best work. Specifically, the Personnel Laboratory indicates whether the test indicates it would be an excellent, good, or fair risk for the candidate to undertake agency work of each of the seven types mentioned.

The candidate is sent a copy of the Personnel Laboratory's report based upon the aptitude tests, and his grades on each of the knowledge tests completed in terms of "excellent," "good," "fair," or "poor." If the candidate wishes to have his test results made available to prospective employers, his record is included with those of other candidates in a bulletin issued by the Examination Committee. Studies made by the A.A.A.A. offer evidence that the aptitude tests are comparatively accurate in forecasting the performance of an individual in his job.

1. Audit Bureau of Circulations.
2. American Broadcasting Company.

A.B.C. Report One of two types of publication circulation analyses issued by the Audit Bureau of Circulations: (a) **PUBLISHER'S STATEMENT** issued by publisher members of A.B.C. every six months, and (b) **AUDIT REPORT** issued once a year by A.B.C. to substantiate the Publisher's Statement for the preceding 12 months, or to point out wherein those statements were at variance with the facts as found by the A.B.C. auditor. *See also* **AUDIT BUREAU OF CIRCULATIONS**.

A.B.P. *See* **ASSOCIATED BUSINESS PUBLICATIONS** in Sec. III, Directory of Associations.

accordion fold A method of folding a sheet of paper so that the folded pages open up in the manner of an accordion. This kind of fold is frequently used in the preparation of circulars and direct-mail literature. It permits the division of the material into page form without the necessity of binding or otherwise combining individual pages.

account A client of an advertising agency; a customer of a supplier or tradesman, such as a printing firm, engraver, paper manufacturer, or composition house.

account executive A representative of an advertising agency who is assigned to act as liaison between the agency and the advertiser, or account. It is the account executive's responsibility to analyze the advertising and merchandising problems of the advertiser; to offer effective solutions to these problems; to transmit the plans and advertising efforts of the agency to the client for approval; to bring to the attention of the agency any suggestions or criticisms offered by the advertiser; and,

generally, to service the client's advertising and merchandising program for maximum effectiveness.

Some executives are hired by the agency on a full-time salaried basis, and assigned to handle the agency's clients, called "house accounts." Other executives establish contact with advertisers who agree to permit them to handle the firms' advertising program. With such "billing" or business, the executive may become associated with an agency whose art, production, and media departments, among others, can service the account satisfactorily. The basis for remuneration in this case is usually a division of the commission obtained from the placement of the account's advertising in various media. The agency principal may agree to give the executive a fixed percentage of the commission, which may be 5 percent, 7½, or even more, depending upon circumstances. For example, if the client has spent \$10,000 for magazine space, the agency receives from the publication a commission of 15 percent, or \$1,500. If the agreement between principal and executive calls for an even split of commission, the latter receives \$750 in payment. In some cases the account executive may operate under a combined plan whereby he is given a salary plus a fixed percentage of the commission.

When the account is very large, its proper servicing may require full-time work on the part of the executive; in such cases the agency may assign a copy writer and perhaps a layout man to assist the executive. An agency with several small accounts, however, may have a single executive service more than one advertiser.

The term account executive is also applied to a radio or television station's time salesman, who is paid a commission on the amount of money spent by a sponsor on the purchase of time. Some printing

houses assign account executives to contact prospective buyers of printing and to service those accounts which obtain their printing needs from the firms.

acetate proof An impression of type or other matter printed on a clear, transparent sheet and used in various ways to solve specific production problems. Type characters and printing plates are inked and printed on a sheet or strip of acetate, a flexible and transparent base that accepts printing ink. A special press technique is used to print the same matter on both sides of the acetate film in perfect register in order to give greater opacity to the impression. Bronze powder may be dusted on the inked impression to make the printed matter completely opaque. The proof is now ready for various uses.

Line copy printed on an acetate proof can be photographically reproduced by direct contact with a sensitized surface of a printing plate for duplication by gravure or deep-etch offset lithography, thereby eliminating one step in the reproductive process—the preparation of a film positive. When the plate is exposed, the light penetrates all transparent parts of the acetate proof but is blocked by the image formed by the print. However, a reverse plate effect is obtained when the proof is photographically printed on a plate for reproduction by letterpress, the reproduced copy appearing as white on black.

Also, acetate proof copy may be laid over drawings, photographs, or other half-tone matter to be reproduced in combination. When this is done, however, the entire work including the textual matter will be screened and therefore broken up into dots. Acetate proofs are used frequently in the preparation of charts, sales presentations, displays, and related sales aids. For example, type matter is printed on a sheet of acetate which is superimposed as a flap over a drawing, chart, or other illus-

ACROSS THE BOARD

tration. When used in a sales presentation, the under sheet containing the drawing is displayed first to tell part of the story. Then the acetate sheet with its own text is superimposed to add another element and to complete the story in a dramatic form.

Acetate proof is sometimes called a "bronze proof" because of the application of bronze powder to the inked impression.

across the board Scheduled to be broadcast five consecutive days a week at the same hour. In most cases across-the-board programs or announcements are scheduled Monday through Friday, and so occupy a complete horizontal strip of the weekday program schedule or "board."

addressing The manual, mechanical, or automatic inscription of the name and address of the recipient on the face of an envelope or mailing piece. Addressing is one of the costs to be considered particularly in direct-mail advertising, and may be performed in a number of ways:

(a) Hand addressing in pen and ink may be employed when mailings are few or when it is desired to confer a personal touch on the envelope which might be more conducive to opening the mailing upon arrival.

(b) Typewriting is indicated when the list of names is maintained on cards or sheets of paper so that they must be copied individually. The process is more time consuming than automatic addressing methods, but may be more desirable when the list is small, when it is not addressed often, and when the names must be corrected frequently because of additions and removals.

(c) Machine addressing may be used when the list of names is substantial, when mailings are frequent, and when

speed is desired. The two machines commonly used for the purpose are the ELLIOTT ADDRESSING MACHINE and the ADDRESSOGRAPH. The former operates by means of stenciled cards, while the latter employs embossed metal plates to bear the names and addresses. The machines offer various facilities and uses in addition to simple addressing. For example, they may be set to select or reject specific names automatically; also, they can be used to imprint any desired data on business forms such as payrolls, bank forms, and the like.

For those direct-mail firms who address relatively few mailings, hand operated, small-size duplicating machines are available. These work on the liquid duplicator principle (*see* DUPLICATOR), and may be used to print on envelopes, post cards, and other mailing pieces up to a speed of approximately 2,000 per hour. However, after about 100 impressions of each name the master tape or roll bearing the list of names becomes illegible, and a new tape must be prepared by typing the entire list on it.

Addressograph A printing machine manufactured by the Addressograph-Multigraph Corporation, operated by means of the pressure of an embossed metal plate through an inked ribbon to form the printed matter, and used principally for the reproduction of addresses. One model of the machines available is called the "Speedamat," which is in the lower price bracket.

The Addressograph is particularly useful when the addressing of names on a mailing list is required frequently. Each name is embossed on a metal plate with a machine called the "graphotype;" the embossing results in the creation of raised letters which are impressed against an inked ribbon to print on envelope, wrapper, or label. Any data to appear on busi-

ness forms may also be transferred to the Addressograph plate, which can print all or any portion of the data. Each plate may be tabbed or coded so that it is either printed or rejected as it goes through the machine, and it can be re-filled in original order. The user is thus able to select specified names from his total list for addressing. A choice of many different sizes and styles of type is available. The device is capable of transcribing up to 5,000 words or 30,000 figures per minute, and is employed for payroll recording, billing, and other business operations in addition to addressing. See also ELLIOTT ADDRESSING MACHINE.

adjacency The radio or television program immediately preceding or immediately following a specified show or announcement. Sponsors prefer to buy time between highly rated or popular programs because of the increased potential audience available for their own commercial messages. The increased potentiality of audience arises from the fact that many people tuned to the preceding adjacency may keep their set tuned in to the show following, thus giving the second sponsor a "free" or "inherited" audience. Similarly, many of those who want to hear a popular show (the adjacency following) may tune in to the station ahead of time and are thus exposed to the message of the previous sponsor. In this manner an advertiser may select a segment of time during which he can "capture" a portion of his total audience without any great expenditure of promotional effort. The higher the ratings of the adjacencies, the greater the number of potential listeners or viewers available to the sponsor. This accounts for the popularity among advertisers of certain segments of time during the broadcast day.

advertisement A sales message intended for delivery to the prospects or customers

of a commercial firm or individual seller by means of one or more of the various channels of communication or media, such as newspapers, magazines, radio, television, direct-mail, and outdoor advertising, the physical form of the message being generally determined by the nature of the medium.

The advertisement may take various forms, and new media are being constantly devised, bringing with them correspondingly new physical aspects of advertising. The master check list of media and advertisements that follows is therefore comprehensive only at the time of publication. It should be noted that the classification of forms according to the media given is not a rigid one, since several media may make use of the identical physical form of advertising. For example, a sticker may be applied to a package that is mailed, in which case it is a form of direct mail; or it may be used for wrapping a package in a retail store, in which instance it becomes point-of-purchase advertising. Decalcomanias may be applied to store windows, to the panels of trucks, and to parts of the product itself; tennis rackets, for example, often bear the manufacturer's trade name and trade-mark by means of decalcomanias.

Also, it should be mentioned that there is often such a narrow or nonexistent dividing line between the sales program and the advertising program for a firm that it may at times be difficult to distinguish between the two. As an example, the sales manual given to a salesman by a company is generally considered to be a sales tool rather than an advertising medium. Yet, when the manual incorporates, as it often does, reproductions of the firm's full-page, four-color advertisements which the salesman can display to the trade as evidence of advertising support, it becomes no less an advertising medium than a sales tool.

The channel of communication is inti-

ADVERTISEMENT

mately tied up with the physical form of the advertisement, since the sales message has little influence unless it is communicated through one or more channels to

prospects and customers. Therefore the following check list associates the form of the advertisement with the medium in which the message commonly appears.

Master Check List of the Physical Forms of Advertisements

	<i>Medium</i>	<i>Form</i>
Newspaper		Printed advertisement Display Classified Reading notice Special insert
Newspaper supplement		Underprinted advertisement
Consumer magazine		Printed advertisement Printed advertisement, inside pages Display Classified (in some cases) Printed advertisement Second, third, and fourth covers Printed advertisement Fourth cover with extension flap Printed advertisement Special insert
Business publication		Printed advertisement, inside Display Classified Printed advertisement Second, third, fourth, and (sometimes) first covers Printed advertisement Special insert
College paper		Printed advertisement
Comic book		Printed advertisement
Radio		Spot announcement Sponsored time signal Sponsored weather report Program, wholly sponsored Participating program Cooperative program
Television		Donation to "give-away" show Announcement Program Film slide Motion picture Donation to "give-away" show
Outdoor advertising		Poster Painted bulletin Spectacular Skywriting Dirigible advertising Painted wall

ADVERTISEMENT

Medium

Special publications
Telephone directory
Yearbook
Handbook
Technical book
Theater program
Menu
Cooperative catalogue
Graduation publication
Time table
Special and novelty media

Form

Printed advertisement, inside
Printed advertisement
Covers and backbone, wherever acceptable
Imprinted shirt board and shirtband
Imprinted key tag
Sticker
Exhibit
Diorama
Demonstration
Mural
Button
Banner
Flag
Photograph
Decalcomania
Phonograph record
Plaque
Medal
Parade float
Trade name and trade-mark on company
automobile
Business card
Sales manual
Map
Three-dimensional model
Scrapbook
Imprinted wallpaper
Premium
Horoscope
Space on public parking meter
Space on riser of public stairway
Game
Imprinting on grocery bag
Imprinting on supermarket shopping basket
The product itself or a portion of it
Printed advertisement
Radio or television quiz
Prize
Training film
Theater film
Educational film
Rooftop projector and screen
Store window projector and screen

Sampling
Contest

Motion pictures and slide films

ADVERTISEMENT

	<i>Medium</i>	<i>Form</i>
Point-of-purchase advertising		Decalcomania Window display Still Animated Counter display Still Animated Streamer Banner Clock Store sign Window trimming Island display Rack Cabinet Placard Mirror Uniform Arm band Billhead Lobby display Customer's receipt Mural Sticker Tag Label Recipe Cutout Premium offer Illustration Insert Outsert Decalcomania Instruction book Wrapping paper and tape Trade-mark and trade name Tag Bus, trolley, subway car card Station poster Taxi card Subway spectacular (three-dimensional and lighted) Railroad terminal spectacular (three-dimensional and lighted)
Package		Editorial matter, including articles, photographs, cartoons Leaflet Self-mailer Post card, single or double Postal card, single or double Circular
Transportation advertising		
House organ		
Direct mail and Direct advertising		

ADVERTISEMENT RATING

<i>Medium</i>	<i>Form</i>
Premium	Broadside Book Booklet Catalogue Blotter Letter Business reply card and envelope Order form and order card Greeting card Billhead Postmark advertisement Business card Package label, wrapper, tag, sticker Ruler Memorandum and address book Match book Desk set Key case Leather goods Cigarette lighter Playing cards and other items of which the foregoing are just a few examples
Transit radio	Radio programs and announcements broadcast to passengers on bus and trolley Radio broadcasts in railroad and bus terminals
Storecasting	Radio programs and announcements broadcast to customers at points of purchase Canned music and announcements heard by customers at points of purchase

advertisement rating A figure representing the effectiveness of an advertisement based on any of several standards used by various copy-testing firms. Those advertisers who have no direct way of checking the results of their sales messages, or who want to determine in advance of publication the probable success of their advertising, may make use of these rating systems:

(a) Townsend Method. W.S. and A.J. Townsend have developed a plan of rating the various elements of advertisements according to 27 "points of evaluation"—a kind of check list. For a time the contents of the list were kept secret, but were eventually revealed by the brothers. Offer-

ing their service to clients, the Townsends evaluate advertisements by examining each sales message for the presence or absence of the 27 elements, and allocate a score. This numerical rating is claimed to differentiate a "good" advertisement from a "bad" one before publication. *See* TOWNSEND METHOD.

(b) Starch Advertisement Readership Service. Offered by Daniel Starch and Staff, newspaper, magazine, and business paper readership reports are designed to inform advertisers after publication of their messages of the extent of readership obtained in terms of three degrees: "noted," "seen-associated," and "read most." Starch reports also on television

ADVERTISING

ANY THIS AD
M. 23%
W. 13%

PICTURE
M. 23%
W. 13%



HEADLINE
M. 11%
W. 5%

Biggest barn in the c

It might seem that way, if you're it by yourself. But when several g bors *work together*, things go q smoothly. It's pretty much the on a telephone party line. When y your ring promptly, and allow between calls so that others ma line, you're helping yourself and y bors to better telephone service co-operation pays big dividends.

THIS COPY
M. 9%
W. 4%



The Chesapeake & Potomac Telephone of Virginia

An advertisement rated as part of the Continuing Study of Farm Publications. The rating symbols signify, respectively, the percent of men and women who remembered reading or seeing any part of the advertisement (ANY THIS AD); percent of men and women who remembered seeing the picture indicated (PICTURE); percent of men and women who remembered reading the principal headline (HEADLINE); and percent of men and women who remembered reading the copy indicated (THIS COPY).

commercials, using the recognition and recall techniques. The study is based on consumer interviews in the homes of television set owners, and questions cover viewing, attitude, and measure of brand acceptance. See STARCH RATING.

(c) Hooper Rating Service. C.E. Hooper, Inc., measures the popularity of

radio and television programs by means of the coincidental telephone technique. Combining this with the listener diary system of audience measurement, Hooper computes a projectable rating that is claimed to represent the size of the radio and television audiences. See HOOPER RATING; COINCIDENTAL TELEPHONE TECHNIQUE.

(d) Nielsen Radio and Television Index. This technique, employed by the A. C. Nielsen Company, uses the Audimeter, by which a purely objective record of radio and television set tuning behavior is obtained. See NIELSEN RADIO AND TELEVISION INDEX; AUDIMETER.

(e) The Pulse, Inc. This service organization employs the roster-recall method of determining the size of radio and television audiences. Personal questioning by interviewers elicits data concerning programs which the respondents heard during a period preceding the interview. See PULSE.

(f) Conlan Survey. As in the case of Hooper ratings, this service employs the coincidental telephone technique to measure radio and television audiences. See CONLAN SURVEY. See also READERSHIP STUDY; CONTROLLED RECOGNITION.

advertising The nonpersonal communication of a sales message to actual or potential purchasers by a person or organization selling a product or service, delivered through a paid medium for the purpose of influencing the buying behavior of those purchasers. Communication is established through such media as newspapers, magazines, radio, television, direct mail, and such. See MEDIUM.

Advertising is but one sales tool used by business. Sales may be effected by personal effort, such as that extended by retail clerks, department store demonstrators, field salesmen, telephone solicitors, agents, and similar means. Publicity and public

relations may also serve to sell goods and services, directly or ultimately. Unless a communication has as its purpose the sale of a product or service, it is not properly considered to be advertising. For example, the publication of a message in a newspaper by a charitable organization soliciting funds is not an advertising activity; it is merely a public announcement, since the ultimate exchange of money for goods or services is not involved.

The business of advertising encompasses diversified phases which must be coordinated for the proper delivery of the sales message. Some of these activities are: *copy writing*, the creation of textual matter for printed advertisements; *script writing*, the preparation of text to be delivered verbally by radio or television; *art*, the design of illustrative matter; *layout*, the arrangement of the various elements in an advertisement; *production*, the transformation of the advertisement into physical form by means of type, engravings, printing, paper, and the like; *research*, the determination of the kinds of appeals that attract consumers . . . the analysis of the composition of the consuming public in terms of age, occupation, sex, and so on . . . the investigation of market conditions . . . and the analysis of product features; *media*, the evaluation and selection of those channels of communication which are most suitable for reaching the specific objective of the advertiser; *campaign planning*, the coordination of the various activities into a series of advertisements for the purpose of achieving a sales objective.

Advertising activities may be undertaken by individual businessmen themselves; by advertising departments set up in commercial firms; by free-lance workers or consultants called in on a fee basis; and by advertising agencies appointed to handle the advertising program and campaign for any firm.

The history of advertising is ancient; perhaps the original advertisements were announcements written on walls in public thousands of years before Christ, offering various commodities for sale. As economic forces expanded with the growth of population and the discovery of new worlds, so did advertising activity prosper. Since the effect of advertising is directly proportional to the strength of the channel of communication or medium carrying the message to prospective purchasers, it was not until the seventeenth century that the subject took on any great importance. Printing from movable type had been in existence for about 200 years, and primitive "newspapers" were beginning to flourish. As the various media were developed — particularly newspapers and magazines—merchants were able to offer their products to larger groups of consumers, and expenditures for advertising increased correspondingly. The advances made in photography, photoengraving, and printing served to bring advertising into full focus as a major economic force. Finally, the marshaling of mass media—magazines with circulations in the millions . . . radio broadcasting facilities capable of influencing thousands and millions of people simultaneously . . . television, the magic medium that bids well to double the impact of advertising—have raised the business of advertising to major importance in the world's economy.

In a study of *Consumer Attitudes toward Distribution*, the Committee on Consumer Relations in Advertising disclosed the following findings, based on 1,574 consumers replying "yes," "no," "doubtful," or "no opinion" to a 63-statement questionnaire. Of the respondents, 535 were subscribers to the committee's *Consumer News Digest*, 303 were members of a professional market research organization's consumer panel, and 736 were consumers from various parts of the

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country contacted at random by field investigators. Of those replying, 490 were teachers, 151 members of other professions, 724 wage earners, 136 executives, and 73 belonged to "other occupations."

Seventy-two percent said that advertising helps to make personal selling more efficient; 77 percent replied that advertising tends to stimulate consumers to improve living standards; 80 percent recognized advertising as an essential part of the economic system; 94 percent felt that an important task of advertising is to arouse interest in goods and services, and to create a desire for them.

More than two-thirds of the low-income group thought testimonials were deceptive and untrue; executives, however, were less mistrustful. Fifty-seven percent believed radio commercials to be a waste of time, leading the committee to remark, "Unless some action is taken, consumer opinion of radio commercials is likely to get worse instead of better." The majority of consumers were dissatisfied with present methods of labeling retail goods, especially foods, and preferred stricter governmental control so that they could tell exactly what they were buying. Only 12 percent thought that the best way to buy was to purchase a well-advertised brand. A majority felt that advertisements were interesting but too emotional and insufficiently informative and factual. More than half believed that advertising was often in bad taste, particularly when reference was made to bodily functions and when illustrations were of a "sexy" nature.

advertising agency An organization consisting of one or more persons the function of which is to provide advertising, merchandising, and other services and counsel relating to the sale of a client's goods or services, and whose compensation is generally derived from commis-

sions rendered by the various media the facilities of which are purchased by the agency in behalf of the client. The major difference that distinguishes the agency from other service organizations such as publicity or public relations firms arises from the fact that the greater portion of the income of the agency is represented by commissions received not from the customer of the agency, called the "client," but from newspapers, magazines, radio and television stations, and other media from which the agency purchases space and time for the client. In order to be granted such commissions, agencies generally must be accepted or recognized by media as being financially stable, among other requirements. See RECOGNITION.

Agency service, as defined by the American Association of Advertising Agencies, consists of interpreting to the public, or to that part of it which it is desired to reach, the advantages of a product or service. This interpretation is based upon the following:

A study of the client's product or service in order to determine the advantages and disadvantages inherent in the product itself, and in its relation to competition.

An analysis of the present and potential market for which the product or service is adapted (a) as to location; (b) as to extent of possible sale; (c) as to season; (d) as to trade and economic conditions; (e) as to nature and amount of competition.

A knowledge of the factors of distribution and sales, and their methods of operation.

A knowledge of all the available media and means which can profitably be used to carry the interpretation of the product or service to consumer, wholesaler, dealer, contractor, or other factor. This knowledge covers (a) character; (b) influence; (c) quantity, quality, and location of circulation; (d) physical re-

quirements; (e) costs. Acting on the study, analysis, and knowledge as explained in the preceding paragraphs, the agency offers recommendations, whereupon the following procedure ensues:

Formulation of a definite plan and presentation of this plan to the client.

Execution of this plan by means of (a) writing, designing, illustrating of advertisements, or other appropriate forms of the message; (b) contracting for space, time, or other means of advertising; (c) the proper incorporation of the message in mechanical form and forwarding it with proper instruction for the fulfillment of the contract; (d) checking and verifying of insertions, broadcasting, or other media used; (e) the auditing, billing, and paying for the service, space, and preparation.

Cooperation with the client's sales department to insure the greatest effect from advertising.

In addition to the foregoing services, there is a willingness among other agencies to assist the client with other activities relating to distribution and selling. They perform special work for the advertiser in such fields as package designing and testing, sales training, preparation of sales and service literature, designing of merchandising displays, research, publicity, and public relations activities, and other efforts.

Agency Organization

A completely staffed agency may consist of the following personnel and departments:

Principals. It is the function of the sole owner, partners, or corporation president or board chairman to direct the over-all policies of the agency, and, in many cases, to develop those contacts which may lead to new accounts. Often the agency principals are active in handling the advertising of their more important clients.

Account Executives. These are men and women who act as a liaison between

the agency and its clients, each executive being assigned to one or more accounts, depending upon the degree of attention required by each client. The account executive must interpret advertising techniques, policies, and procedures to the client, advise him as to proper methods of advertising and selling, and generally coordinate the activities of the client's advertising department with those of the agency. Also, the executive must carry to various agency personnel the suggestions and desires expressed by the client in connection with the advertising prepared for him. See ACCOUNT EXECUTIVE.

New-Business Men. As the term indicates, these are agency representatives or salesmen whose job it is to obtain new clients for the agency by initiating contact with prospective or active advertisers. To accomplish this, new-business men may make use of sales presentations designed to show how the prospective client can benefit by permitting the agency to handle his advertising. A portfolio of previous and current advertisements placed by the agency may also be displayed as an indication of the quality of work and caliber of thinking available to new clients. See NEW-BUSINESS MAN.

Copy Director or Chief. As the executive in charge of the agency's copy writers, the director is responsible for all copy emanating from the agency (or from his group of copy writers, if he has been placed in charge of specific accounts). He may write copy himself as well as assign specific copy jobs to his staff. See COPY CHIEF.

Art Director. Responsible for the preparation of art work, photographs, layout, and the general interpretation of copy in terms of illustrations, the art director coordinates the activities of the various layout men, renderers, and finished artists working under him, and may prepare layout and art work himself. The purchase

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of outside art work and photographs is another of his responsibilities, although in some cases this is relegated to an art buyer in large agencies. See ART DIRECTOR.

Production Manager. The job of this executive is concerned with the physical reproduction of advertising, such as the specification and ordering of typography; ordering of engravings, duplicate plates, matrices, photostats; the purchase of printing paper; contact with media in connection with their mechanical requirements, and related duties. See PRODUCTION MANAGER.

Space Buyer. The recommendation of specific newspapers, magazines, and other publications as suitable vehicles for the client's advertising forms the major job of the space buyer. In executing his function, he contracts for the purchase of publication space from media owners, thus setting in motion the creative and productive wheels of the agency.

Time Buyer. Knowledge of radio and television stations as advertising vehicles represents the stock in trade of the executive in charge of the purchase of time for programs and announcements. He is familiar with the rate structure and facilities of the major stations, knows how to interpret the provisions of a station rate card, and is able to compare intelligently the value of one station with that of another, and to determine the relative desirability of the various time segments. Familiarity with program rating services and audience measurement statistics is also part of his work. See TIME BUYER.

Outdoor Space Buyer. Requiring a specialized knowledge of the use of outdoor advertising, the job handled by this executive is concerned with the purchase of poster space, spectaculars, and painted bulletins. In some cases he is also charged with the purchase of transportation advertising—car cards, station posters, trolley, bus, and taxi advertising.

Radio Director. This executive is concerned with the hiring and casting of radio talent, the purchase of packaged shows, and the production of programs. He often works closely with the program director of the station or network.

Television Director. To this agency man is assigned the job of using television facilities as channels of communication for advertisers. He therefore knows how television programs are arranged, how commercials should be created for this medium, the sources of obtaining talent, the procedure in preparing motion pictures or slides for broadcast by television, and related information.

Publicity Director. Although the management of the client's publicity (and public relations) program is not strictly an agency function, nevertheless some agencies maintain a publicity department for the convenience and service of their accounts. The director is in charge of the preparation and delivery of publicity releases to publications, radio stations, and other media, and arranges for promotional tie-ups with personalities and organizations.

Director of Research. Since intelligent selling requires knowledge of the location and characteristics of consumer markets, and information concerning the attitudes of consumers toward the product, the research director is expected to collate and analyze product and market facts, among others, for interpretation and action.

Traffic Manager. In order to facilitate the flow of work through each department of the agency so that it is prepared on schedule, the traffic manager is charged with seeing that each segment of the job—copy, production, art, layout, and such—is routed to the proper personnel and completed according to predetermined dates.

Merchandising Director. The job of this executive consists of helping the cli-

ent in the selection and styling of new merchandise; the consideration of such problems as size, type, pricing, and packaging of the product; the appointment of wholesalers and distributors, and related sales problems not directly concerned with advertising.

Librarian. As the person in charge of the accumulation and filing of books, material, and data pertinent to advertising, media, marketing, research, and related fields, the librarian is required to provide agency personnel with the type of information suited to individual problems and needs.

Office Manager. The man or woman in this position is responsible for the management of clerical personnel, and for the accounting and billing activities of the agency.

Checking Department. The function of this division includes the receipt of tear sheets and copies of publications containing the advertisements of clients. These are required by the agency as proof of insertion by the medium, and they may be forwarded to the client for his inspection.

Legal Department. The agency may hire or retain one or more lawyers for the purpose of advising on such matters as libel and slander, and for contact with the Federal Trade Commission, Food and Drug Administration, Post Office Department, and other governmental agencies.

Export Department. This division is concerned with the development of the client's advertising program in foreign markets, and is expected to plan and prepare campaigns, communicate with media abroad, advise the client concerning the establishment of foreign outlets, and perform other similar functions.

Of course, not all agencies are so departmentalized; in fact, only the relatively few agencies enjoying multimil-

lion-dollar billing are able to staff themselves so completely. The greater percentage of agencies may offer many of the services mentioned, but in most cases several functions are consolidated in one department or man so that virtuosity compensates for multiplicity. For example, a single media buyer or department may be in charge of the purchase of all space and time, all outdoor and transportation advertising facilities, and other media.

It is also common practice for many agencies to call upon outside assistance in the form of free-lance copy writers and artists, private research organizations and merchandising experts, and even to call in another agency, such as one versed in export advertising, in the course of its conduct of the client's advertising program. This procedure is entirely wise and economical when the agency is not required to handle certain jobs regularly, and when it is necessary to keep overhead expenses and personnel costs in line with its income. If it were not for this practice of renting the experience and ability of others, many of the very small agencies would not be the successful operations that they are.

Some large agencies operate under the "group plan," whereby the account executive, a copy writer, an artist, and possibly a production man are assigned to a large account to which they devote all or the major portion of their time. In effect, the group is assigned to a single advertiser. Other agencies employ the "plans board" system, in which the heads of each department concerned, such as copy, art, production, and media, periodically or upon occasion confer with one another in connection with a particular client's advertising program. In this manner the executives devote a portion of their time to the advertising problems of all the clients of the agency.

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Sources of Income

The principal source of income of agencies is the commission allowed by media. Nearly all major media allow commission, which is usually 15 percent of the published rate of the medium. On the average, about three fourths of agency income is derived from this source. The remaining one fourth comes from two sources: (a) service charges added to the cost of materials and services purchased by agencies in connection with the client's advertising, and (b) service fees for special services performed, such as research and preparation of direct-mail campaigns. The service charges and fees are arrived at individually by agreement between agency and client.

Ethical Standards of the Agency Business

Many standards of practice for advertising agencies are defined in contracts between agencies and media, and in agreements of agencies with their clients. In addition, agencies have established for themselves a general code of good conduct. These ethical standards are embodied in the following "Standards of Practice" of the American Association of Advertising Agencies:

We hold that advertising agencies have an obligation not only to their clients but to the media they employ, to the public, and to each other. This obligation arises from mutuality of interest. The principles which govern the discharge of this obligation are various in application; some are rooted in a standard of honor which we all acknowledge, and others are based on the requirements of good business. What is unfair in agency practice is explicitly stated in this, our Standards of Practice. Advertising is a business, and it must therefore operate within the framework of competition. It is not the intention to limit the vigor of competition. Rather, we hold that it is necessary for the health of advertising. Certain un-

fair competitive methods are condemned in this code. They are condemned not because they are competitive, but because if universally used they would tend to destroy the business of advertising.

Advertising Copy. It is unsound and unprofessional for the advertising agency to prepare or handle any advertising of an untruthful or indecent character, as exemplified by the following copy practices disapproved in a code jointly adopted by the American Association of Advertising Agencies, by the Association of National Advertisers, and also by the Advertising Federation of America: (a) False statements or misleading exaggerations; (b) indirect misrepresentation of a product or service through distortion of details, or of their true perspective, either editorially or pictorially; (c) statements or suggestions offensive to public decency; (d) statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few; (e) price claims that are misleading; (f) pseudoscientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning or practicable application of a statement made by professional or scientific authority; (g) testimonials which do not reflect the real choice of a competent witness.

Rebating. The advertising agency should retain the full amount of compensation granted by media owners without direct or indirect rebating. Otherwise they would violate media contracts. It shall be considered as rebating to supply materials for advertising on any basis that can be considered as direct, indirect, or secret rebating. It shall also be considered as rebating to place men in the service of the advertiser at the agency's expense, or to assume all or part of the salary of any employee of the advertiser, or to pay any fee or compensation to anyone connected directly or indirectly with the advertiser for obtaining or holding an account. It shall also be considered as rebating to agree to allow cash discounts not earned.

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Extra Compensation. The advertising agency should not take from any third party at a profit, discount, or commission other than the regular agency compensation allowed by media owners, unless disclosed to the client.

Speculative Materials. In view of its obligation to provide adequate service to clients, as well as the sound business principle of making a reasonable profit on its effort, the agency should refrain from practices that dissipate its income in any unsound or uneconomic solicitation for new business. It is recognized as unsound, uneconomic, and unprofessional to submit speculative material in competitive solicitation.

Offering Credit Extension. It is unsound and uneconomic to offer extension of credit or banking service as inducement in solicitation.

Unfair Tactics. The agency should compete on merit and not by depreciating a competitor or his work directly or by implication, or by circulating harmful rumors about him or by making unwarranted claims of scientific skill in judging or prejudging advertising copy, or by seeking to obtain an account by hiring a key employee from the agency in charge.

In addition to the ethical standards the agency business has adopted, legal restrictions have been set up against false or misleading advertising under the Wheeler-Lea amendment to the Federal Trade Commission Act, under the Federal Food, Drug, and Cosmetic Act, and under the statutes of the postal laws.

Basic Principles in Agency-Client Relationship

Since advertising agencies render a professional service adapted to each client's needs, there are much flexibility and variation in the working agreements between agency and client. Nevertheless, several basic principles have been established by custom:

(a) In undertaking to handle the advertising for a particular product, it is usually understood that the agency will refrain from handling at the same time the advertising of a competing product of another advertiser. In turn, the client generally agrees not to engage a second agency to handle part of the advertising of the product without the consent of the first agency.

(b) The agency in almost all cases secures the client's approval of all expenditures connected with his advertising. Where service may be expedited and the amount is small, such as a small charge for a photostat or mat, the agency may expend the amount without first securing client approval.

(c) Consistent with the contract of the agency with the medium, the client pays the agency at the medium's published rate and the agency retains the commission allowed to it by the medium.

(d) The client is obligated to pay promptly the agency's bills for publication space and radio time. It is a fundamental principle that the client must pay the agency in time for the agency to pay media by their due date. It is not a function of agencies to finance the advertising of their clients. Media strongly object to agency financing of clients since the large amount of capital required would shut out of the agency businessmen with high talent but modest funds—men whose creative work might do much to increase the volume of advertising.

(e) The agency regularly passes on to its client any cash discounts allowed by media, on condition that the client pay the agency's bills by the discount date. The client is entitled to the exact amount of cash discount allowed to the agency by the medium. (Example: Medium's published rate is \$100. Agency commission is 15 percent, or \$15. Total amount due

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medium from agency is \$85. Cash discount allowed by medium to agency is 2 percent of \$85, or \$1.70. Net amount paid by agency to medium is \$85 less \$1.70, or \$83.30. Amount paid by client to agency is \$100 less \$1.70, or \$98.30. The difference of \$15 is retained by agency.) Some suppliers of advertising materials and services — typography, plates, mats, printing, and the like—likewise allow a cash discount. This may be passed on to clients or not, as agreed between agency and client.

(f) The agency ordinarily is not responsible for the failure of media or suppliers of materials to execute their commitments.

Basic Principles

in Agency-Medium Relationship

The following basic principles have been established by custom for the agency-medium relationship:

(a) The agency is solely liable for payment to media. If the advertiser pays the agency but the agency fails to pay the medium, it is the medium's loss.

(b) The agency agrees, with the medium, that it will not rebate to its client any part of the commission allowed by the medium. *See* REBATE.

(c) The medium agrees that its rates shall be published, that the rate at which it contracts with the agency shall be the lowest rate charged for the same service, and that the medium will follow a uniform policy toward agencies, without discrimination.

(d) The content of advertising prepared by the agency is subject to approval by the medium, but the latter may not change the content of the advertising without the consent of the agency.

It is important to note that the agency contracts with media in its own name, as an independent contractor; it is not, legally, the agent of its client. The word

“agent” or “agency” is, in a legal sense, a misnomer.

These principles have been written into the three standard contracts between agencies and media, as prepared by the A.A.A.A.: the “Standard Order Blank for Publications,” the “Standard Contract for Spot Broadcasting,” and the “Standard Order Blank for Transportation Advertising.” These contracts were developed by the A.A.A.A. in cooperation with the media concerned, and are now used voluntarily by the great majority of agencies.

Undesirable Practices

in Agency-Newspaper Relationship

The A.A.A.A. has formulated several statements in connection with newspaper-agency relations. The following practices have been declared not in the best interests of advertising by the Committee on Agency Practice:

(a) Rate demoralization, or forcing demoralization of rates or discriminatory rates. Agencies are bound to obtain for their clients the lowest rates available to any other similar advertiser, whether on a retail or general basis, but they should not force demoralization of rate structures.

(b) Trade aid, or demanding from publishers or encouraging such local trade aid is not a proper function of a newspaper to render without charge. Agencies are, of course, free to accept for their clients any amount or kind of trade aid a newspaper may offer, but should not demand any services of this kind which are in excess of what is generally regarded by newspapers as proper and which place an unfair burden on the publisher. This has a tendency to increase rates to all general advertisers whether they utilize such services or not.

(c) Free publicity, or obtaining for advertisers that indiscriminate type of free publicity which has no legitimate news,

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educational, or editorial value. Agencies should not induce or influence any publisher to print news or editorial items by any promise of advertising, or threat to withhold it, expressed or implied. In this connection it seems undesirable to forward such items to the publisher accom-

pany percentage of his past sales or of his estimated future sales for any period of time—usually one year. A McGraw-Hill research survey for the year 1947 shows the following percentages appropriated for advertising by classifications of businesses:

Industry Group	Number of Companies	Percentage of Sales Appropriated for Advertising		
		Highest	Median	Lowest
Food	4	4.0	3.0	2.5
Textile	2	2.5	—	1.0
Lumber	2	2.0	—	0.8
Furniture	2	0.5	—	0.5
Paper	5	1.0	0.5	0.4
Chemical	22	10.0	1.5	0.25
Fabricated metal products.....	33	12.5	2.0	0.1
Machinery (except electrical equipment).	68	10.0	1.25	0.0
Electrical equipment	44	15.0	2.0	0.0

panied by orders to insert advertising. Such practices tend to weaken the editorial influence of the press, thus impairing its value as an advertising medium. They also tend to add to the cost of general advertising, and to the rates that all have to pay.

Agencies are listed in *MC KITTRICK'S AGENCY LIST* and in *STANDARD ADVERTISING REGISTER*.

advertising appropriation A sum of money derived from an advertiser's income or from assets and allocated for advertising purposes. The size of the appropriation may be based on any of the following methods:

(a) **Percentage of Sales.** The advertiser arrives at his appropriation by taking a

The great majority of these companies were manufacturers selling to industry; only a few produced consumers' goods.

(b) **Task Method.** In determining his allocation by this method, the advertiser first decides on the objective his advertising must reach. This may be the introduction of a new product, the expansion of sales in an established market, or other target. The next step is the computation of cost of reaching the objective in terms of total cost of space, time, and other media requirements; the cost of producing dealer promotion material; expenses for engravings, composition, art work, and such. For example, it may be decided to break down the advertising program for the coming year into the following:

Consumer program, consisting of one black-and-white page per month in each

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of the two monthly magazines selected for the purpose; one quarter page in two colors per month in each of three monthly magazines; direct-mail advertising to approximately 100,000 names; twelve spot announcements per week for 39 weeks over 18 radio stations throughout the country.

Trade program, consisting of a half-page, two-color advertisement each month in each of two monthly trade papers; a full-page advertisement in an annual trade directory; direct-mail advertising to approximately 2,000 dealers; point-of-purchase material for all dealers.

The costs of space and time can easily be computed by consulting the rate cards for the respective media. It is necessary to estimate the cost of producing point-of-purchase advertising and direct-mail literature, since such costs depend upon the size of display or mailing, number of colors, method of printing, price of paper and cost of labor at the time of production, and other factors which cannot be decided upon at the time the budget is being prepared. This need for estimating holds true also for the cost of art work, printing plates, and related production expenses. By adding the various costs it is possible to arrive at an estimate for the appropriation based on the task to be accomplished.

(c) *Combination of Percentage and Task Methods*. Many advertisers consider the combination method to be more realistic and sound than others because one method acts as a controlling check on the other. For example, the percentage-of-sales method may yield an advertising appropriation much larger than is actually required to accomplish the desired objectives. The mere spending of money on advertising simply because it is available is therefore avoided. On the other hand, when the percentage of sales results in a figure too small to accomplish the task

set up, although it was adequate previously, the percentage must be revised upward to meet new conditions, or the task itself must be pared down within limitations of the allowance available.

(d) *Assessment Method*. The firm may devote a specific sum of money to advertising based on the number of units or cases sold during the previous budgetary period. For example, if 200,000 units of his product have been sold and the assessment for advertising is 3 cents per unit, the manufacturer has available a total of \$6,000 for his advertising budget.

(e) *Plow-Back Method*. At the end of a year, or other period, the advertiser plows back all net profits into the advertising appropriation for the coming period. This is often indicated when a new product must be introduced, necessitating large expenditures for advertising. In order to break into a competitive market and to open up distribution, the seller is willing to devote his profits to advertising requirements.

(f) *Arbitrary Method*. The advertiser sets aside an amount of money arbitrarily determined and applied to the accomplishment, as far as possible, of an objective. Frequently the method is used in testing a product or service, and in those cases where the advertiser does not know what the accomplishment of the objectives will cost. An arbitrary figure is therefore committed, and the advertising expenditures are limited to that sum.

The appropriation may be applied to the execution of an advertising program for the coming twelve months, six months, or even three months, in the case of some advertisers. In some instances advertisers plan a long-range program and appropriation for the coming two or three years. For emergencies, many advertisers include a reserve allowance in the appropriation. For a discussion of this practice, refer to **ADVERTISING RESERVE**.

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The Printers' Ink Chart for Allocation of the Advertising Appropriation

(Courtesy of Printers' Ink, 205 East 42d St., New York 17, N. Y.)

WHITE LIST

(These charges belong in the advertising account)

<p>Spaces: (Paid advertising in all recognized mediums, including) Newspapers Periodicals Business papers Technical journals Farm papers Religious papers Class journals Car cards Posters Theater programs Outdoor advertising Window displays Counter displays Store signs Novelties Booklets Directories Direct advertising</p>	<p>Cartons and labels (when used exclusively for advertising purposes, such as in window displays) Catalogs Package inserts (when used as advertising and not just as direction sheets) House magazine to dealers or consumers Motion pictures (including talking pictures) when used for advertising Slides Export advertising Dealer helps Reprints of advertisements used in mail or for display Radio Television All other printed and litho-</p>	<p>graphed material used directly for advertising purposes Administration: Salaries of advertising department executives and employees Office supplies and fixtures used solely by advertising department Commissions and fees to advertising agencies, special writers or advisers Expenses incurred by salesmen when on work for advertising department Traveling expenses of department employees engaged in departmental business (Note: In some companies</p>	<p>these go into special "Administration" account) Mechanical: Artwork Typography Engraving Mats Electros Photographs Etc. Miscellaneous: Transportation of advertising material (to include postage and other carrying charges) Fees to window display installation services Other miscellaneous expenses connected with items on the White List</p>
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BLACK LIST

(These charges do not belong in the advertising account although too frequently they are put there.)

<p>Free goods Picnic and bazaar programs Charitable, religious and fraternal donations Other expenses for "good-will" purposes Customs Labels Instruction sheets Packages Press agency Stationery used outside advertising department Price lists Salesmen's calling cards Motion pictures for sales use only House magazines going to factory employees Bonuses to trade salesmen's rebates</p>	<p>Membership in trade associations Entertaining customers or prospects Annual reports Showrooms Demonstration stores Sales convention expenses Salesmen's samples (including photographs used in lieu of samples) Welfare activities among employees Such recreational activities as baseball teams, etc. Sales expenses at convention Cost of salesman's automobiles Special editions which appear in advertisements on "good-will" lists</p>
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GRAY LIST

(These are border-line charges, sometimes belonging in the advertising account and sometimes in other accounts, depending on circumstances.)

<p>Samples Demonstrations Fairs Canvassing Rent Light Heat Depreciation of equipment used by advertising department Telephone and other overhead expenses, apportioned to advertising department House magazines going to salesmen Advertising automobiles Premiums</p>	<p>Membership in associations or other organizations devoted to advertising Testing bureaus Advertising portfolios for salesmen Contributions to special advertising funds of trade associations Display signs on the factory or office building Salesmen's catalogs Research and market investigations Advertising allowances to trade for co-operative effort</p>
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This chart is based on the principle that there are three types of expenses that generally are charged against the advertising appropriation.

The first charge is made up of expenses that are always justifiable under any scheme of accounting practice. These have been included in the white list of charges that belong in the advertising account.

A second type consists of those charges which cannot and should not under any system of accounting be justified as advertising expenses. These have been placed on the black list.

There is a third type of expense which can sometimes be justified under advertising and sometimes not. Frequently the justification for the charge depends upon the method used in carrying on a certain activity. These charges have been placed in a border-line gray list.

The chart is the result of the collaboration of the editors of PRINTERS' INK and several hundred advertisers. It has been revised twice and on each occasion the revisions have been submitted to advertising and accounting men. It may be considered, therefore, to represent sound, standard practice.

ADVERTISING ART

advertising art Illustrative matter of a creative nature, such as drawings, photographs, layouts, decorative designs, hand lettering, and retouching specifically prepared for use in advertising. Advertising art encompasses many techniques and formats. The artist has at his disposal any of the following mediums: pen-and-ink, scratchboard, wood cuts, dry brush, Ross board, Craftint, gouache, air brush, pencil, crayon, water color, wash, oil, charcoal, and the like. He may be required to prepare illustrations of packages, bottles, animals, human figures, and other objects. The execution of cartoons and comic strips for use in advertising may be needed at times.

Advertising art includes also the preparation of layouts for advertisements and dummies for booklets, magazines, and other publications. Layout men prepare "roughs" and "comprehensives" which serve as guides for typesetter, photoengraver, and printer. Retouching—changing the appearance or contents of photographs so that they conform to the requirements of advertisements—is another facet of advertising art. Artists may be called to design trade-marks, logotypes (trade names), and such miscellaneous art as panels, borders, "spot" illustrations, arrows, and so on.

Advertising art also makes use of many techniques specially designed for requirements of advertising: airbrushing for the creation of art work and the retouching of photographs; artists' shading mediums for the production of shading and pattern formations; specially prepared illustration board designed to achieve certain effects, such as Craftint Doubletone board, Ross board, and scratchboard. Because varying degrees of creativeness are demanded of photographers, black-and-white and color photographs are included in any discussion of advertising art.

Many artists specialize in the creation

of certain types of art work: bottle and package art, cartoons, figure art for story-type illustrations, animals, and hand lettering, for example.

Known also as "commercial art," advertising art differs from portraits, landscapes, still life, and other artistic creations of a noncommercial nature in that the illustrative matter must be prepared with the requirements of the various reproductive methods in mind. Before the advertising artist can create his illustration, he must know such specifications as the size in which the illustration is to be reproduced, the coarseness or fineness of the screen through which the art is photographed preparatory to photoengraving, the quality of paper on which the art work is to be printed, the method of printing to be employed, and related production details. Many of these requirements may affect the technique used in drawing, as well as the over-all design. The purely creative and noncommercial artist need not concern himself with such matters since the reproductive process is not involved.

The American Association of Advertising Agencies has adopted a set of standards of practice for advertising agencies in handling art work, predicated upon the belief that adherence to a code of fair practice, agreed upon in advance, contributes to the welfare of the advertiser, the creative craftsman, and the agency, and will reduce the opportunities for misunderstanding and inefficiency in handling art work. The provisions of the code are:

An artist or photographer should not be asked to speculate with or for an advertising agency, or asked to do work on any basis which entails the possibility of loss to him through factors beyond his control.

An artist or photographer should not be expected to suffer any loss that is due to poor judgment on the part of the advertising agency.

ADVERTISING CHECKING BUREAU

Dealings with an artist or photographer should be conducted only through an art director or art buyer who is the authorized representative of the advertising agency.

Orders to an artist or photographer should be in writing and should include all details for which the supplier will be held responsible. The price, whenever possible, and delivery date, should be set at this time and included in the written order.

Changes or alterations in drawings or photographs that are demonstrably made necessary by mistakes on the part of the artist or photographer should not be paid for by the advertising agency, but the supplier should be compensated for major revisions resulting from a change in agency plans or instructions.

If the purchase price of a drawing or photograph is based upon limited use, and later this material is used more extensively than originally planned, the artist or photographer should receive additional remuneration.

If comprehensive layouts or other preliminary art work or photographs are published as finished work, the price should be adjusted to include additional compensation.

If preliminary drawings, photographs, or comprehensives are bought from an artist or photographer with the intention or possibility that someone else will be assigned to do the finished work, this should be made clear at the time of placing the order for preliminary work.

Work stopped by the advertising agency for reasons beyond the control of the artist or photographer after it has been started should be paid for on the basis of the time and effort expended.

Should an artist or photographer fail to keep his contract with the advertising agency through unreasonable delay in delivery, or nonconformance with agreed specifications, it should be considered a breach of contract by the artist or photographer and should release the advertising agency from responsibility.

There should be no concealed charges in art work as billed by the advertising agency.

No personal commission or rebate should be asked or accepted by the art buyer from an artist or art service.

See also ART WORK.

Advertising Checking Bureau A service organized for the purpose of supplying any specified checking and reporting of national or local advertising appearing in any or all daily newspapers published in the United States, and providing clippings of advertisements from the more important weekly and monthly consumer magazines.

The A.C.B. was established in 1917 to solve the "checking copy" problem for newspaper publishers. Each subscribing paper sends A.C.B. a specified number of copies each day, and the service then distributes all needed checking proofs to national advertisers and their agencies. The service is nation-wide, and is the clearinghouse for newspaper checking proofs. It is furnished without charge to advertisers and their agencies, and is paid for by the newspapers. A.C.B. receives a supply of every daily newspaper published, and readers check each paper for the required advertisements. Each day the proofs of insertion are mailed to national advertisers and their agencies, the appropriate information first having been tabulated. Coverages available for newspaper checking include the following:

- Nation-wide
- Sectional
- By sales territories
- By individual cities or states
- By specified stores
- By individual newspapers
- By type of outlet (as drug, grocery, department store)
- By kind of product (as vitamins, breakfast foods, and such)

Tear sheets of advertising placed by manufacturers and dealers are supplied, or advertisements of the manufacturer's competitors. These tear sheets indicate the usage of mats or cuts by dealers, the identity of advertisers, type of advertising (copy appeal, premium offers, frequency of insertion, total expenditure, and

ADVERTISING RESERVE

so on) used by competitors, and related data. A.C.B. also supplies and services scrapbooks containing a copy of each advertisement run on specified brands, as well as examples of competitive national or dealer advertising.

Other special services are available, such as the clipping of advertisements containing new copy themes for any type of product or for products offered as substitutes for established products; reports on positions occupied by advertisements in newspapers; extent of usage of mats by dealers as an indication of the type of advertising they prefer.

The magazine checking service is applied to a selected list of weekly and monthly consumer magazines, but additional general magazines may be added to meet individual requirements. In addition, typewritten expenditure reports based on this magazine material can be compiled. Space is measured and lineage cast into dollars. Three copies of this report accompanied by clippings of the advertisements are furnished. A.C.B. maintains offices at 79 Madison Ave., New York 16; 538 South Clark St., Chicago 5; and 16 First St., San Francisco 5.

advertising reserve A sum of money set aside by an advertiser for application to any emergency situation which may suddenly require funds for advertising purposes not foreseen when the advertising budget was originally prepared. The budget itself consists of expenditures for needs which are foreseeable, such as quantity of publication space to be purchased, radio time to be sponsored, and the like. However, occasions may arise which require expenditures not contemplated when the appropriation was prepared. For example, a tainted batch of medicine was inadvertently manufactured by one proprietary drug house and sold to customers who became ill. It was therefore urgently

required to announce in publications that the institution of a new manufacturing procedure would prevent such an accident in the future. The money for this advertising was derived from the advertising reserve which the firm had set aside solely for such purposes.

The reserve may be a part of the advertising appropriation, or it may be a definite sum entirely divorced from the funds destined for the regular advertising program. The exact amount of the reserve is variable from firm to firm; however, it is the practice of many advertisers to set aside up to 10 percent of the appropriation and sometimes more for emergency needs.

Some advertisers accumulate unspent reserves from year to year, while others require the unspent reserve to be returned to profits. Many firms accumulate reserves from year to year specifically for the purpose of having available advertising funds obtained during good times for use during those periods when business is poor and sales must be stimulated. This practice is based on the fact that bad times are those periods when advertising money is least available (unless accumulated previously) but when advertising effort is needed most.

In order to establish a reserve in the more prosperous years as a means of providing for advertising expenditures for poor years, the following accounting procedure has been recommended. The advertiser may appropriate from the earned surplus or from the current net income of the firm that sum considered necessary. After the net income is determined, a portion of the income may be segregated from the income statement or from the accumulated earnings in the earned surplus account, and clearly labeled as an advertising reserve. When the reserve advertising expenditures are spent, they are then charged in the income statement

either against the revenues which they helped produce or against the revenues of the period in which the advertising expenses were incurred.

advertising typographer See COMPOSITION HOUSE.

A.F.A. See ADVERTISING FEDERATION OF AMERICA in Sec. III, Directory of Associations.

affidavit of performance A notarized statement in which an employee of a station or network swears that the advertiser's message or program was actually broadcast as ordered. The affidavit is sent to the advertiser or his agency along with the invoice of charges as proof of service rendered.

affiliate A radio or television station—usually independently owned—that devotes part of its time to the broadcasting of programs originated by the network with which the station is contractually associated, and to which it is hooked up by telephone lines, coaxial cable, or relay station. By contractual agreement with the network, the affiliate offers it an option on specific hours of the station's broadcast day (called "network option time") at a rate less than that which would be charged to advertisers. Those hours during which a network has no option are called "station option time." Since no network broadcasts are coming through then, the station must fill that time with locally produced shows, either live or transcribed. Sometimes the network does not take up its option on certain hours of network option time; in that case the affiliate may sell the time to a local sponsor, with the understanding that he must vacate the time should the network take up its option on it for a network advertiser. See PRE-EMPTION.

By taking up the option on time available from many affiliates, the network is able to sell time over a group of stations to national advertisers on a profitable basis. From such time sales is derived the network's income, part of which of course must be applied to the purchase of time from affiliates. The payment which each affiliate receives varies from station to station, and depends upon the number of the station's broadcast hours taken up by the network as well as the arrangement agreed upon between the network and the station. The bargaining power of the station for a high rate of payment is affected by its popularity, coverage, wealth of market which it reaches, its power and frequency, and the promotional aggressiveness of the management.

By adding strategically located affiliates to its system, the network is able to offer national advertisers full coverage of the important markets of the country. Affiliates may be part of a regional network, such as the Columbia-Pacific Network along the West coast, or part of a national network, such as the Mutual Broadcasting System. See also RADIO NETWORK; TELEVISION NETWORK; NETWORK OPTION TIME; STATION OPTION TIME.

agate A size of type measuring approximately 5½ points in the American point system. Before the adoption of this system, sizes of type matter were denoted by such names as "diamond," "pearl," "agate," "nonpareil," "minion," and others. These terms are no longer generally employed as designations for type sizes. Used instead is the "point," which is equivalent to 1/72 in. See POINT.

agate line A standard two-dimensional area by which space is sold in newspapers and magazines, equivalent to 1/14 in. in depth and as wide as the publication column happens to be. Newspaper and maga-

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zine pages are divided into columns. Most newspaper columns are 2 in. in width; magazine columns may measure from 2 to 3 in. or more, depending upon the make-up of the page. If the publication's column is 2 in. wide (for example), 120 agate lines of space would measure 120/14 in. deep and 2 in. wide.

However, it is possible for 120 lines of space to occupy other dimensions, depending upon the layout of the advertisement that will occupy the space. For example, an advertisement laid out to be 60 agate lines deep and 2 columns wide would also measure 120 lines. Another advertisement measuring 40 lines deep and 3 columns wide also occupies a total lineage of 120.

For accuracy, therefore, space measurements should indicate the number of columns as well as the depth in lines, such as 56 agate lines by 2 columns (written as 56 x 2, spoken as 56 on 2, and meaning 56 lines on 2 columns, or a total of 112 agate lines). If the advertisement occupies one column, the specification should state "112 x 1." Some publications restrict advertisements to a minimum depth, depending upon the number of columns it occupies. For example, a newspaper's rate card may state that 14 lines x 1 column is acceptable, but that 7 lines x 2 is not.

Newspaper and magazine space is generally sold on an agate-line basis, the publication's rate card indicating the cost of a line. The advertiser who contemplates publishing an advertisement measuring 56 lines x 2 in a publication which charges \$1 per line must therefore pay \$112 for the space—subject to frequency or other discounts, if any. The current agate-line rates are listed in each publication's rate card and in Standard Rate & Data Service.

It should be remembered that the term "agate line" now has no relation to the original meaning of "agate," which is the name formerly given to a size of type ap-

proximately 5½ points (a point measuring 1/72 in.). Also, "agate line" has no relation to the number of lines of printed type which may be included in any space.

agency commission See COMMISSION.

agency list See MCKITTRICK'S AGENCY LIST; STANDARD ADVERTISING REGISTER.

agency network A group of locally owned, noncompeting advertising agencies situated in the major marketing areas throughout the country and formed for the purpose of providing interchange of ideas, information, and services for mutual benefit and for the more effective servicing of clients.

In effect, network members enjoy the facilities of branch offices without the expense of maintaining such offices. For example, when a member agency requires in behalf of clients on-the-spot market reports, product-acceptance studies, or research facts applicable to individual cities outside its home town, it requests a member agency in the particular locality to perform the necessary service, which is billed at cost to the inquiring agency. Other advantages of membership include access to network studies of business-getting methods, and to the knowledge and experience possessed by other members in specific advertising and merchandising fields.

To disseminate information, news of applications for membership, case histories of successful advertisers, and related matters of interest, the networks issue bulletins and periodic publications. The cost of membership depends upon the individual network under consideration. Some networks specify a flat annual sum; others charge according to a sliding scale based upon each agency's billing.

The network idea originated in the 1920's; in 1929 the Lynn Ellis Group was

formed as the first network. Later the name was changed to the First Inter-Agency Group and subsequently to the First Advertising Agency Group, by which it is now known. Other networks were set up in 1932 and 1938. The principal networks consist of the following:

National Advertising Agency Network; Affiliated Advertising Agencies Network; First Advertising Agency Group; Trans-America Advertising Agency Network; Continental Advertising Agency Network. For their addresses, refer to Sec. III, Directory of Associations.

agency recognition *See* RECOGNITION.

agent 1. an independent salesman or saleswoman who sells one or more classifications of merchandise house to house to consumers, retailers, business organizations, and other prospects. In many cases the agent transmits the orders to the manufacturer, who does the shipping and pays the agent his commission. In some instances the agent buys on his own account, stocks the merchandise, and fills the orders from stock. When the manufacturer is thus relieved of the necessity of filling individual orders for his agents, the latter may be paid a higher commission rate. The agent is an independent worker, receiving no workmen's compensation, social security payments, salary, or other benefits from the manufacturers whose products he sells. He may handle the merchandise of a single manufacturer exclusively, or he may take on the lines of several manufacturers. In some cases he is assigned an exclusive territory; in others he may sell anywhere. Although the term "agent" implies representation on behalf of the manufacturer, in actuality this type of agent does not represent the business organization for which he obtains orders. Agents sell a wide variety of products and services, including food, suits and dresses,

automobile accessories, printing services, novelties, furniture cleaning services, and the like.

2. A middleman who negotiates purchases or sales or both in behalf of manufacturers and other business organizations, usually receiving remuneration in the form of a commission or fee. Examples of agents include the broker, commission merchant, manufacturer's agent, resident buyer, and selling agent. Such agents commonly do not represent both buyer and seller in the same transaction, nor do they take title to goods, as do wholesalers and retailers. Consequently this type of agent performs fewer marketing and distributive functions than wholesalers and retailers.

aided recall *See* RECOGNITION.

airbrush A commercial artist's drawing instrument that applies paint or color in a very fine spray by means of air pressure. Fundamentally it consists of two valves housed in the body of the brush. One is a needle valve the regulation of which from "closed" to "open" position permits the color to emerge from the nozzle of the brush. The second valve controls the volume of air entering the brush, thus determining the amount of color drawn from the paint reservoir. In this manner the operator controls the application of color by a combination of air pressure and needle valve opening.

The color or paint is drawn from a supply reservoir which may be a small metal color cup or a larger glass bottle attached to the brush. A flexible hose connects the brush to a compressed air storage tank. An electric air compressor may be used to build up a supply of compressed air in the storage tank whenever the tank pressure drops below the desired poundage.

In some airbrushes, finger action controls both air and color volume; in others,

"ALL OTHER" CIRCULATION

the finger action activates only the air volume. In order to change the spray size it is necessary to regulate a wheel or other device. The brush produces small dots, thin lines, tints, faint or deep shadows, delicate or coarse textures, blending, stippling, granular, and other effects. Because it applies color by means of a spraying action, the instrument leaves no brush marks and gives a very smooth finish to art work. Airbrushed art may be used for reproduction by any of the printing processes, and for sign, show card, and poster displays. The device is widely employed for retouching of drawings and photographs. When expert airbrushing is applied to parts of a photograph, which is then reproduced, it is often impossible to determine by an examination of the reproduction which areas have been retouched and which represent the original photograph.

Some airbrushes are adaptable for "air-painting" subjects with broad backgrounds, such as murals and dioramas, for light household painting of furniture, and for interior decorating. They are also capable of spraying relatively heavy oils, lacquers, varnishes, and flock binders. The instruments are sold at artists' supply stores and at art departments.

air check A recording of an actual radio broadcast as it comes off the air for delivery to the sponsor. The air check provides the sponsor with an opportunity to evaluate the performance or talent of musicians, the program appeal, and general handling of the show, particularly when there is no opportunity to listen to the broadcast when it takes place. Also, the air check serves as a "file" copy of the broadcast for future reference.

"all other" circulation The number of copies of an A.B.C.-audited newspaper which are sold, excluding those distrib-

uted in the city zone (the corporate municipality area) and the retail trading zone (the territory beyond the city zone in which people live who trade in the city to an important degree). Formerly the term "country" was used to designate all territory outside of that included in city zone and retail trading zone. "All other" is now employed to designate circulation outside these zones.

The number of copies designated as "all other" may be used to determine whether such circulation is excessively "waste" for those advertisers whose products are not available for sale outside the city zone and retail trading zone. The number of such copies is indicated in the Publisher's Statement and in the Audit Bureau of Circulations Audit Report.

allotment The number of poster panels offered to an advertiser by an outdoor advertising company, known as the "plant owner" or "plant operator." Outdoor advertising facilities are available in "showings," each showing being represented by its respective "intensity." A 100-intensity showing consists of twice as many poster panels as the 50-intensity showing. The number of poster panels provided by any showing is called the "allotment." For example, an advertiser who contracts to buy outdoor space in Omaha has the choice of purchasing a showing of 25, 50, 75, 100, or 150 intensity. The allotment for each intensity is:

Intensity	Allotment (or Number of Panels in Display)
25	5
50	10
75	15
100	20
125	30
150	30

The exact number of panels for each intensity varies from market to market,

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depending upon the population and upon the facilities offered by each plant operator. Any allotment purchased is designed to afford the advertiser an adequate coverage of the market area. The higher the intensity of showing—that is, the greater the number of panels in the allotment—the greater the opportunity for registering additional impressions upon outdoor traffic. The number of panels in the allotment therefore determines the extent to which the message will be repeated. *See also* INTENSITY; SHOWING; POSTER; POSTER PANEL.

AM Amplitude modulation.

American Broadcasting Company The youngest of the four major national radio networks, the operation of which is a development of the Blue network of the National Broadcasting System. The Blue was formed in 1927, becoming the second member of N.B.C. along with the Red network. The regulations of the Federal Communications Commission, however, forced N.B.C. to sell the Blue, which was effected in 1943. The purchaser was Edward J. Noble, chairman of Life Savers, Inc., and operator of WMCA, New York. In 1945 the name of the network was changed to American Broadcasting Company. Approximately 315 stations are included in the network, of which five are wholly owned by A.B.C. These are WJZ, New York; WXYZ, Detroit; KGO, San Francisco; KECA, Los Angeles, and WENR, Chicago.

American Broadcasting Company Television Network A network of approximately 46 television stations to which may be added approximately 16 non-interconnected stations. The network system owns and operates KGO-TV, San Francisco; KECA-TV, Los Angeles; WENR-TV, Chicago; WXYZ-TV, Detroit; and WJZ-TV, New York.

American Society of Composers, Authors and Publishers A voluntary, nonprofit association of composers and authors of musical works and their publishers, formed in 1914 by those owning copyrights for the purpose of mutual protection in implementing the copyright law of 1897 as it relates to the public performance for profit of copyrighted musical compositions. The society is concerned only with the "performing right" of properties owned by its members, and is not empowered to grant what is known as "dramatical-musical rights" of operas and other musical works. That is, anyone desiring to perform for profit a copyrighted opera or operetta, for example, must deal directly with the owner of the copyright and not with A.S.C.A.P. Also, the right to use a copyrighted musical composition as part of a stage production constitutes a "dramatical-musical right," and must be secured from the copyright owner rather than the society.

The chief function of the organization is to enforce the law which gives the copyright owner exclusive control of public performance for profit. The original copyright law of the United States provided that the creators of music were entitled to copyright protection, and Congress has specifically legislated that the performing right is within that protection. Nevertheless, without an agency such as A.S.C.A.P., the individual music copyright owner would be virtually powerless to enforce his performing right. The commercial user of copyrighted music would find it difficult to obtain legal clearance for public performance of musical numbers without the assistance of a clearing agency.

A.S.C.A.P. consists of approximately 2,000 composers and authors (that is, lyricists and poets who create words for music), and 400 publishers. Any composer or author who has had a musical

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work published and who is engaged in the writing of music or lyrics as a professional pursuit can become a member of the society. Music publishers are admitted to membership if they can demonstrate that they publish music that is in commercial use in establishments licensed by the society. All members assign the performing rights of all their works to the organization, thus making A.S.C.A.P. in effect the copyright owner for the purpose of negotiating licenses.

The society is governed by a board of directors elected by the members, each director serving for a period of three years. Policies established by the board are carried out by management and the staff, and by branch managers in various sections of the country acting under two divisional supervisors.

Users of music are offered options of several types of licenses. These are a blanket license, a "per program" license, and, in some categories, a "per piece" license. In practice, most users prefer the blanket license as the cheapest and most practical. The blanket license grants full use of the entire catalogue of the society and the catalogues of its 25 foreign affiliate societies. Free licenses are granted to any nonprofit institution desiring to have music performed in a noncommercial setting, and to state-, city-, and college-owned radio stations operating on a non-commercial basis.

Licenses are issued to theaters, bars, grills, taverns, radio stations, restaurants, hotels, dance halls, night clubs, lounges, circuses, roller-skating rinks, industrial plants, and miscellaneous establishments. Through its affiliation with 25 societies, A.S.C.A.P. makes available to its licensees not only a vast library of American music, but also the protected works of approximately 50,000 composers and authors in other countries. This is of particular importance to radio stations, which must

use great quantities of copyrighted musical compositions to satisfy their daily broadcasting needs.

After the expenses of the society have been met and payment made to foreign affiliate societies, the remaining funds are divided among the members, half to writers and half to publishers. The society maintains a large department the job of which it is to serve the users of music who have obtained licenses from the organization. This department has prepared extensive research material on songs and their writers, which is made available to radio stations and other users for the development of their programs. A.S.C.A.P. also answers inquiries of persons interested in the music field, and supplies informative brochures on request *See also* PERFORMING-RIGHTS SOCIETY; MUSIC CLEARANCE; BROADCAST MUSIC, INC.; SESAC.

ampersand The term for the character &, derived from the phrase *and per se and*, meaning ". . . and, by itself, 'and'." The recitation of the alphabet by children was followed by this phrase, which was gradually corrupted into the word *ampersand*. The character & itself is believed to have been derived from the hasty writing of the Latin word *et*, meaning "and."

amplitude modulation A method of coupling electrical impulses (into which sound waves have been converted by a microphone) with the carrier wave generated by a radio transmitter for the purpose of broadcasting for ultimate reception by a radio receiver. When sound waves representing music or speech enter a microphone, they are converted into a series of electrical impulses called an "audio signal." This signal is then combined with a carrier wave generated by a transmitter and serving as a vehicle for the audio signal. As its name indicates, the carrier wave is designed to transport the audio

signal to the receiver where it is reconverted into sound waves.

In coupling the audio signal with the carrier wave, engineers can cause the signal to affect or modulate the amplitude or the frequency of the carrier wave. When the amplitude is modulated, the process is called *amplitude modulation*. When the frequency of the carrier wave is affected, the result is *frequency modulation*. During its first twenty-five years, radio transmission was operated almost solely on an amplitude-modulation basis; because of its advantages, however, frequency modulation is gaining widespread use. The two methods of modulation are usually referred to as "AM" and "FM," respectively.

AM carrier waves are capable of traveling much longer distances than FM waves, which are limited to approximately 100 miles. On the other hand, AM reception is subject to interference by static arising from storms, motors, electrical appliances, and other causes. FM broadcasting is practically static-free and is capable of delivering musical broadcasts with greater fidelity than is possible with AM. *See also* FREQUENCY MODULATION; RADIO.

A.N.A. *See* ASSOCIATION OF NATIONAL ADVERTISERS in Sec. III, Directory of Associations.

animation The conferring of apparent action upon inanimate characters in a motion picture film. Since the advent of television, animated films have become increasingly important to advertisers using that medium, particularly in relation to the preparation of commercials. Animation in the form of marching cigarettes, parading penguins, and dancing gnomes has been used as a means of sustaining the interest of viewers in the broadcast message.

Animation is very useful in those situa-

tions where live action is either impossible or undesirable. However, animated film is the most expensive of all types of film commercials. Two techniques of animation have been applied to commercials:

(a) *Animated drawings*, each of which is slightly different from the preceding so that the series gives the illusion of action. A typical animated commercial may require more than 1,000 drawings, which makes art work the major cost of preparation for this type of commercial. In filming, a single picture is taken at a time on a roll of film by a process called "stop motion." A slightly different drawing in which the subject has moved is then shot, the procedure being continued until the action is completed.

(b) *Animated objects*, often consisting of a small modeled figure or character. The subject is placed in one pose, shot, moved slightly into another pose, and shot again until the scene has been filmed. The "stop-motion" process is thus employed here too, but because numerous drawings need not be prepared, the technique is less costly than with animated cartoons.

Some films are prepared with "limited" animation, in which there is not so much activity as with full animation. However, by using special techniques and tricks it is possible to confer a feeling of motion on limited animation scenes. For example, the Zoomar lens has been employed in limited animation films to give the audience the feeling of being brought up close to the subject. Additional drawings are not required to obtain this effect. *See also* TELEVISION FILM.

announcement An advertising message broadcast between two radio or television programs without having any relationship to the previous or succeeding program. An announcement is therefore a relatively brief message delivered after the close of one program and before the broadcast of

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the succeeding show. A message broadcast during a program is more properly called a "commercial." An announcement is not found within the body of a program, with one exception as explained below.

The duration of a radio announcement (often called a "spot announcement") is given in terms of number of words or number of seconds, depending upon the policy of the individual station over which the message is broadcast. An announcement may take from approximately 15 sec. for delivery up to 1 min. (and sometimes longer), or from 10 or 20 words up to 150 or more.

A spot announcement tying in the advertiser's message with the mention of the time is called a "time signal." A message that combines the weather forecast with the sponsor's advertising is a "weather report." A very short announcement appearing between programs at the time when the station identifies itself with its call letters is termed a "station break" or "chain break." A message that appears along with announcements of several other sponsors during a special type of program called a "participating program" is termed a "participating announcement." This is the exception to the general rule which states that an announcement is divorced from any program.

A radio announcement may be live, in which case an announcer personally delivers the message for the sponsor; or it may be transcribed, the message being first recorded and later played over the air during the specified time. This type of recorded announcement is called an "electrical transcription," or "e.t."

The format of a spot announcement is flexible. It may be delivered as a straight message by the station's announcer; as a musical jingle or "singing commercial;" as a comedy skit or dramatic dialogue between two or more characters; as a testimonial delivered by a personality; or as

an informal message spoken by the program conductor in the case of a participating program.

Announcements have proved themselves to be one of the most popular vehicles for advertising messages, and substantial portions of the advertising appropriations of many advertisers have been devoted to the purchase of spot announcement time. In many cases such time is bought to supplement the sponsor's programs. Other advertisers have spent their total advertising allocation for radio on spot announcements in the belief that programs could not accomplish the same job with the equivalent amount of money.

Some sponsors prefer spot announcements characterized by irritant qualities—extreme repetition of words and phrases, the inclusion of unusual sound effects, rapid-fire delivery, and so on. The technique has been defended by some advertising men on the basis that announcements with such irritant qualities are remembered longer by listeners than those which command only indifference.

Stations and advertisers have attempted to avoid listener criticism of spot announcements by *mood programming*—the preparation and scheduling of messages so that they do not interrupt the mood or style set by the adjacent programs, or by the participating programs of which they are a part. The practice of *integration* has also helped the acceptability of announcements among listeners. This is the technique of creating participating announcements so that they fit the personality and manner of delivery of the participating program conductor.

Announcement time is particularly desired by advertisers when it is available between two highly popular programs, called "adjacencies," since the large audiences of the two shows are likely to be exposed to the message scheduled between the programs. The announcement may be heard

by many listeners who do not turn their radio off when the first show is over, and by the large audience tuning in early to catch the broadcast of the succeeding show. In this manner the spot announcement capitalizes on the audiences built by other advertisers.

A television announcement usually lasts for 20 sec., 30 sec., or 1 min., depending upon the policy of the station. It may take the form of a live announcement by a person delivering the message before the camera, with or without assorted props; or it may be a film slide or motion-picture film run off before the television camera. This type of announcement is television's equivalent of radio's electrical transcription. For a discussion of how films are employed in this medium for the delivery of advertising messages, refer to TELEVISION FILM.

Costs of announcements and related data are listed on the rate cards issued by the individual stations, and are found in Standard Rate & Data Service for Radio and Television Stations. Spot announcements cannot be bought for delivery over a network, but are available over individual stations, both independent and network affiliated. *See also* TIME SIGNAL; WEATHER REPORT; STATION BREAK; PARTICIPATING ANNOUNCEMENT; ELECTRICAL TRANSCRIPTION; COMMERCIAL.

announcer An employee (usually a man) of a radio or television station or network whose job may consist of any of the following activities: delivering the commercials during a program; delivering spot announcements; introducing the personalities taking part in a show; announcing the successive features that comprise any program, such as the succession of musical numbers to be played; taking part in any program in which the commercials are integrated; delivering special information to the audience, such as news

bulletins, weather reports, time signals, and the like; announcing the call letters of the station; describing the course of sports events, and related duties.

In most cases the announcer is part of the permanent announcing staff of the station. Such staff announcers are selected mainly on the basis of diction and manner of delivery. The specific qualifications depend upon the policy of the station, its approach to the problem of delivery of commercials, and the kind of impression it wants to make on its audience. The large metropolitan station may desire announcers with well-modulated voices who are capable of handling a wide variety of programs without stiffness, and yet without excessive informality. Also, they may specify a manner of speaking that is not characteristic of any particular section of the country.

The smaller station with a plethora of spot announcements throughout its broadcast day may want an aggressive radio salesman whose voice spills out urgency so that listeners will respond to the sponsor's message. Some stations specializing in classical and semiclassical music may require announcers who know their way about the world of music and who can deliver commercials in a relatively sophisticated and restrained manner. On the other hand, the station known for its popular music may prefer announcers with easy informality in tune with the programing policy. The auditions which stations require of prospective announcers usually reveal whether or not the applicant's qualifications match the specifications. Male announcers are preferred by stations because the resonance and tonal quality of the male voice make for better delivery.

annual rebate A discount of 12½ percent granted by the major radio and television networks to sponsors who use network

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facilities for at least 52 consecutive weeks, and applied to the gross cost of time purchased by advertisers during the year. The offer of the annual rebate by networks serves as an inducement to sponsors to maintain their use of the air throughout the year, instead of discontinuing their broadcasting during the summer months when listenership is considered to be low and when program personalities generally take vacations. The annual rebate is also called "annual discount."

annual report An accounting of the finances of a business enterprise—its assets and liabilities, operating gains and losses—summarized for the preceding year, containing in many cases supplementary information about the company's plants, employees, products, and policies, and distributed to stockholders and to others among whom the company may want to establish favorable attitudes toward itself. When a large corporate enterprise is owned by many people—that is, by stockholders—its activities may not be known to all of them because the owners are widely scattered and not living in the vicinity of the firm. Consequently the executives report periodically to the group of owners, explaining the financial condition of the company. The essential element in such a report is the balance sheet of assets and liabilities, the data for which are prepared by accountants.

Because many stockholders are not experienced in the interpretation of a complex balance sheet, the present tendency in the preparation of the annual report is to use simplified language in the description of assets and liabilities. For example, in one report the term "assets" is followed by the phrase "the things the company owns," and "liabilities" is explained as "what the company owes." Often the report contains explanatory

statements referring to individual items, instead of listing each item baldly. Also, prolific use may be made of graphic techniques, such as the use of small "spot" illustrations representing "cash in the bank," "good will," "fixed investments," and "selling expenses." Such usage tends to enliven an otherwise monotonous and technical statement, and to invite reading that the report might not otherwise enjoy.

Another technique that makes comprehension easier is the use of various forms of graphs and charts to illustrate the numerical data. For example, the illustration of the disposition of income of one corporation takes the form of a pie chart showing how income is divided among wages, salaries, taxes, purchase of materials, operating expenses, and such. The same report contains a bar chart comparing the net income with the purchasing value of the corporation's income during a 10-year period. Another bar chart compares the firm's production with world production of the same manufactured item. Graphic illustrations may be applied also to the presentation of data concerning number of employees, profits, plant facilities, dividend payments, sales, and other elements.

Because the annual report represents an excellent opportunity to inform stockholders about corporation matters other than finances, and to influence them favorably toward management, it is often used to display, for example, photographs of new plants and other operational facilities. These realistic and pictorial representations of the growth and aggressiveness of the company are often more effective than dry, unadorned statements. They take the out-of-town stockholder on a virtual trip through the plant to witness the progress of the company of which he is part owner.

In order to bring stockholders closer to management so that they may become

acquainted with the men to whom they have entrusted the operation of the company, the annual report is often employed to display photographs of key men—chairman of the board, president, vice-presidents, and others situated on the policy-making level. Furthermore, to show stockholders that the company is not an inanimate mechanism, but a group of men and women like themselves, the report may include several photographs of typical employees, on or off the job. Such pictures may show that the workers are a happy group, satisfied with the company and highly productive in their work.

Another element that is often included in the report is the story of the company's products. By photographs and text, the stockholders are informed as to increases in product consumption, improvements in product design, the introduction of new products, developments in research, and related information of interest to them. According to a *Printers' Ink* study, these are some of the data that stockholders say they want included in an annual report:

- More information.
- Better presentation.
- Nontechnical text.
- Graphs showing earnings and dividends.
- Map showing location of offices and plants.
- Informal photographs of products, buildings, facilities.
- Summary page of financial statistics.
- Detailed balance sheet and profit-and-loss statement.
- Statement on dividend policy.
- Analysis of employee relations.
- Information about stockholders, officers, directors.
- Future plans.
- List of products and services.
- Kinds of research conducted.

In physical form the report may range between an unpretentious black-and-white booklet and an expensive, oversized brochure printed in color on fine-quality

paper. The final appearance depends upon the effect desired and the budget allocated to its production. The report is an accepted public relations tool, particularly when it incorporates data and information beyond the listing of finances. Since many stockholders look forward to the receipt of financial data from the company, the annual report may create favorable attitudes and explain the activities of management in the development and prosperity of the corporation. Many firms make a practice of mailing their reports not only to stockholders but also to customers, prospects, and even to schools and colleges for the purpose of establishing good will.

A.N.P.A. See AMERICAN NEWSPAPER PUBLISHERS ASSOCIATION in Sec. III, Directory of Associations.

Anso color film A color film which when exposed and processed yields a color transparency suitable for reproduction by any of the major printing methods. The film is a multilayer affair similar to Kodachrome. The finished transparency can be viewed by transmitted light or by projection against a screen. Along with Kodachrome and Ektachrome, Anso is popular among advertisers and commercial firms as a means of reproducing color originals. See also KODACHROME; EKTA-CHROME; COLOR WORK.

antenna A tall metal structure or framework rising 500 ft. or more above the ground and designed to radiate radio or television waves supplied to it by the station's transmitter for ultimate reception by a set. The antenna therefore acts as the disseminator of waves representing sound or light originally directed into the microphone or television camera.

The length of the radio antenna determines the frequency at which it radiates

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waves efficiently; radio broadcast towers are constructed one half, one quarter, or one eighth of the length of the carrier wave which it broadcasts. It has been found, however, that by adding a flat metal superstructure to the antenna (which is also called a "radiator"), its height may be reduced without impairing its operation or efficiency. Such antennas are called "top hat" radiators because of their appearance.

Just as the length of a musical string is a factor in determining the frequency of the string's vibration and the frequency of the sound wave it generates, so does the height of the antenna determine the frequency of the radio wave radiation. This accounts for the varying heights of antennas. A directional antenna is so called because it directs the waves to those areas where broadcast reception is desired. For example, a station on the seacoast, rather than waste radiation of broadcast signals over the water, can focus its waves on land areas by means of such an antenna. Also, as radio stations multiplied, it became necessary to employ directional antennas to prevent interference. Since 1937 this type of antenna has been one factor in helping new stations to squeeze into the congested standard (AM) broadcast band. Waves may be directed by using two or three towers that are properly spaced, some of the more complex arrays of antennas including seven radiating towers. Directional antennas are used also in international radio communications to beam signals toward receiving stations.

Television antennas serve the same purpose that radio antennas do, and in many cases are located at the top of tall buildings.

antique paper A printing paper that is relatively bulky, and that possesses a surface of relatively rough texture. It is used for the printing of type and line engrav-

ings by letterpress, but is not suitable for half-tone printing by that method. Some antique papers may be specified for half-tone printing on offset presses and on sheet-fed gravure presses. This type of paper is used principally in folders, booklets, and books.

A.P.A. See AGRICULTURAL PUBLISHERS ASSOCIATION in Sec. III, Directory of Associations.

appeal A motivating force directed by an advertiser toward a prospective consumer for the purpose of stimulating him to react in a specific manner, and based upon his self-interest, instincts, or acquired behavior pattern. The advertiser desires to influence people to buy his merchandise. The consumer will not spend his money unless he can put the product to use in some way, particularly in a manner that will satisfy a definite need. Therefore in order to transfer his goods from his warehouse to the homes of consumers, the advertiser must show prospects why such purchase may react to the latter's advantage. The holding forth of a reason for acting or the stimulation of an emotional urge to buy becomes the appeal. Following are several of the more important appeals which are employed in advertising:

- Sex (romance, physical adornment or improvement)
- Convenience
- Health
- Bodily comfort
- Sensory pleasure
- Entertainment
- Ambition (cultural, vocational, mental, educational, and personality improvement)
- Profit
- Economy of time, labor and money
- Admiration
- Parental love
- Pride
- Prestige
- Curiosity

Here are actual examples of appeals appearing in the headlines of publication advertisements:

- More Sights . . . More Fun . . . More Health
on Your Travels with a Humber Bicycle
(education, pleasure, health)
- Save 2 Hours a Week with Calumet's
Biscuit Recipe
(economy of time and labor)
- It's Smart to Own an Oldsmobile!
(prestige)
- My Alaska Trip Spelled Honeymoon
(Jergens Lotion)
(sex)
- The Natural Way to Build a Barrier
Against Colds
(Grapefruit Juice)
(Health)

Appeals do not exist alone. They take on significance only when tied up with real needs which people have, and which may be satisfied by the purchase of the product or service. A need does not have to be a physical one in order to compel the consumer to act in response to the advertiser's appeal. The need for food, clothing, medicine, shelter, and other physical necessities are basic, of course, but many people have other kinds of needs which are often quite as essential to them, but for which others may feel no want. Mr. Jones, for example, may be perfectly happy with a three-year-old automobile, and never dreams of buying a new car just for the sake of having a current model. But Mr. Smith, on the other hand, feels that the prestige of his job and of his position in the community requires that he be seen driving the latest model. This feeling may be completely justifiable in the light of the attitudes expressed by many people toward men whose physical possessions do not indicate success and leadership.

A product may be advertised to one group of consumers on the basis of one appeal, and to another group on the basis of a completely different appeal. Here again the character of the advertiser's audi-

ence helps determine the nature of the appeal. For example, a manufacturer of pressure cookers may direct his advertising message to the middle and lower income groups based on the appeal that use of his product saves money spent on food, since less wastage occurs when food is not boiled away in the old-fashioned method. But what about the housewives in the upper brackets? The possibility is that they may respond not so much to an economy appeal as to the assurance that food will taste better, that their meals will be more enjoyable, and that their delicious dinners will reap praise from their guests—if they use the pressure cooker advertised. Sensory pleasure and pride may be much more effective appeals for such prospects.

The character of the appeals used therefore depends upon the nature of the market for which the product or service is intended. The appeal may also be partially determined by the selling points exhibited by the product. The inclusion of a new feature may call into action the expression of a hitherto unused appeal. The addition of an automatic adjustment in a machine, for example, suggests the appeal of "convenience" which may not have existed before.

A hard-selling advertisement often runs the gamut of all possible appeals which apply to the product and the consumer group addressed by the advertiser. The offer of a set of library classics may be couched in terms of the following appeals:

(a) Education. Reading the classics may compensate for lack of academic education in literature, and may contribute toward self-improvement.

(b) Prestige. Possession of the classics may permit the reader to discuss literature without fear of feeling inferior in a group. Also, the appearance of the books in the home immediately identifies the owner as being interested in fine literature.

(c) Pleasure. The classics will afford

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the reader a source of unending entertainment, information, and satisfaction.

(d) Parental love. Ownership of the books will give one's children an opportunity to become acquainted with good literature, and to excel in schoolwork.

(e) Ambition. Knowledge of the classics may help the reader to become a more literate person, and to advance in his job.

(f) Economy. The purchase of the entire set of books offers a substantial saving when compared with the total cost of books which the reader may contemplate buying singly over a period of time.

(g) Pride. The physical appearance of the books—the rich binding, gold stamping, and fine typography—contribute toward the embellishment of the reader's living room, library, or den, and will elicit praise from visitors.

The selection of the correct appeal, considered from the point of view of the particular group of consumers or prospects to whom the messages are directed, may be learned through some form of research. Suppose that the advertiser is one who desires to appoint men and women as house-to-house agents for his line of foodstuffs. He therefore buys space in a trade magazine read by agents, and he calls for inquiries. What is the best appeal that will make his prospects respond to his offer? Shall it be the appeal of profit, based on the fact that they can earn substantial sums of money either full time or part time? Shall it be the advertiser's offer of foodstuffs at wholesale prices to agents for their own use, in addition to an income earned by selling the goods to others? Perhaps even more effective is the suggestion that agents may enjoy an automobile or home purchased as the result of earnings received from his plan of door-to-door selling. It is highly possible that all these appeals are effective. However, it is also possible that one of the appeals is much more effective than the other two and

therefore should be presented in the headline. The advertiser's problem is thus to learn which, if any, is most effective for communication to his prospects. The solution may be obtained through the use of split-run testing as well as through other research techniques.

Appeals may be classified as major and minor, depending upon their relative strength when directed to prospects. That appeal which is considered to be most powerful (the major appeal) is built into the headline of a publication advertisement. Other appeals (minor appeals) which apply but do not carry equivalent weight are also expounded, but they are not given headline treatment; instead they are discussed perhaps in the subhead, and in the body copy. In some cases two appeals may be considered to be equally strong, and both are therefore incorporated in the headline. In general, it is not good practice to load a headline with more than two appeals, since it is usually difficult to grasp several ideas bound together in a single phrase or sentence.

When forms of advertising other than publications are employed, appeals serve the same purpose, but they must be adapted to the medium in which they appear. For example, in outdoor advertising the speed with which traffic passes by the poster necessarily restricts the length of the copy, and therefore the extent to which the appeal is expanded. Also, the appeal may be illustrative rather than textual. That is, art work may serve to carry the major appeal, supported by brief copy. For example, a 24-sheet poster illustrating a pretty girl admiring a roadster occupied by a male driver says, in effect, "You, too, will be admired when you're seen in this make of car."

Radio is a medium in which the appeal may be expressed directly by an announcer who delivers the advertising message; but it also offers an opportunity for the ap-

peal to take form as dialogue. Two actors may discuss the virtues of the product, and express the various appeals indirectly, although without requiring too much imagination on the part of the listener. The visual aspect of television permits the delivery of the appeal with great impact. By sight and sound the prospect can appreciate the results of using the product, as well as its selling points.

Aquatone See OPTAK.

arbitrary method See ADVERTISING APPROPRIATION.

arousal method A technique of copy testing by which a galvanometer measures the changes in electrical resistance of the skin during the exposure of a consumer subject to an advertisement or radio commercial. The arousal method is designed to determine the extent to which an advertising message will influence a consumer before the advertisement is run by recording the changes in sweating in the palms of the hands caused by emotion accompanying the reading or hearing of the message. The method is based on the belief that there is a correlation between the degree to which a person is influenced by what he sees or hears, and the coincidental changes in the electrical resistance of the skin caused by sweating. Phrased differently, there is a high degree of correspondence between the degree of arousal for any advertisement and its pulling power, according to proponents of this system.

In "arousal" copy testing a "psycho-graph" or galvanometer—an extremely sensitive instrument measuring involuntary responses to sensory stimuli—is connected to the subject. After the device is attached to the subject's hands, a transcribed program is played or an advertise-

ment displayed. As the electrical resistance fluctuates, a stylus records the "arousal" on a moving graph which corresponds to the progression of the program or to the continuity of the advertisement.

The deflections to the right or left on the resultant chart indicate the extent of relaxation or arousal, the degree and frequency of which are recorded also. By correlating the point at which the commercial is delivered or copy read, it is possible to estimate the relative effectiveness of the advertising message, according to the developers of this technique. Both publication advertisements and radio commercials may be tested before delivery. It has been claimed that arousal values of tested advertisements have consistently correlated with coupon returns or the number of sales traced to the messages. The advertisements with the greatest arousal values were claimed to have drawn the greatest number of coupons or sold the most items. For example, specific advertisements with known pulling power as determined by split-run testing, hidden offers, and point-of-sale results were checked with the arousal values of the same advertisements, and the correlations were found to be high. It is possible to correlate certain segments of a radio program with arousal values, such as the performance of an actor or orchestra.

Research performed with the galvanometer indicates that four elements enter into the success or failure of a radio commercial: (a) the use or nonuse of copy with maximum "disturbance factor"—words that elicit an emotional response from the kind of people to whom the program is directed; (b) the manner of delivering the commercial by the announcer—that is, whether spiritedly or listlessly; (c) the nature and force of the appeal directed toward listeners for the stimulation of action; (d) the placement of the commercial within the body of the program, in

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respect to the opening, middle, or end of the show.

The galvanometer was first employed in 1890, and first applied to advertising research in 1927. However, there is no general agreement or acceptance of the method as a true indication of individual response to advertising. Proponents assert that it is a truly objective measurement of effectiveness dependent not upon what the subject says, but on what he actually feels. Many research men and psychologists feel that the device is comparatively unstable and not uniform in results. They claim that the human system varies from individual to individual so that the validity of the system is vitiated.

art *See* ADVERTISING ART.

art director An artist employed in an executive capacity by an advertising agency, advertising or promotion department of a business firm, advertising art service, or similar organization that requires the preparation of art work, whose responsibility it is to plan, direct, and (often) create art work for use in advertisements, books, reports, catalogues, film slides, calendars, and such material.

In planning his work the art director is called upon to suggest art themes and illustrative treatment. When these have been decided upon, he directs the creation of the art with the help of a staff of layout men and artists. Sometimes he prepares a rough layout which his assistants work into finished form; there may also be occasions when he does the actual finished work.

His job essentially entails coordination of the advertising program insofar as it affects art work; the development of a list of free-lance finished artists, layout men, letterers, and photographers upon whom he may call when he requires art work to be produced and when he needs the

services of specialists for the creation of work which his staff is not capable of performing; the specification of typography (in some cases), and related duties. He may also be made responsible for the issuing of purchase orders to those with whom he deals, and the approval of bills rendered for payment by his suppliers.

art service A firm specializing in the creation of advertising art for use by agencies and advertising departments. Many art services have on their staff a group of artists each of whom is expert in a particular medium, such as pen-and-ink, scratchboard, wash, oil. Also some artists specialize in one aspect of art, such as the drawing of furniture, bottles, packages, figures, animals, or hand lettering.

In order to devote their full time to the creation of art work, the artists sell their services through a representative, who visits the art directors or art buyers in advertising agencies and departments. Some art service salesmen represent several individual artists rather than a group under one roof. Their method of operation, however, remains the same. Samples of work for each artist are displayed; if an illustration or hand lettering is required, the representative obtains full details for transmission to the particular artist whose technique is preferred by the customer or considered by the representative best qualified to fulfill the customer's requirements. In many cases the artist first prepares a rough penciled drawing of what he plans to do. This is shown to the customer for approval or change, so that major art alterations need not be made on the completed work. The finished drawing is then transmitted to the customer, a due date usually having been agreed upon in advance.

art work Hand lettering and illustrative matter such as drawings and designs cre-

ATF-HADEGO MACHINE

ated by commercial artists for use in publication advertisements, package designs, point-of-purchase displays, and wherever creative work is required. Art work may take any of various forms, depending upon the technique and medium employed. Following is a check list of the art mediums commonly used in the preparation of commercial art.

Pen-and-ink	Scratchboard
Pencil	Ross board
Wash	Airbrush
Water color	Wood engraving
Oil	Charcoal
Crayon	Craftint board
Photography*	Shading mediums

The selection of a particular medium and technique depends upon the following factors, among others:

(a) **Cost.** Some techniques are more difficult to execute and therefore more expensive. A wood engraving and an oil painting usually require more painstaking work than a pen-and-ink illustration and are correspondingly costlier.

Also, some illustrations are more expensive to reproduce than others, size for size. For example, a pen-and-ink drawing may be reproduced as an inexpensive zinc etching, while a wash drawing and a water-color painting with their attendant contrast of tonal values must be reproduced as half-tone engravings, which are costlier.

(b) **Effect.** A light, airy atmosphere in an illustration is likely to be achieved more successfully with wash or water color, for example, than with crayon. Each technique displays its own characteristics which may be suitable in some cases and not in others.

(c) **Speed.** Some mediums require more time for execution than others. It is usually possible to obtain a photograph of an

object, for example, in a shorter time than an artist would need to make a careful drawing of it. There are exceptions, of course.

In many cases artists specialize in a particular medium or in a special field. They may devote themselves wholly to pen-and-ink work or scratchboard drawing. They also may develop a reputation for being especially adept in fashion art, package design, cartoons, furniture or architectural drawing, figure or animal work, hand lettering, bottle art, and so on. Art directors and art buyers in agencies are able to evaluate artists' ability by an examination of their past work, which is usually displayed by means of a portfolio or album of original or reproduced art. *See also* ADVERTISING ART.

A.S.C.A.P. *See* AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS.

ascender That part of a typographic letter extending above the line formed by the middle segment of the letter, occurring in the characters *b, d, f, h, k, l,* and *t.* *See also* DESCENDER.

asterisk 1. The character * used editorially to refer to a footnote in printing or writing, or to indicate the omission of letters or words by means of successive characters (* * *). When used as a reference symbol, the asterisk is usually placed after the word or at the end of the passage to which reference is made elsewhere. The word means literally "little star."

2. To mark editorial matter with such a character.

ATF-Hadego Machine A photographic line composing machine in which individual characters in photographic negative form are projected on film, resulting in typography ready for reproduction by letterpress (after the matter is photoen-

* Although photography is a separate branch of advertising activity, it is often included in a discussion of art, particularly because it frequently requires a high degree of creativeness.

ATTORNEY CONFEREE

graved), by lithography, or gravure. This photographically reproduced type matter is thus designed to obviate the need for casting of metal type by such machines as the Linotype and Monotype, and serves as original matter for reproduction, replacing the usual repro proof. The machine is manufactured by American Type Founders, Elizabeth, N. J. *See also* FOTO-SETTER MACHINE.

attorney conferee A lawyer attached to the Bureau of Stipulations of the Federal Trade Commission, to which are referred all matters considered appropriate for settlement by stipulation. Under the procedure of stipulation the person who has used unfair methods of competition or deceptive acts in commerce admits to the charge and agrees to cease from those acts and practices. The Bureau of Stipulation serves upon the person accused a statement of the allegedly illegal practices which the Bureau of Legal Investigations of the F.T.C. recommends should be stopped.

When served with such statement the respondent may reply by correspondence or confer with the Chief of the Bureau of Stipulations or with a designated attorney conferee. Usually such conferences are presided over by the attorney conferee and are participated in by one or more representatives of the Bureau of Legal Investigations, the respondent, and his representative. After a discussion of the issues involved, an agreement may be reached wherein the respondent agrees to cease practicing those unfair and deceptive acts which the F.T.C. proves to have been committed. *See also* STIPULATION; FEDERAL TRADE COMMISSION.

audience availability *See* AVAILABLE AUDIENCE.

audience composition The percentage of men, women, adolescents, and children tuning in to a radio or television program,

as compared with the total number of the program's audience. Knowledge of audience composition figures permits the sponsor to select the type of program most attractive to the kind of person whom he desires to reach. When research reveals that a specific program available for sponsorship has attracted a high proportion of men, that show may fulfill one qualification required by the advertiser whose product is designed for purchase by men.

Audience composition data also permit the advertiser to select those *hours* during which he can reach a specific group of listeners most economically. If listener studies show that a station's audience during a specified hour contains a great proportion of women, those advertisers desiring to reach that group can buy time at that hour with a minimum of "waste circulation." The composition of the audience depends upon the activities of the family. The percentage of men is likely to be low during working hours, but substantial during the early morning and the evening. Similarly, children would not be found at home during school hours or during the late evening. Research has shown that in suburban and rural areas men form a large percentage of the audience during the noon hour because, unlike city dwellers, many return to their homes for lunch.

Figures on audience composition for any station or program are obtainable through audience research techniques such as the Listener Diary studies for radio.

audience duplication A radio or television audience measurement in terms of percentage of listeners or viewers who are reached by two or more programs sponsored by the same advertiser. Sponsors broadcast a second or third show because they may wish to intensify the impression of their product advertising on the audience of the first program, or because they

hope to reach those groups of set owners who are not part of the audience to the first program. Audience duplication figures can tell them whether or not they are accomplishing their objective.

If the sponsor wants to reach as many *different* listeners or viewers as possible, then he desires a low audience duplication figure for his two programs. Should he want to reach the *same* people with his two shows, he prefers a *high* duplication. The audience duplication figure is obtained by using three component sets of data: the number of people who hear the first program only; those who hear the second show only; and the people who hear both programs. If 10,000 hear the first show, 20,000 the second only, and 60,000 tune in to both programs, then a total of 90,000 people have heard either or both programs. Dividing the number of listeners to both shows (60,000) by the number of listeners to either or both (90,000) yields an audience duplication figure of 67 percent. This means that two thirds of the total number of listeners attracted to the sponsor's programs heard both shows.

audience flow The source and destination of an audience of a radio or television program in respect to where they "came from" before tuning in and where they "go" after the program ends. The source of a show's audience consists of three groups of people: those who had been listening to the previous program broadcast by the station; those who had been listening to a program broadcast by a competing station; and those who had turned their set on to hear the program. The destination of the audience upon the conclusion of the program consists of three directions: to the following program on the same station; to a program on a competing station; and to no program at all—that is, the set is turned off.

Flow-of-audience data help in the evalu-

ation of spot announcement time available for sale. For example, it is not sufficient to know that an announcement falls between two programs with high ratings. This in itself does not assure a large audience to the brief message. The important question is: Do the two programs have a large *common* audience who will hear the message, or will there be a huge turnover of audience from one program to the following show while the announcement is heard only by those few who remain tuned in? Flow-of-audience figures can show whether or not the two programs adjacent to the announcement enjoy a large common audience or whether there is tremendous "traffic" during the change-over from one program to the other.

Audience-flow figures also bring to light the fact that many listeners who remain tuned in to a program that establishes a definite mood prefer to continue to hear programs of similar type—programs that will extend that mood. This discovery led to "mood programing" (sometimes called "block programing") by many stations; for they found that listeners were likely to tune out a show that interrupted the mood previously set in order to tune in to a competing program that extended the mood. Research showed that in many cases a station would gradually build up its audience over a period of hours by offering a series of "soap operas," for example. But when the station injected a musical show into the middle of a series of daytime serials, the listenership to the musical show dropped considerably as compared with the audience to the previous serial. The "mood" was interrupted, and listeners who desired another serial tuned in to a station that could satisfy their want. It is this fact that accounts for the series of daytime serials, mystery shows, comedy programs, and other types which follow one another for a period of several hours over a single station. For ex-

AUDIENCE-PARTICIPATION PROGRAM

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In one case a station manager was able to learn the reason for a drop in audience at a certain time, and was able to correct the situation through audience-flow data obtained from Listener Diary research findings. He discovered that at a specific time a large percentage of the station's audience that had been built up during the course of the day had switched to a competing station solely in order to listen to a popular news commentator. It was a difficult job to entice the listeners back to the station upon the conclusion of the competing program, and efforts were therefore made to correct the undesirable situation. The manager solved the problem by making an offer to the commentator that was so attractive as to cause him to switch to the station. He was put on the air at the time when the drop in audience previously occurred, but of course there was no reason for listeners to tune in to the rival station.

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The mechanism records simultaneously minute-by-minute information from as many as four receivers, including AM, FM, and television. The device thus provides objective time records of set operation for each minute of the entire 24-hr. day, every day. From such data information on radio and television audience behavior and size are obtained, including program ratings; total audience size, audience tuning in to any commercial; number of listeners who tune in to two (or more) different programs sponsored by the same advertiser; comparison between radio listening and television viewing in respect

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At the present time some Audimeters produce listening records on a continuous strip of 3-in. wax-coated paper tape, on which a mechanical stylus makes its mark. Others record on a 16-mm. strip film by means of a photographic process. In some homes a separate Audimeter is attached to each of two radio receivers, while in other homes a single Audimeter (of a different type) may measure both receivers.

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hope to reach those groups of set owners who are not part of the audience to the first program. Audience duplication figures can tell them whether or not they are accomplishing their objective.

If the sponsor wants to reach as many *different* listeners or viewers as possible, then he desires a low audience duplication figure for his two programs. Should he want to reach the *same* people with his two shows, he prefers a *high* duplication. The audience duplication figure is obtained by using three component sets of data: the number of people who hear the first program only; those who hear the second show only; and the people who hear both programs. If 10,000 hear the first show, 20,000 the second only, and 60,000 tune in to both programs, then a total of 90,000 people have heard either or both programs. Dividing the number of listeners to both shows (60,000) by the number of listeners to either or both (90,000) yields an audience duplication figure of 67 percent. This means that two thirds of the total number of listeners attracted to the sponsor's programs heard both shows.

audience flow The source and destination of an audience of a radio or television program in respect to where they "came from" before tuning in and where they "go" after the program ends. The source of a show's audience consists of three groups of people: those who had been listening to the previous program broadcast by the station; those who had been listening to a program broadcast by a competing station; and those who had turned their set on to hear the program. The destination of the audience upon the conclusion of the program consists of three directions: to the following program on the same station; to a program on a competing station; and to no program at all—that is, the set is turned off.

Flow-of-audience data help in the evalu-

ation of spot announcement time available for sale. For example, it is not sufficient to know that an announcement falls between two programs with high ratings. This in itself does not assure a large audience to the brief message. The important question is: Do the two programs have a large *common* audience who will hear the message, or will there be a huge turnover of audience from one program to the following show while the announcement is heard only by those few who remain tuned in? Flow-of-audience figures can show whether or not the two programs adjacent to the announcement enjoy a large common audience or whether there is tremendous "traffic" during the change-over from one program to the other.

Audience-flow figures also bring to light the fact that many listeners who remain tuned in to a program that establishes a definite mood prefer to continue to hear programs of similar type—programs that will extend that mood. This discovery led to "mood programing" (sometimes called "block programing") by many stations; for they found that listeners were likely to tune out a show that interrupted the mood previously set in order to tune in to a competing program that extended the mood. Research showed that in many cases a station would gradually build up its audience over a period of hours by offering a series of "soap operas," for example. But when the station injected a musical show into the middle of a series of daytime serials, the listenership to the musical show dropped considerably as compared with the audience to the previous serial. The "mood" was interrupted, and listeners who desired another serial tuned in to a station that could satisfy their want. It is this fact that accounts for the series of daytime serials, mystery shows, comedy programs, and other types which follow one another for a period of several hours over a single station. For ex-

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AUDIT REPORT

ciation was amalgamated with the Bureau of Verified Circulations; subsequently the name was changed to the Audit Bureau of Circulations.

A publication cannot become a member of A.B.C. or retain its membership unless 50 percent of its distribution qualifies as paid, according to the standards of the bureau, and unless its total net paid circulation, plus bulk sales, advertisers' copies, advertising agencies' copies, and correspondents' copies equals or exceeds 60 percent of its total distribution. For a comprehensive study of the history, functions, and activities of the A.B.C., refer to *Scientific Space Selection* and *Audit Bureau of Circulations*, published by A.B.C., Chicago, Ill. See also PUBLISHER'S STATEMENT; PUBLISHER'S INTERIM STATEMENT; AUDIT REPORT; CIRCULATION.

audition A special, and usually private, performance by a radio, television, screen, or stage performer held to permit a prospective employer to judge ability and talent. Radio announcers, actors, and actresses, among others, are evaluated on the basis of auditions. The term refers also to the process of listening to a radio program or viewing a television show or hearing a transcription of a radio show (called the "audition record") for the purpose of judging its suitability for sponsorship.

audition record A transcription of a radio program to which a prospective sponsor may listen for the purpose of evaluating it as a vehicle for advertising. The sponsor takes note of program format, the suitability of the talent, the pace and direction with which the show is characterized, and other elements. Sometimes an audition record is made of the performance of a particular personality, so that the transcription can be played before prospective sponsors.

Audit Report An analysis of the circulation and its method of distribution of a publisher member of the Audit Bureau of Circulations, issued once a year by A.B.C. for the purpose of substantiating the Publisher's Statements for the preceding 12 months, or pointing out wherein those statements were at variance with the facts as the auditor found them. A.B.C. auditors are sent to each publisher's office to make an exhaustive investigation and audit of the circulation. The auditor verifies each item of the previously released Publisher's Statements, or corrects or supplements any item, with such clarifying explanations as may be considered necessary for correct interpretation. The annual findings of the auditor are embodied in the Audit Report.

For the sake of easy comparison, the information given in Publisher's Statements and Audit Reports is in virtually the same sequence. The Audit Report incorporates the following information:

Name of publication and publisher, and city of publication.

Year of establishment of periodical and frequency of issue.

In the case of newspapers, whether the paper is a morning or evening paper, or both, and whether or not it has a Sunday edition.

Period covered (usually the 12 months covered by the two preceding Publisher's Statements).

Class, industry or field served. For periodicals, indicated briefly are the special interests of the individuals to which the publication caters, such as those engaged in electrical engineering, woolen industry, sports, and so forth. For newspapers it is indicated whether the paper is one of general appeal in its locality or one of limited scope, as those papers devoted to a particular class or news or printed in a foreign language.

Daily average net paid circulation (of newspapers) according to method of distribution (carrier, dealer, street, and mail sales)

AUDIT REPORT

and geographic zones (city, retail trading, and "all other").

Breakdown of the total average net paid circulations by successive quarters for the period covered by the report. This makes possible a comparison of the audited figures with the Publisher's Statement figures for each period, and shows the fluctuations during the period.

Average total distribution (both paid and unpaid, for magazines, farm papers, and miscellaneous periodicals). Also given are methods of distribution or delivery of copies.

Circulation by issues during the period covered (for magazines, business papers, farm papers, and miscellaneous publications). Fluctuations in circulations are thus observable.

Business analysis of subscriptions, based on a specific issue (for business papers only). This information classifies the various types of subscribers in an industry, and in some cases enumerates the number and percentage of subscribers in each particular type of employment. Inspection of the figures indicates to what extent the subscribers are actually recruited from the class which might be expected to be interested in the publication under consideration.

Net paid circulation by population groups, based on a certain issue (for magazines, farm papers, and miscellaneous periodicals). For magazines and miscellaneous periodicals the circulation figures are broken down to show the circulation in communities of less than 1,000 population, in towns of from 1,000 to 2,499, and so on by successive population groupings up to cities and towns of 500,000 and over. In the farm paper report, the circulation on R.F.D. routes is given first, the circulation by post offices in towns of less than 1,000 population, in towns of from 1,000 to 2,499, and, finally, in towns of 2,500 or more. This information is designed for advertisers whose best market is found in large cities, or medium-sized towns, or small towns, or in rural districts, and who wish to select media accordingly.

Prices, both basic and special, including subscription prices and prices based on various practices—combination sale, association subscriptions, and special prices to cer-

tain classes, or to all classes for a limited period. Number of subscriptions taken at the various prices is also shown. Whether or not something is given as a collection stimulant is an additional piece of information. This may be a cash discount, or an extra issue or two, or a piece of merchandise. What a subscriber is willing to pay for a publication is to a certain extent an indication of his interest in it, and may be considered in conjunction with the character of the publication, its class appeal, the usual price asked for similar publications, and any other factors that may have influenced the establishment of the price demanded.

Number of single-copy sales (of magazines and farm papers) and the channels through which single-copy sales come to the publisher (dealers, boy salesmen, and so forth).

Basis on which copies of newspapers and periodicals (excepting business papers) were sold; that is, whether on a returnable or non-returnable basis. Different publications have different policies in dealing with middlemen. Some sales are made with the understanding that the distributor takes all the risk. He must pay for the number of copies he takes whether he sells them or not. This method is known as the nonreturnable plan. Other publishers allow distributors to draw whatever number they think they can sell, with the privilege of returning those not sold. This is the returnable plan.

Methods and channels by which subscription sales come to the publisher, including subscriptions obtained by catalogue and newspaper subscription agencies and other publishers; publisher's own field selling organization; other field selling organizations; independent subscription salesmen or agents; individual organizers of groups of subscribers; schools, churches, fraternal, and other organization workers; school subscriptions for class use; and other channels peculiar to the publisher.

The number of subscriptions taken with a premium offered by the publication during the period covered by the report. Bureau rules define a premium as anything, except a newspaper or periodical in its regular form and content, offered to a subscriber in

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addition to the regular issues of the publication itself. However, an out-of-date copy of a publication offered with a current subscription is also counted as a premium under certain conditions. The primary reason for establishing a premium rule is to put subscriptions connected with extraneous items upon a comparable basis with other subscriptions from the standpoint of what the subscriber has paid for the publication considered alone. The rule is that in order to qualify a subscription with premium as paid, the amount paid must be equal to the full value of the premium plus not less than 50 percent of the basic price of the publication. That, technically at least, puts the subscription on the basis required by the fundamental rule that in order to qualify as paid, a subscription must have been paid for at not less than 50 percent of the basic price of the publication.

Number of subscriptions sold in combination with other publications. When two or more publications are sold in combination, the Bureau requires that in order to qualify the subscriptions as paid, the amount paid by the subscriber must be not less than 50 percent of the aggregate of the basic price of each, nor less than what the subscriber would have to pay for the highest priced plus at least 30 per cent of the basic price of each of the other publications in the combination. The number of publications allowed to be offered in combination is limited to seven; otherwise the subscriptions do not qualify as paid.

Number of subscriptions or copies obtained through contests promoted by the publication. This information is noted since any inducement to subscribers may result in some subscriptions which, though nominally paid for, do not mean the same in reader-interest as those which come in the usual course of normal salesmanship. Copies provable to have been bought solely for the purpose of competing in the contest are deducted from the net paid circulation. If, however, it cannot be determined how many copies sold during a contest were bought to enter the contest, the Bureau is not authorized to guess at or make an estimate of the

number. It simply sets forth the facts about the contest—type, duration, and average daily circulation during the contest. The last item is given for comparison with the average circulation for the total report period. The reader of the report can then draw his own conclusions as to whether or not the contest has affected the circulation.

Number of insurance policies which the publication (usually a newspaper) has given as inducements to subscribe.

The duration of term subscriptions produced by periodicals during the period covered. The duration of subscriptions sold by newspapers in connection with premiums, combination offers, and subscriptions sold at special prices. Also, duration of subscriptions taken through clubs, contests, and with insurance.

Average number of copies served on subscriptions carried in arrears not more than three months. This refers to subscriptions which have expired and which the subscribers have not renewed. The Bureau has always allowed subscriptions in arrears to be reported in the paid category for a limited time.

Number of subscription renewals during the period covered (in business papers only).

Average number of association subscriptions (for those periodicals which are the official mouthpieces of associations). Association subscriptions represent copies served to members of an organization or association because they are members and not as the result of individual orders direct to the publisher.

The average number of "mail subscriptions special," subscriptions which are served to individual employees, but which are paid for by their employer. (For business papers only.)

Bulk sales—the number of copies of the same issue sold to a single purchaser, or the number of term subscriptions sold to a single purchaser. Examples of bulk sales are the sale of newspapers to hotels for free distribution to guests, and the sale of periodicals to an advertiser who distributes them free to certain customers or prospective customers in order to make sure that they see his adver-

AUTHOR'S ALTERATION

tisement or some special information contained in the periodical.

See also AUDIT BUREAU OF CIRCULATIONS.

author's alteration A change in textual matter, after it has been set in type, requested by an advertiser, agency, publisher, editor, or author. When copy is delivered to the typesetter for composition, it is set in type and proofs are sent to the customer for approval. Errors in typesetting appearing on the proof but not on the original copy are corrected without charge by the compositor, since they are not the fault of the customer. However, changes required by the customer (called "author's alterations") in text which he originally supplied and which was accurately composed by the typesetter are effected at extra cost to the person desiring such change, because additional labor in typesetting is involved.

Author's alterations may become a costly practice, since many steps are required for changes. For example, a correction in copy set for an advertisement requires the compositor to set new type, get out the metal "form" containing the individual type characters which have been bound together, untie the form, extract the characters to be changed, drop in the new text, and retie the form. Then a new proof must be "pulled" or taken from the press and checked by the proofreader. If "repro" proofs are specified for use in making reproductions of the text in plate form, final proofs must be pulled. These are then sent to the person originally requesting the typesetting.

When type is set not one character at a time, but a line at a time, an author's alteration in a single word may require the resetting of several entire lines of type, thus increasing labor cost to a greater extent than the single word would ordinarily necessitate.

The term "author's alteration" was

originally applied to the change in text requested by an author who had submitted his manuscript for composition. However, it is now generally applied to a change in typesetting representing a departure from original copy supplied to the compositor, irrespective of the person who requests the change. The term is frequently abbreviated to "A.A." and is sometimes called "author's correction."

automatic electric typewriting The typewriting of sales letters, answers to inquiries, publicity releases, annual reports, direct-mail follow-ups, and correspondence by automatically and electrically driven machines activated by a perforated roll. For a description of the type of service offered by one firm, refer to **HOOVEN PROCESS**. Although lettershops make automatic electric typewriting available to direct-mail users and other advertisers and businessmen, it is possible for firms to install their own automatic electric typewriting equipment. One company that sells a device on which an electric typewriter can be mounted for automatic typing is Robotyper Corporation, Detroit 12, Mich.

The Robotyper activates the typewriter by means of a roll which bears the information in perforated form. Such a perforated record lasts indefinitely for repeated use. When the Robotyper is ready to operate, the typist types in the name, address, and salutation, and the machine is set to type the rest of the letter automatically. Its speed is 135 words per min., and it produces letters at the rate of 150 to 200 daily. Two or more Robotypers may be hooked up in tandem to reproduce identical originals. Carbons can be produced on each machine in the usual manner. By staggering starts, the operator inserts sheets, types the personal matter, and activates the machines. By the time the first machine has completed a letter, the sequence is ready to be

AVAILABLE AUDIENCE

repeated. Each machine may be automatically stopped at any desired point for the insertion of personalized information, such as the recipient's name, special figures, and so on. A special paragraph selector may be attached to the Robotyper to permit rapid selection of paragraphs for insertion in letters. The machine also substitutes or omits paragraphs as desired. It automatically justifies spacing to compensate for long and short names, amounts, and other data. Also, it automatically backs up, so that words may be underscored and exclamation marks produced, and it can automatically shift from one color of ribbon to another.

availability An open time segment or a sustaining program offered by a television or radio station for sponsorship by advertisers. During its broadcast day a station may present over the air one or more programs which are available for sponsorship. If an advertiser desires to sponsor a type of show not on the air at that time, the station is usually willing to withdraw its program and substitute another at the hour requested by the sponsor. Time periods and programs available for sale are therefore termed "availabilities," and a prospective sponsor may ask for a listing of these when he contemplates advertising over a specific station. Information on availabilities can be obtained from the station or from its national sales representatives. The term also applies to open time and sustaining programs available from networks.

available audience The percentage of radio or television homes in which at least one person is awake and able to listen to the set. Available audience figures for any area indicate to the sponsor or prospective sponsor the extent of *potential* listenership to which he can direct his ad-

vertising messages. Naturally the larger the available audience, the greater his chances for successful use of the radio medium. The rate structures of stations are based upon the available audience for any period of time. That is why Class A time—the most expensive—usually encompasses the evening hours when the entire family is likely to be at home and available for listening. The available audience is smallest after midnight and before dawn, which accounts for the fact that many stations go off the air during that period, or set very low rates if they continue broadcasting.

Available audience—or audience availability, as it is sometimes termed—should not be confused with *sets in use*, which is the percentage of sets actually turned on at any time. The former represents the potential listenership, the latter the actual listenership during any period. The difference between the figure for available audience and the number of sets in use represents an *untapped* audience—people with sets who are at home and able to listen, but who have not turned their sets on for one reason or another.

Reliable statistics on available audience (and sets in use) have been compiled jointly by the National Association of Radio and Television Broadcasters, the Columbia Broadcasting System, and the National Broadcasting Company, and published under the titles of "Urban Radio Ownership and Use in the United States" and "The Joint Committee Study of Rural Radio Ownership and Use in the United States." These statistics break down availability and sets in use into Monday-through-Friday averages and into separate figures for Saturday and Sunday. Division of the week into these three sections is due to the fact that audience availability and the number of sets in use depend upon the occupational pattern of people residing in the various sections of

AVERAGE NET PAID CIRCULATION

the country, since Saturday and Sunday are leisure days for many people.

These availability figures are further broken down into percentage of adult males, adult females, adolescents (twelve to eighteen years), and children (five to twelve years) comprising the available audience during any hour between 9 A.M. and 12 midnight. By analyzing audience figures the sponsor can select that time during which the greatest number of prospects are at home and available for exposure to his advertising messages.

The concept of audience availability may apply to television viewing as well as radio listening.

average net paid circulation The average number of copies of a publication sold per issue, arrived at by dividing the total number of copies for all the issues of the period under study by the total number of issues. The term is used in *Publisher's Statements* and *Audit Reports* for those publications whose circulations are verified by the Audit Bureau of Circulations.

B

B.A.B. See BROADCAST ADVERTISING BUREAU in Sec. III, Directory of Associations.

baby billboard A car card. The term is a popular one, rather than an authoritative appellation, applied to a bus, trolley, or subway car card because of its scaled-down resemblance to the 24-sheet poster, formerly known as a "billboard." Experience has shown advertisers, however, that a car card may bear many more words of copy than the poster, and thus present a strong sales message rather than reminder advertising. This differentiation arises from the fact that exposure to outdoor advertising in the form of posters is relatively short—computed in seconds. Car cards, however, enjoy an exposure to passengers varying from 23 to 26 min. per ride. The National Association of Transportation Advertising found that in 10 cities of various sizes throughout the country the average one-way trip lasted 26 min., and that the average round trip lasted nearly an hour. See also TRANSPORTATION ADVERTISING.

backbone The narrow portion connecting the covers of a book and usually bearing the title, author's name, and name of publisher. According to American custom, when the title is run sideways along the backbone it always reads from the top of the book to the bottom. The backbone is also called "backstrip" or "spine." In some yearbooks, manuals, directories, and business papers the backbone space may be bought to carry an advertising message.

back lining Paper cemented to the backbone of sewed books in order to bind the signatures (or page sections) and to allow

space between the backbone of the book and the backbone of the cover.

backup To print the reverse side of a sheet of paper. After the face of a sheet has been printed, it is possible to backup the sheet by printing additional type matter or illustrations on the reverse side.

balloon copy Textual matter in a cartoon or comic strip representing words or dialogue issuing from a character's mouth, and sometimes enclosed by a continuous line. The balloon is a device to indicate that the character in the cartoon or strip is speaking, the term being derived from the appearance of the tear-shaped line that used to be drawn emanating from the speaker's mouth by early comic-strip artists. However, present-day artists frequently dispense with the balloon and simply letter the dialogue in a rectangular area.

basic network station See RADIO NETWORK; TELEVISION NETWORK.

basis weight The weight of one ream (500 sheets) of paper of a specific standard size. Paper is usually sold by weight. The basic quantity is most frequently 500 sheets. For example, "white bond paper with linen finish, 17 by 22—16" means that 500 sheets measuring 17 by 22 in. weigh 16 lb. This is sometimes written as "17 x 22—32M" to mean a weight of 32 lb. per 1,000 sheets of 17 by 22-in. size. Each grade of paper has a basis weight which permits comparison of paper weight irrespective of the sheet sizes.

The *basic* size for writing paper, for example, is 17 by 22 in., but it is not the

BASTARD MEASURE

only size available. Other sizes, called "regular sizes," may be obtained from the stock of paper manufacturers. Therefore in the case of writing paper, regular sizes available (for the basis weight 16) include 16 by 22 in. and 18 by 46 in. Since these two sizes are smaller and larger, respectively, than the basic size of 17 by 22 in., the weights of a ream of each size of paper will differ from the basis weight. This basis weight is called the "substance weight," and in the case of the ream of 16-by-21-in. paper, the equivalent weight amounts to 14½ lb. This is smaller than the substance weight of 16 because the size of each sheet is smaller and the ream consequently weighs less. In the case of the 18-by-46-in. size, the equivalent weight is 35 lb., greater than the substance weight of 16 because the size is larger than 17 by 22 in. Writing paper is available not only in substance weight of 16, but also in 13, 20, 24, 28, 32, 36, and 40. The equivalent weights for each substance number will vary according to the size of the sheet in a ream.

bastard measure A width of a line of type matter which cannot be counted in exact pica or half-pica measurement. For example, a line of type measuring more than 15 picas but less than 15½ picas is considered to be a bastard line. One pica is equivalent to 1/6 in.

batter A metal alphabetic letter which does not print properly because it has been damaged or broken. *See* BROKEN TYPE.

battered type *See* BROKEN TYPE.

bed A rigid flat support in a printing press in which type matter and engraved plates may be laid so that they can be inked and impressed against paper to

yield printed matter. *See also* FLAT-BED CYLINDER PRESS.

Ben Day 1. A mechanical shading medium provided by the photoengraver for the introduction of dots, lines, stipples, grains, and other patterns into a line illustration for the purpose of adding attention value to one-color illustrations and to achieve interesting multicolored effects with two, three, four, or more colors. The process was developed by Benjamin Day, an American artist, about 1878, and was first used in apparatus form in 1881. The operation involves the transfer of patterns in greasy ink to paper, metal, and other surfaces by exerting pressure to the back of special Ben Day screens bearing in relief a texture of dots, lines, stipples, and other patterns.

Ben Day tints work exceptionally well in newsprint reproductions and, in the smaller, detailed patterns, on coated book papers. Any combination of tints may be chosen, including dot formations, diagonal lines, crosshatching, stippling, straight and curved lines, wavy lines, graduated tints, grain textures, and others. For example, the illustration to be Ben Day-ed is that of a woman standing against a wall. The drawing has been rendered in simple pen-and-ink, but the total effect can be improved by the application of Ben Day patterns. Such application can give the woman's coat a textured effect, and the background wall can take on a cross-hatched pattern. These "tones" give depth and color value to an otherwise simple, unrelieved line drawing.

The use of the Ben Day process in two patterns is exemplified by the following illustration:

(a) A simple line drawing is made in which all parts that are to be shaded are left pure white. For the guidance of the Ben Day operator, the artist surrounds those areas to be shaded with blue guide

lines. (Blue is used because the art work can be photographed by the photoengraver, using the ordinary reproducing camera, with a photographic plate on which the blue color does not register.)

(b) The drawing is photographed and printed on a zinc or copper surface just as though an ordinary etching were being made.

(c) The printed metal plate is stained with a weak solution of nitric acid and alum. This solution dulls the rest of the metal so that when the print is washed off, a bright metal image remains on the plate. This image guides the Ben Day artist in laying on the Ben Day pattern.

(d) An opaque paint is used to cover those parts that are to remain as they are—unshaded by Ben Day patterns.

(e) After being opaqued, the plate is washed with turpentine, which removes the print from the unopaqued metal, leaving only a slight stain as a guide to the Ben Day artist.

(f) The washed or stained plate is now thoroughly cleaned with alcohol and then dried. Using the bright lines as guides, the Ben Day artist paints out or "stops out" those portions of the illustration which are not to show the first Ben Day pattern. He does this by covering those portions with a solution of gum gamboge, a natural yellow water-soluble gum.

(g) The Ben Day artist now selects the first screen to be used. This is a gelatin composition with a raised design, such as a pattern of parallel lines. Using a special roller and a special grade of etching ink, the artist inks the raised surfaces of the gelatin sheet or Ben Day screen.

(h) Placing the inked screen face down on the metal and getting his contact by means of a stylus or a rubber roller, the artist transfers or prints the pattern on the exposed portions of the metal. Should any of the print fall on the portions

painted out, it will be washed off along with the covering gamboge.

(i) The screen is removed, leaving the printed plate bearing the parallel lines on the desired area. The screen is then cleaned and returned to its place in the file. The plate is washed with water, which removes the stopping-out covering of gamboge, leaving the Ben Day pattern printed only on the spots where it is desired.

(j) The plate is now stopped out with gamboge for the second Ben Day screen, the artist covering all portions which are not to be shaded with this second screen. The artist selects this screen (such as a pattern of wavy lines) and inks it exactly as was done for the first one.

(k) The second screen is now transferred to the plate; the stopped-out covering is washed from the plate, exposing the printed pattern and original lines exactly as they are to be used in printing. The same process is repeated for any additional screens that may be required. From here on, the processes are the same as in producing an etching, except that more care must be used in handling the plates. This is due to the fact that the screen bears fine lines which may be spoiled during the etching process if the artist is not careful.

The Ben Day screen may also be applied to a photographic negative, particularly when a white dot or line is wanted on a dark background. In such cases the dark Ben Day screen is laid against a white portion of the negative, yielding a white-on-black reproduction.

Ben Day patterns are applied with the Ben Day machine. Equipment consists of a large, squared board with a horizontal, rigid bar at the top to which one vertical and two horizontal micrometer mechanisms are attached. Prongs, set facing each other, form hinged points to which the screen is fastened. The screens are sheets

BF

of gelatin or celluloid film, the backs of which are smooth. Their front side carries in relief the pattern or design of dots, rules, and such. There are several hundreds of designs available, and they may be combined to yield a variety of patterns.

These screens are mounted in wooden frames, made strong and rigid so as to eliminate any possibility of sagging, shrinkage, or stretching. With these frames held securely in position by the micrometer points, exact register or juxtaposition can be maintained. Failure to keep these screens in perfect register would result in



BEN DAY LINE ETCHING

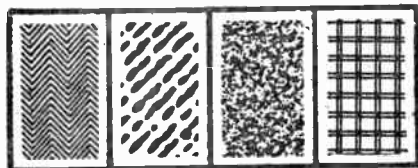
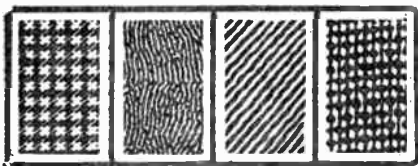
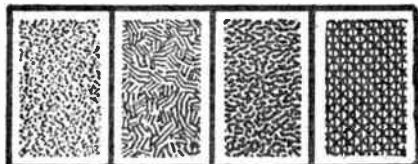
laying uneven tones. Tonal values can be increased by the use of the micrometers. After the first tint or pattern has been laid, by shifting the micrometers vertically or horizontally, or both, the original laid dot or line can be increased in size until the original tint, from a very slight shading, becomes practically a solid. In between these steps it is sometimes necessary to keep certain tonal values. In this case the areas to be saved, that is, not touched by the screen, are covered with the gum solution so that further dot transfer from screen to plate will not affect them.

The texture of paper stock on which Ben Day plates are to be printed governs the relative fineness of the screens to be used. Consequently it is important that the engraver be advised as to the finish of the paper stock on which the printing is to be done.

Ben Day shading machine equipment is

leased to engravers by Ben Day, Inc., for a yearly sum.

One of the advantages in using Ben Day patterns is that they achieve a half-tone or tonal effect; yet the metal plate to which they are applied may be etched as a line cut, and not a more expensive half tone. The patterns may also be applied to color plates. Although the re-



BEN DAY PATTERNS

Courtesy of HORAN ENGRAVING CO.

sults do not exhibit all the gradations of tone of the more expensive half-tone process in two, three, or four colors, the selection of the Ben Day process may be justified by the lower cost. *See also SHADING MEDIUM.*

2. To screen art work by the Ben Day process.

bf Boldface type.

Bible paper A printing paper similar in appearance to English finish paper, but of uncommonly fine quality, and made

only in very light weights. It is ordinarily used for letterpress printing, occasionally specified for gravure printing; and it can be made for offset printing. It is employed in compact Bibles and fine books, and in booklets and folders that must be kept very light in weight for economical mailing. This type of paper is known also as India paper.

billboard A poster mounted on an outdoor panel or structure erected in an area of great traffic volume. The term is no longer used in accurate advertising terminology, having been replaced by "24-sheet poster." See TWENTY-FOUR-SHEET POSTER; OUTDOOR ADVERTISING.

billing 1. Charges made to advertisers by their advertising agencies for the purchase of publication space, radio and television time, and other media facilities. These charges represent the actual gross cost of space or time as published in the rate card of the medium, and are payable to the agency by the client, for whom the media facilities were bought. The profit of the agency is derived from the usual 15 percent commission received from most media on space or time purchased for agency clients. The amount of business done by an agency in any year is stated in terms of that year's billing charged to clients and is an indication of the prosperity and growth of the agency. The larger agencies bill \$10,000,000 and more annually, while the very small ones may bill \$100,000 or less. "Billing" also includes service fees and the cost of art and production materials.

2. Charges made to advertising agencies by media owners for the purchase of space, time, or other media facilities in behalf of the agencies' clients. These charges are net costs, arrived at by deducting the usual 15 percent agency com-

mission from the gross amounts as published in the medium's rate card.

binding The process of fastening together and covering the pages of a book, catalogue, manual, or booklet. The most popular method of binding booklets is to open them in the center, press thin wires from the cover through to the center, and to clinch the wires in the center of the booklet. The wires are inserted exactly in the crease or saddle, for which reason this type of binding is called "saddle-wire stitching." This binding allows the pages to be opened flat, is economical, and is adequate for booklets of average thickness.

A thick booklet cannot be firmly bound with saddle-wire stitching, and so requires another kind of fastening. One method for binding such booklets is to press thin wires from the front page through to the back, and to clinch the wires at the back. The wires are inserted approximately one eighth of an inch from the binding edge or side of the booklet. This kind of binding is therefore called "side-wire stitching." Such a bound book cannot be opened flat because the stitches are restricting.

Another method for binding thick books is to sew the folded sections of pages (called "signatures") with strong thread. A book or booklet thus bound is called "sewed." School and tradebooks are sewed, as are substantial commercial volumes. The pages may be opened flat. After the pages are printed and folded into signatures in consecutive order, they are sewed together in book sewing machines. Each section of pages is sewed through its center to hold the pages together, after which the sections are sewed together with stitches applied to the back. This method of binding is called "Smyth sewing," since it is executed on Smyth sewing machines.

BITE

The book is then compressed to remove the air between the pages—a process called “smashing”—and the rough, folded edges of the pages are trimmed. Glue is applied to the back of the book, after which a machine rounds the back and forms the hinges. Next, linings are put on. These are pieces of crash cloth and paper. A heavy, fibrous paper lining is subsequently glued on the cloth, and the book is then pasted into its covers.

Printing that is issued in book form may be fastened with a mechanical binding. This method requires that the covers and pages be punched near the binding edge so that metal or plastic wires or bands may be woven through the holes. Mechanical binders enjoy several advantages: They allow the pages to be opened flat; the metal and plastic binding wires are usually available in a variety of colors of a decorative quality; they permit changes or re-fills of pages, thus keeping the contents up to date; they permit layouts to occupy fully any two adjacent pages (double-spread layouts), since the binding does not interfere with visibility; and they permit acceptance of various sizes and shapes of inserted pages. Such mechanical bindings consist of coils, spirals, and loops, as well as other patented devices.

The pages and covers of a booklet or book may be fastened with clamps or rings that may be removed at any time to allow the withdrawal of pages and the insertion of replacements. This kind of binding is called “loose-leaf,” and is applicable to books of any thickness. The ring binder contains semicircular metal rings that open and close simultaneously to permit the insertion or withdrawal of sheets that have been punched to allow entry of the rings. The clamp binder grips the sheets rigidly by compression, a mechanism being employed to lock the pages in place. Another type of loose-leaf fastening—the post binder—incorporates hollow posts

into which fit posts of narrower diameter. This telescopic arrangement permits expansion when sheets are inserted, since the pairs of posts are simply drawn farther apart to allow for the binder capacity desired. Sheets are punched to slip over the posts.

A relatively new method used to replace sewing is “perfect binding,” a gluing process applicable to books generally of more than 96 pages and ranging in size from 4½ by 6 in. up to 12 by 16 in. The crash cloth or lining is applied with glue, after which the book is pasted into covers. The method is less expensive and faster than sewing, and is considered by many bookbinders to be superior in quality. Some bookbinders coin their own designation for the method, such as “flexbinding.”

The covers for booklets may be of the same paper as the inner pages, in which case they are called “self-covers.” In other instances the covers may consist of heavier stock for improved appearance and greater protection of the contents. Books may be bound in stiff or flexible boards, or in limp covers, and in any color. The principal materials used include leather, imitation leather, cloth, and paper. In some cases two of these materials may be combined to form the binding, in which case it is called full, three-quarter, half, or quarter binding. Limp and flexible covers may be made from genuine or imitation leather, while book cloth is a product of cotton cloth combined with starch filler to give it body, rigidity, and protection from the softening effects of water. Linen may also be used, especially when a stronger binding is desired.

bite The etching action of acid to which a metal plate is subjected during the photoengraving process.

black-and-white copy Art work, photographs, and type matter which are to be

reproduced and printed in only one color of printing ink. The term is used to differentiate monochrome copy from polychrome copy containing several colors.

black letter A classification of type distinguished by heavy, pointed strokings, compression of body, slanted serifs, and by a general blackness resulting from the thick lines composing the letters and giving the style its name. This classification is known also as Text and Old English, and was much used in handwriting of ecclesiastical manuscripts during the Middle Ages and previously. Because Western eyes are not familiar with this face, black letter typography is difficult to read and should therefore be used sparingly—for display matter, if at all.

This line has been set in Goudy Text as an example of black letter typography.

blanking paper White unprinted paper used to fill in the space between the outside of a poster and the inside of the poster panel molding. Its purpose is to set off the poster much in the same manner as a cardboard mat sets off a photograph or drawing.

bleed To extend to one or more edges of the page on which an advertisement is printed. Illustrative matter such as a drawing or photograph may be so prepared and printed on a page of a publication or on a sheet of a booklet or catalogue that when the paper is trimmed there is no white margin remaining. The matter reaches one or more edges of the page or sheet, and is therefore said to “bleed.”

A bleed page is one containing such illustrative matter without a surrounding white margin. A bleed advertisement is

one in which the illustrative matter extends to one or more edges of the page or sheet on which it is printed. Some publications charge advertisers an additional amount over the cost of space when bleed advertisements are inserted. Others do not make bleed pages available. The engraving for a bleed advertisement should be $\frac{1}{8}$ in. larger than the trim size of the page on which it is to be printed; otherwise a white space is likely to appear instead of the bleed effect.

block 1. A series of consecutive time segments during any day in a television or radio station's broadcast schedule, such as the period from 1 P.M. to 5 P.M. on Thursday; a series of identical time segments occurring during each of several days during the week, such as the period from 10 A.M. to 12 M. Monday through Friday. The practice of scheduling programs of similar format and appeal consecutively during the day or evening is called “block programing” or “mood programing.”

2. A piece of wood serving as a base on which a printing plate is mounted. The plate so blocked becomes type high and ready for printing. Cherry wood is preferred for blocks, but maple, birch, and mahogany are also used.

blocked-out time Time periods during the broadcast schedule of a station or network which are not available for sale to sponsors. Such time may be used for the broadcast of public service programs.

block programing See MOOD PROGRAMING.

blotter A form of direct advertising consisting of a panel of flexible paper stock, one side of which is made of soft, ink-absorbent paper. The reverse side or face is usually employed to bear a printed adver-

BLOW-UP

tising message deriving its strength from the fact that the blotter is likely to be retained by the recipient for an indefinite period because of its utilitarian nature.

The face of the blotter may be used to display the advertiser's name, address, and kind of business or product, together with an illustration, cartoon, calendar, imprinted ruler, or other entertaining or informative matter. Such advertising is considered to be reminder advertising, since copy is usually short, and no strong effort is made to sell. However, some advertisers have made vigorous use of blotters beyond the delivery of a brief message. One technique is the use of the face for mail-order selling. A listing of several products or a description of a single product or service may occupy the major portion of the space, beneath which an order form or coupon may appear. The recipient is requested to check the item desired, fill in the order form or coupon, enclose the entire blotter in an envelope, and return it to the advertiser.

Another technique makes use of a specially prepared blotter. Part of the face has been perforated to permit detachment—without damage to the blotting surface beneath—of a post-card-size portion. This segment is actually a postage-paid business reply card which can be returned to the advertiser requesting shipment of merchandise, a sample, or merely information. The rest of the blotter, together with part of its advertising message, remains usable and is retained by the consumer.

The blotter is frequently used as a direct-mail insert, being sent with a letter, folder, bill, order form, or other matter in a mailing to a customer or prospect.

blow-up 1. The photographic enlargement of any copy.

2. To enlarge any copy by the photographic process. When used as a verb, the term is spelled "blow up."

blue A popular, shortened form for "blueprint."

blueprint A photographic print of subject matter made usually on paper, developed in a blue color, and serving as an inexpensive guide for position in a dummy for a catalogue, booklet, magazine, or other publication. After drawings and photographs have been prepared for inclusion in the publication, it is often desirable to obtain copies to serve as guides in laying out the pages. A blueprint fulfills this purpose, and is made by placing the copy in contact with specially prepared blueprint paper in a blue print machine and exposing it until the image is clear. When drawings are to be made into blueprints, they should be prepared on translucent paper preferably; if the copy appears on opaque paper, a transparent negative is first made, after which the blueprint is produced.

The print is then washed in water, which turns the image blue and which at the same time washes away any sensitized coating that has not been exposed. Plain water develops the print and a potash solution fixes it. When the print is dried, it is a blue and fairly permanent image of the original copy. With blueprints of original copy available, it is possible to lay them out on the pages of a dummy in order to determine the best possible positions to be occupied by art work and photographs. When they are pasted in position, the dummy may then be returned to the printer, who uses the pasted-up blueprints as guides in making printing plates of the pages for the completed job. *See also* VANDYKE PRINT.

B.M.B. *See* BROADCAST MEASUREMENT BUREAU.

B.M.I. *See* BROADCAST MUSIC, INC.

body copy The major portion of the text of a publication advertisement, exclud-

BONUS GOODS

ing the headline, subhead, advertiser's signature, captions of illustrations, and other matter incidental to the main body of the message.

boiler plate A stereotype or metal duplicate printing plate containing ready-to-use news and feature stories and articles sent to small-town newspapers to be printed as filler material. A popular source of boiler-plate matter is the publicity agent, who prepares his stories, produces the stereotype plate, and sends it to appropriate editors for reproduction. Although many papers are now equipped to set type automatically and to cast their own stereotype plates, others are not so equipped and therefore find boiler plates very useful as well as economical in setting up their paper. The plate is ready to be inked and printed, so that expensive and time-consuming typesetting and plate making are avoided. Even some well-equipped newspapers may find that boiler-plate matter may be conveniently used, especially when they want to reproduce a lengthy article, but would prefer not to employ their machines for setting so much type. *See also* STEREOTYPE.

boldface type Typography in which the weight of the strokes comprising each character is heavy when compared to the regular- or normal-type face. Boldface type is used for emphasis. It is sparingly used within paragraphs to call attention to a specific thought; and it is often employed as subheads following one paragraph and preceding another. This usage confers contrast and "color" upon the type page or advertisement, serving as it does to break up the monotone of the printed text set in one weight by interjecting short phrases and sentences in a heavier weight. When entire paragraphs are set in boldface, however, there is a danger that the copy may coagulate into

a black mess difficult to read. The term is frequently abbreviated to "bf" or "b.f."

This is Garamond in its regular weight. This is Garamond in boldface.

bond envelope *See* ENVELOPE.

bond paper A firm, relatively strong writing paper, the better grades of which are used for business and social letterheads, envelopes, deeds, and security certificates. Other grades are used largely for office forms, price lists, and processed letters. Bond paper may be printed with type and line plates by letterpress, and with half tones by offset lithography.

bonus goods Merchandise given without extra charge by a manufacturer to a retailer who agrees to purchase a minimum quantity of units in a special deal. In order to encourage dealers to buy larger quantities of merchandise, or to give them an incentive to stock a new, untried product, some manufacturers offer deals whereby one or more units, called "bonus goods," are offered without cost should the dealer order a specific minimum quantity of the product.

A typical deal is expressed as "Order 1 doz., pay for 10 packages, receive 2 packages as bonus." In many cases the merchandise is quoted in terms of fractions of a dozen, such as "Order 2 doz. bottles, receive 2/12 doz. as bonus goods." This kind of offer is equivalent, of course, to a price reduction as long as the offer is extended, and it is often used as a sales stimulator in the drugs and toiletries field. Previously the term "free goods" was employed generally to denote this offer; however, the attitude of the Federal Trade Commission toward the use of the word "free" in cases where merchandise was not actually offered without charge and without obligation to purchase anything has caused the word "bonus" to be sub-

BONUS STATION

stituted, although the nature of the deal remains the same.

bonus station See RADIO STATION.

book 1. A series of printed pages bound together by saddle-wire stitching, side-wire stitching, sewing, mechanical, or loose-leaf binding, containing covers made from the same paper used for the pages, or covers of heavier stock or boards, and employed for editorial or advertising purposes.

2. The popular, advertising trade term applied to any magazine considered as an advertising medium by space buyers.

book end Paper used for the covering of the inside of book covers.

booklet A series of printed pages bound together in many cases by saddle-wire stitching and covered with the same paper used for the inside pages (called self-covers), or with heavier stock or (in some cases) boards. The contents of the booklet may present an advertising message, instructions for product use, detailed information about the advertiser's service, an annual report, editorial matter for house organs, price lists, and such. The booklet may be printed in one or more colors, and may contain illustrations as well as type matter.

boom A microphone stand or support used in telecasting and so designed that it is mobile and telescopic. Because the microphone must be kept out of the television picture, it is placed over and in front of the performer's head during the show. Since the actor may be required to move, the boom is designed to move backward, forward, and sideways. Also, the microphone may be moved up or down by telescoping the vertical support of the boom, the raising or lowering being ac-

complished with a crank. In this manner the microphone may be moved to every part of the stage as required by the movement of the performer.

The proximity of the microphone to the performer is particularly desirable in television because if the voice is too weak on account of its distance from the microphone, it cannot be transmitted properly. Amplification is not the best solution, because any increase in volume automatically amplifies any alien and undesirable sounds caused by movement about the stage, the operation of the boom, and the activity of the various personnel in the studio.

boom man A trained television sound engineer in charge of the operation of the boom, a mobile, adjustable support for the microphone that picks up the voice of the television performer. By standing at the base of the boom, the engineer is able to keep the microphone in proximity to the actor so that the proper sound volume is maintained throughout the program.

border A line or decorative design surrounding or partially surrounding the elements in a printed advertisement or in a layout of an advertisement. A border may consist of a regular line following the contour of the advertisement, or it may be of a highly decorative nature, consisting of scrollwork, recurrent decorations, or other designs. The device serves two important functions: It sets the advertisement apart from competitive messages that appear adjacent to it in a publication; and it provides unity for the various elements comprising the advertisement by "holding them together."

A border may be drawn by an artist, in which case it must be made into a printing plate for reproduction. As an alternative, the advertiser may request a compositor to set a border during the process

BOX HOLDER

of composing type for the copy which it surrounds. These metal type borders are available in either of two forms. The first kind is the strip border, which comes in lengths or strips and which can be cut to size, the ends being mitered to form even corners and joints. The second classification consists of small single units of bor-



TYPE BORDERS

der which must be individually set to make up the required length. This kind of border therefore demands a longer time for composition, and the cost of typesetting is increased accordingly.

Borders available from a composition house are usually reproduced in the firm's catalogue of type faces, and are given a number by which the advertiser may designate the border desired. The size or thickness of borders is specified by the point system, one point being equivalent to 1/72 in.

box holder A person to whom mail is delivered at a post-office box (post-office box holder); or at his home in a rural area by a government carrier (rural route box holder); or at his home in a rural area by a private carrier (star route box holder). The Post Office Department has made available to direct-mail advertisers a simplified method of reaching all rural and star route box holders, and post-office box holders at certain post offices. Under this method it is not necessary to include names, box numbers, or route numbers in the addresses, but merely the designation

"box holder," together with the name of the post office and state, or the word "local" instead. This uniform address can be printed on the envelope, wrapper, or matter itself when originally prepared. This is known as the simplified form of address.

When it is desired to reach all rural route and star box holders on routes emanating from a post office with letters, circulars, and the like, each piece should be addressed as follows:

Box holder	or	Box holder
.....		Local
(Post office and state)		

These pieces should be put up in bundles of 50, as far as practicable, each bundle to be topped or labeled with slips marked:

All box holders,
(Name of post office and state)

At offices not having city delivery service, post-office box holders may be reached similarly, the pieces being addressed:

Post-office box holder	Post-office box holder
	or
.....	Local
(Post office and state)	

In all cases the mailer should present a sufficient number of pieces to serve every box or patron on the routes to be served; but when through inadvertence the number is not sufficient, the pieces are distributed as far as they will go and the mailer is advised accordingly for his guidance. Should any pieces be left they will, if they bear a pledge to pay return postage, be returned charged with the return postage computed on each individually addressed piece (according to Section 805, Postal Laws and Regulations). If they do not bear such pledge and are of no obvious value, they will be disposed of.

In order to determine how many mailing pieces should be prepared for circulari-

BRAD-VERN REPORTS

zation of box holders, mailers may consult the U.S. Official Postal Guide, Part I. This indicates the number of such box holders residing in each area; contains instructions to postal employees concerning domestic mail matter; lists post offices; indicates parcel-post zones; states rates, and so on. The guide is published biennially in July and can be bought by remitting \$1.50 to the Superintendent of Documents, Washington, D.C.

Brad-Vern Reports Annual reports on the number of pages of advertising used during the year by national advertisers in each business paper appearing on their schedule. Data are shown by companies arranged in alphabetical order. The publishers of more than 600 business papers cooperate by furnishing Brad-Vern with page reports on their advertisers. The service is sold on a subscription basis to agencies, advertisers, and publishers, and is underwritten by Printers' Ink Publishing Co. *See also* PUBLISHERS INFORMATION BUREAU and MEDIA RECORDS, INC.

branch house An establishment maintained by a manufacturer or wholesaler, detached from the headquarters establishment and used primarily for the purpose of carrying stock, selling, and delivering merchandise. The branch house is distinguished from the branch office in that the former is used for the physical storage, handling, and delivery of merchandise, while the latter is used for the purpose of selling the product or service. Otherwise the two are identical.

branch office *See* BRANCH HOUSE.

branch store A subsidiary retail business owned and operated by an established store and smaller than, or carrying a much less extensive line of merchandise than the parent store.

brand A name, term, symbol, or design, or combination of them which identifies the goods or services of one seller or group of sellers, and distinguishes them from those of competitors. A brand may include a brand name, a trade-mark, or both. The term "brand" is sufficiently comprehensive to include practically all means of identification except perhaps the package and the shape of the product. All brand names and all trade-marks are brands or parts of brands, but not all brands are either brand names or trade-marks. "Brand" is the inclusive, general term. The others are more particularized.

brand name A brand or part of a brand consisting of a word, letter, or group of words or letters comprising a name which identifies the goods or services of a seller and distinguishes them from those of competitors. The brand name is that part of a brand which can be vocalized—the utterable quality resident in it. For example, the brand under which the Buick car is sold is the name "Buick," printed in script and set in the familiar rectangle design which usually appears somewhere on this make of car. This combination also happens to conform to the legal requirements of a trade-mark. The word "Buick" used orally or set in any kind of type face, whatever its surroundings may be, is the brand name. This is true of the pronounceable part of it regardless of the presence or absence of the usually accompanying designs or symbols.

bridge A brief passage of music or a sound effect placed between two dramatic scenes in a broadcast for the purpose of indicating transition from one scene to another.

Bristol paper A relatively heavy and stiff printing paper used for mailing cards, index cards, display cards, and related advertising pieces. Several kinds of Bristols

BROADCAST MEASUREMENT BUREAU

are manufactured: (a) Plain Bristol, having the surface appearance of English Finish paper, but heavy in weight and rigid. It may be used for printing of type and line plates by letterpress. Some plain Bristols are suitable for the printing of half tones by offset. (b) Index Bristol, a plain, tough, rigid paper made primarily to serve for the cutout indexing dividers in a card or letter file. (c) Coated Bristol, a rigid paper coated for half tone printing by letterpress. Some coated Bristols may be printed by offset.

Bristols are used in the production of announcements, business cards, catalogue covers, die-cut direct-mail literature, dance programs, self-mailers, inquiry cards, tags, post cards, and for other matter requiring a combination of flexibility and stiffness.

broadcast 1. The dissemination of a program or message by radio or television waves. A radio broadcast may consist of a program or announcement, either live or transcribed. A television broadcast may be a program or announcement, either live or filmed. *See also* RADIO; TELEVISION.

2. To transmit a program or message by radio or television waves. The term arose as the result of the practice of the United States Navy officials who ordered naval messages "broadcast" to the various fleet units during the early days of radio communication.

broadcaster 1. The owner or operator of a radio or television station or network.

2. One who delivers or sponsors a message or program over a radio or television station or network.

Broadcast Measurement Bureau A non-profit, cooperative radio audience research organization formed in 1946, dissolved in 1950, and governed jointly by the National Association of Broadcasters, the

American Association of Advertising Agencies, and the Association of National Advertisers. Each of these associations had equal representation on the B.M.B. board of directors, the members of which were chosen by the associations and who represented their respective industries. B.M.B. was the successor to the Cooperative Analysis of Broadcasting, a similar tripartite organization that ceased functioning in 1946.

B.M.B. was formed to provide radio audience measurements that were objective and unbiased; in which advertisers, agencies, and broadcasters participated, and which would be applied uniformly to all stations and in all areas. The organization was therefore designed to perform for radio stations what the Audit Bureau of Circulations did for newspapers and magazines—the accurate determination of "circulation" or extent of audience.

B.M.B. measured the size and determined the location of station and network audiences. The methods and standards used were evolved by advertisers, agencies, and broadcasters with a view to being of the greatest value to buyers and sellers of time. The first nation-wide survey was conducted in 1946. An interim measurement was made in 1948 for stations ordering it, and in places where such measurements were specifically ordered. The second nation-wide survey was scheduled for 1949 and results were made available to subscribers in February, 1950. The 1949 survey was based on the tabulation of 357,000 ballots—a 55 percent return on 652,000 mailed out to families in all U.S. counties—and cost approximately \$1,000,000 to undertake.

In deciding what techniques to use for audience measurement, B.M.B. felt that field strength measurements (*see* FIELD STRENGTH) tell where a station could be heard, not where it was actually listened to. Advertisers and agencies insisted on

BROADCAST MEASUREMENT BUREAU

“evidence of listening,” not being content with evidence of “ability to hear” the station by virtue of the station’s power. The organization felt, too, that coincidental telephone surveys such as C.E. Hooper provided (*see* COINCIDENTAL TELEPHONE TECHNIQUE and HOOPER RATING) were not applicable uniformly throughout the country. Finally, it was felt that listening maps based on the receipt of mail from listeners (*see* MAIL-SURVEY MAP) did not do justice to those stations in areas where people were less prone to write, or to those stations the programs of which did not prompt listeners to respond.

The bureau ultimately decided to employ the measurement technique known as the *mail-ballot map*. Briefly, this takes the form of a questionnaire sent to hundreds of thousands of radio-owning families. The questionnaire asked listeners to indicate the AM, FM, and television stations to which they tuned at any time, and the frequency (number of days per week) with which they listened to those stations during the day and at night.

After tabulating the returns, B.M.B. reported the number of families that listened to each station and network one or more days a week in every county and city where at least 10 percent of the radio families listened to the station or network. Audiences were reported separately for daytime and nighttime. In the 1949 study this information concerning each station’s “total weekly audience” was supplemented with data on the number of families tuning to the station each day, expressed as its “average daily audience,” separately for day and night. The extent of family listenership was broken down according to three standards: (a) listening six or seven days or nights; (b) three, four, or five days or nights; and (c) one or two days or nights.

The network figures showed “unduplicated audience,” the number of families that listened to any of a network’s stations.

Thus this figure was likely to be smaller than the sum of the audiences of the stations comprising the network, depending on the number of families who listen to two or more stations included in the network system.

B.M.B. issued its findings in three forms: Station and Network Audience Reports; Station Area Report; Network Area Report. Each Station or Network Audience Report showed all the counties and cities in which the station or network was listened to by 10 percent or more of the radio families. Opposite each such place was shown the total radio families and the station’s or network’s day and night audiences, expressed numerically as a percent of radio families. The report also contained daytime and nighttime audience maps showing where the station or network had its audiences as determined by B.M.B. data.

The Station Area Report showed for each county and city the audience data for stations that were listened to by 10 percent or more of the radio families. The Network Area Report showed the same data for networks, both national and regional.

B.M.B. information was used by advertisers and agencies in buying time; by stations, networks, and radio station representatives in selling time. The figures were used not only to determine what stations to use, but also to decide whether to use radio in preference to other types of media. Advertisers and agencies compared stations with respect to total audiences, home-city audiences, audience areas, and cost of reaching a thousand families. They compared a single high-power station with a group of smaller stations, and they noted where a network was weak so that it required a supplementary spot campaign. They also made internal analyses of an individual station’s audience. Promotion of stations and networks

directed toward time buyers was also based on B.M.B. data.

The figures permitted the local and regional advertiser to buy time with greater confidence, knowing that the station's audience area matched his sales area. He could determine the degree of listenership for each station or network within his sales area, and its "spill-over" outside that area. A regional advertiser was able, with B.M.B. data, to convince dealers that his radio advertising reached their customers.

Any AM, FM, or television station or network in the United States could subscribe to B.M.B. service. Subscribers were entitled to participation in the nation-wide surveys. Every subscribing station and network received copies of its own Audience Report, Station Area Report, and Network Area Report. The Station and Network Area Reports and the reports of individual stations and networks were available by purchase to anyone, such as advertisers, agencies, and station representatives. Every agency member of the American Association of Advertising Agencies and every advertiser member of the Association of National Advertisers received a complimentary copy of the Station and Network Area Reports. The subscription fee was based on the subscriber's income for the preceding calendar year, according to a sliding scale.

B.M.B. discontinued its operation and was permanently dissolved in July, 1950, after the completion of its second study of station audiences, and was succeeded by Broadcast Audience Measurement (BAM).

Broadcast Music, Inc. A music performing-right society the members of which are music publishers. The organization licenses radio and television stations to play those compositions copyrighted by members. Other licensees of B.M.I. are

hotels, night clubs, ballrooms, skating rinks, amusement parks, restaurants, and wired music service organizations.

B.M.I. owns Associated Music Publishers (A.M.P.), and licenses all stations and other music users (who are already licensed to play B.M.I. music) to broadcast the A.M.P. repertory at no extra charge. *See also* PERFORMING-RIGHTS SOCIETY.

broadside A single sheet of advertising literature of comparatively large size printed in one or more colors on rather heavy white or colored stock, folded at least once, and designed to deliver a forceful impression by virtue of its size and bold display of type and illustrative matter. Frequently the broadside, laid out flat, is folded once from top to bottom, again from left to right, and again from top to bottom, so that the reader views four progressively larger areas as he unfolds the piece. If the broadside is a self-mailer, the face may bear the advertiser's name and address, corner card copy, the name and address of the recipient, and postage indicia. The back panel may be used also to carry an advertising message.

The broadside may also be mailed in an envelope or delivered personally as part of a direct advertising program. It is usually employed when the advertiser requires a large area in which to tell his story, illustrate his product and its uses, and generally to impart a hard-hitting blow in behalf of his selling effort.

To facilitate response to the mailing, a business reply card may be tipped in with a sticker on the inner sheet; or the card may be printed directly on the broadside and its edges perforated for convenient detachment and mailing. As an alternative, an order form may be printed on the sheet, to be clipped and mailed in an envelope.

BROCHURE

brochure A booklet the production of which is usually considered to be more expensive than that for the ordinary booklet in respect to quality of paper, method of printing, use of color and illustrations, kind of binding, and such items. The word is derived from the French *brocher*, "to stitch," and was originally applied to a booklet bound by stitching. However, other methods for binding may be employed, such as spiral binding.

broken type Metal typographic characters such as letters of the alphabet and numerals which have been damaged or broken so that they are not suitable for printing. Broken type usually evidences itself when it appears in printed form on a sheet of paper such as a proof. When an examination of the printing reveals that characters are damaged or broken, the symbol *x* is written in the adjacent margin and the character is underlined, or a line is drawn through it. This serves as an instruction to the typesetter that perfect characters should be substituted for the broken type. The terms "battered type," "batter," and "broken type" are used synonymously. See PROOFREADER'S MARKS.

broker An agent who does not have direct physical control of the goods or services in which he deals, but who represents either buyer or seller, and does business for his principal. His powers as to prices and terms of sale are usually limited by his principal.

In some cases brokers are independent agents who contact various firms for the purpose of obtaining orders for service which they fill by going to a supplier. In order to obtain the best price possible the broker may ask several suppliers for bids. For example, printing brokers obtain orders from advertisers and other business firms for printing jobs, the servicing of

which they undertake by having a printing house perform the actual work. The broker is paid by the customer, and in turn pays the printer, who gives the broker a commission. In some cases the broker simply retains the difference between what the customer paid him and what the supplier charges the broker. The system of radio station representation (see STATION REPRESENTATIVE) is a direct outgrowth of brokerage practice.

bronze proof See ACETATE PROOF.

brush An artist's drawing instrument consisting of a handle (usually of wood), a group of individual hairs, and a ferrule (usually of metal) which binds the hairs to the handle. Brushes of better quality are usually made of red sable, the hair of which is characterized by glossiness and softness. Less costly hairs include those of the black sable, squirrel, weasel, and ox. Camel hair is not actually used in the manufacture of brushes—although the designation is used indiscriminately in reference to the hair of other animals—because it is too kinky and coarse.

buckeye Characterized by the use of unsophisticated copy and, particularly, layout techniques. The term is popularly and derogatorily applied to printed advertisements in which prolific use is made of display type, reverse plate treatment, strong selling copy, directional arrows or other decorations, and a generous incorporation of copy and layout elements without particular regard to unity and balance.

budget See ADVERTISING APPROPRIATION.

bulk mailing The mailing of third-class matter weighing 20 lb. or more, or in quantities of 200 pieces or more, at a special bulk rate lower than the rate established for regular third-class mail. For a

listing of the requirements for bulk mailing, refer to SECTION 34.66, POSTAL LAWS AND REGULATIONS. Bulk mailing may be made under a special permit issued by the postmaster. Uncanceled stamps may not be used on such mail. *See also* THIRD-CLASS MAIL.

bulk sales Sales of copies of a publication in quantity made to one purchaser to be given free by him or on his order to a number of recipients. The information for the bulk sales of any publication is detailed in the Audit Bureau of Circulations reports for member publications. *See* AUDIT REPORT.

bulldog edition A popular term for a Sunday edition of a newspaper distributed through outlying districts far from the city of publication and placed on sale prior to Sunday. A bulldog edition may also be an edition of a daily morning paper distributed the evening before the date it bears.

While the bulldog edition of a morning daily is usually sold only on the streets of the city of publication, the Sunday bulldog edition is often printed as early as the Tuesday preceding the date it bears and is sent to far-distant points for sale before the Sunday date of publication, in many cases as far ahead of its date as Thursday or Friday. The origin of the term is uncertain. One explanation is that it came about when three New York City newspapers—the *World*, *Herald*, and *Journal*—introduced these early editions years ago and “fought like bulldogs” over them.

bulletin-spectacular *See* SEMI-SPECTACULAR.

bull pen A staff of hand-letterers, retouchers, and artists capable of executing finished art work, maintained within an advertising agency under the supervision

of an executive for the purpose of performing whatever work may be required by the agency's clients. The availability of a bull pen relieves the agency's art director of details inherent in dealing with independent art services, and permits work to be processed with greater dispatch and efficiency. The pen is actually an art studio within the agency, and frequently contains artists specializing in specific techniques. They may be fashion illustrators, “package” or “animal” specialists, or hand-letterers. Supplementing these may be one or more all-around artists capable of turning out general art work not requiring special talent; and one or more paste-up men for the assembly of finished work preparatory to reproduction.

The pen may be called upon to prepare comprehensive layouts, effect changes in finished art, prepare charts and diagrams for the research or new-business departments, and produce story-boards for television commercials. The group also serves as a training ground for those promising artists who may be looking forward to promotion as one of the agency's art directors.

buried Completely surrounded by advertisements. An advertising message so inserted in a publication page that other advertisements adjoin it on all four sides is said to be “buried.” It is buried also when it appears in a bottom corner of the page with advertisements above and to one side of it. Such location is generally considered to be undesirable because the buried message is not likely to be seen, with the result that its readership is adversely affected. Also, the adjacent advertisements compete for the reader's attention and may therefore decrease the effectiveness of the buried message.

The danger of having an advertisement placed in a buried position occurs when r.o.p. space is bought by the advertiser.

BURIED OFFER

See RUN OF PAPER. The publisher places the message anywhere within the publication at his discretion, and so it may appear either buried or adjacent to editorial matter. Some newspapers will place an advertisement adjacent to editorial matter at preferred position rate, which means that the advertiser must pay a rate higher than the r.o.p. rate for the service. *See also* POSITION.

buried offer A statement, usually found near or within the final paragraph of a publication advertisement, in which the advertiser offers to send a booklet, sample, or information to readers who request it. Because the offer is deliberately placed deep within the advertisement and is not given any degree of prominence, it is said to be "buried" or "hidden." That is, a reader who cursorily glances at the advertisement is not likely to notice the offer.

Because a request for the buried offer by a reader is an indication that he has read through the entire advertisement, the technique is usually employed as a device to determine the extent of readership for the advertisement. Readership, in turn, may be correlated with the effectiveness of the message, particularly the headline. If the headline—and possibly the illustration—were not sufficiently powerful to attract the reader and to invite him to read further, he would not have reached the offer and therefore would not have responded to it.

Another purpose of using the technique is to eliminate all readers who have no basic interest in the advertiser's message and who may respond to the offer only because they can obtain a sample or collect advertising literature. Children, students, and lonely people who like to receive mail are three classes of respondents to offers which do not inherently concern them. The advertiser who em-

loys the technique therefore assumes that readers who are not interested in the message as presented by the headline, illustration, and initial body copy will never reach the paragraph containing the offer. Consequently those requests which are received may be assumed to emanate from interested prospects.

Naturally the advertisement containing the offer must not incorporate a coupon, which is an instant indication to readers that something is being offered. If the word "free" is employed within the body copy, it should not be given undue prominence, since emphasis would only cause the offer to be noticeable without the necessity of reading through the message. Similarly, the word "free" should not be incorporated in the headline, subhead, and initial body copy.

burnishing Rubbing down and flattening the tops of metal half-tone dots in a photoengraved printing plate for the purpose of darkening the area which would otherwise be printed in a lighter tone when inked and impressed on paper. Half-tone engravings consist of dots or small metal projections rising from the base of the metal. When these relief projections are inked and printed, the result is the reproduction of original copy that had been photoengraved. However, when an error has been made during the photographic or photoengraving process, some areas print up lighter than they should.

In order to obtain darker printing, burnishing is employed. A smooth, flat-edged tool called a burnisher is used to rub down the heads of the dots in the area to be darkened. The rubbing down results in a mushrooming out so that the heads are larger. This in turn presents a larger printing surface; when the plate is inked, a greater area of ink is deposited on the paper to yield a darker effect. However, burnishing also results in re-

BUSINESS REPLY CARD

ducing the height of the dots, so that a shallower impression is consequently made. Excessive burnishing may prevent any printing from being performed by that portion of the plate.

business paper A periodical in which the editorial matter is devoted to the interests of a particular industry, business, or vocation. Business papers are published to interest such readers as retailers of specific kinds of products, buyers of wholesale merchandise, architects, brewers, engineers, foreign traders, restaurant managers, publishers, printers, and others. Typical publications include *American Builder*, *Railway Age*, *Electrical Wholesaling*, *Oil and Gas Journal*. A listing of business papers in the United States and Canada may be found in Standard Rate & Data Service for Business Papers.

The terms "business paper," "trade paper," "trade journal," and "business publication" are used synonymously.

business reply card A mailing card bearing specially printed indicia conforming to the provisions of Section 34.9, Postal Laws and Regulations, under which such cards may be returned as first-class mail to the advertiser without payment of postage by the person to whom the card was sent. The business reply card may be sent to prospects by mail or may be distributed outside the mails. It may form part of a direct-mail enclosure, or appear as the reply portion of a double post card (see DOUBLE POST CARD). It may be prepared as a detachable segment of a magazine publication advertisement appearing on one of the covers where the stock is heavy enough for mailing. It is also found as part of a blotter which may be detached from the blotting stock for mailing (see BLOTTER). It may be inserted in a pocket stapled to a car card in subway, bus, or trolley, to be withdrawn by pros-

pects and mailed to the advertiser (see TAKE-ONE).

The card may be used by prospects as a means of ordering merchandise, or to request further information from the advertiser. Because postage has been guaranteed by the advertiser, and the card already bears his address, the prospect can mail the card without stamping or addressing. When the postman delivers such cards to the advertiser, 3 cents per card is collected—2 cents for postage and 1 cent for the service. When the cards have been prepared for return by air mail, the regular air-mail rate plus 1 cent is collected on delivery.

Business reply cards must conform to the conditions prescribed for post cards or private mailing cards, and therefore may not be smaller than 2¾ by 4 in., nor larger than approximately 3 9/16 by 5 9/16 in. They may be printed in two or more colors, but must be made of cardboard stock of quality and weight substantially similar to the government postal card.

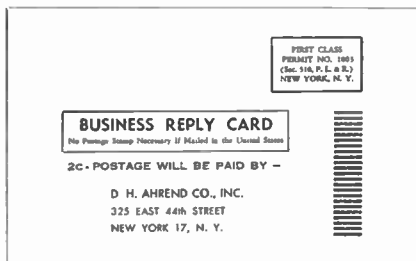
Advertisers desiring to send out business reply cards for return to them under the provisions of Section 34.9 must apply on form 3614 to the postmaster at the office to which the cards are to be returned. At the time of application the advertiser should have a printer's proof of the face of the card. If this is approved, a permit number is issued without charge, to be inserted in the indicia appearing on the address side of the card. After setting this permit number, the printer may be instructed to proceed with the printing.

The Post Office makes exact provision for the appearance of the face of business reply cards. The advertiser may use one of the forms shown on page 72. When form B is adopted, the indicia at the top in the left and right corners should be printed in circles within solid or shaded squares. The bars at the right side should

BUSINESS REPLY CARD

extend to within $\frac{1}{8}$ in. of the right edge of the card. Illustrations, designs, trademarks, emblems, or copy are not permitted on the address side, and nothing should appear in connection with the address except that which is necessary to effect delivery of the card.

When form A is used, the word "From" together with blank lines for the insertion of the name and address of the sender



BUSINESS REPLY CARD (A) AND ENVELOPE INDICIA (B)

Either form may be used for business reply cards and envelopes prepared by the advertiser for return to him under Section 34.9 (formerly Section 510) of the Postal Laws & Regulations. When envelopes are prepared the boxed copy should read "Business Reply Envelope." When cards are prepared the boxed copy should read "Business Reply Card."

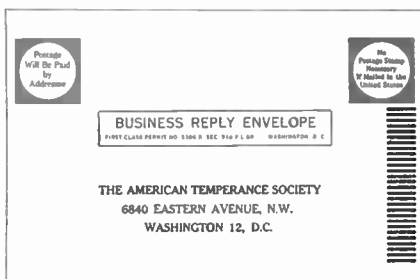
Cards and envelopes may be prepared for return via air mail, in which case they must bear, in addition to the prescribed indicia, the words "via air mail," which should be printed in bold letters on the right portion of the address side above the name of the addressee and adjacent to the heavy short lines along the right edge. The form of business reply card or envelope which includes the amount of postage to be collected should be used and the proper amount at the air-mail rate plus one cent should be shown, as for example:

"6¢—POSTAGE WILL BE PAID BY—

In order that business reply cards and envelopes intended for return by air mail may be readily identified, red and blue parallelograms should be placed around the edges of cards and envelopes.

may be placed in the upper left corner of the address side, but such lines should not extend into the space within $3\frac{1}{2}$ in. from the right, which must be reserved for the postmark and indicia.

Cards may be distributed in any quantity and in any manner desired except for the purpose of locating delinquent debtors. They may not be attached to parcels of merchandise or other matter either for the purpose of carrying messages or merely as address tags or labels without prepayment of postage. They may not be used to return parcels of merchandise or other articles without prepayment of the required postage on both the cards and the parcels. They are accepted for return mailing at all post offices in the United States and its possessions except the Canal Zone. They should not be sent to any foreign countries, including Canada, Cuba, Mexico, the Philippine Islands, and Pan-



ama, as they cannot be returned from any foreign country without prepayment of postage.

Business reply cards prepared for return by air mail should bear the words "via air mail," which should be printed in bold letters on the right portion of the address side above the name of the addressee and adjacent to the heavy short lines along the right edge of the address side. In order that business reply cards intended for return by air mail be readily

BUSINESS REPLY CARD

STERLING

I want to see you

I am interested

Request Form

REPLY CARD REQUEST FORM

Sign

Sterling National Bank & Trust Company
OF NEW YORK
BROADWAY AT 39th STREET
NEW YORK 18, N.Y.

October 19, 1948

Charles Corado
1 Tabasco St.
New York 6, N.Y.

Dear Sir:

Here are two services offered by Sterling National Bank which are widely used because of their convenience, safety and low cost.

Should you wish to make use of these facilities, kindly remove the attached card, check the service in which you are interested, and drop the card in the nearest mail box -- no postage required.

Please accept our assurance that we shall welcome the opportunity to serve you.

Sincerely yours,
Joseph Downing
Joseph Downing
Assistant Cashier

A sales letter with a built-in reply card. The prospect's name and address appearing on the card also serve as fill-in for the letter. Since the reverse side of the card bears business reply card indicia, the prospect need not stamp the card before mailing. The edge of the card is pasted to the upper edge of the letter so that the name and address show through the die-cut window of the letter.

Courtesy of TESTED SALES PRODUCERS, INC., NEW YORK

BUSINESS REPLY ENVELOPE

identified, the red-and-blue parallelograms forming a part of the distinctive design which has been approved for air-mail cards should be placed around the edges. The card should show the amount of postage at the air-mail rate plus 1 cent.

If a card that is to be returned is prepared as one half of a double post card, such cards must be so arranged that the return address appearing on the front or address side of the business reply card is on the *inside* when the double card is folded and mailed. If this is not done, confusion between the two addresses appearing on the visible faces of the cards may result and cause a delay or nonreceipt of the mailing.

When large concerns having branches or dealers throughout the country desire to distribute business reply cards from their main office to be returned to such dealers or branches, the distribution may be made under permits obtained at each of the offices to which the cards are to be returned, or under one permit issued at the post office where the main office is located. If no business reply cards are returned and delivered to the permit holder for a period of a year, the permit will be canceled.

A permit obtained for the issuance of cards may be used also for business reply envelopes and business reply labels. See also SECTION 34.9, POSTAL LAWS AND REGULATIONS; BUSINESS REPLY ENVELOPE; BUSINESS REPLY LABEL.

business reply envelope An envelope bearing specially printed indicia conforming to the provisions of Section 34.9, Postal Laws and Regulations, under which such envelopes may be returned as first-class mail to the advertiser without payment of postage by the persons to whom the envelopes were mailed or delivered. The business reply envelope may be sent by the advertiser as a direct-mail enclosure

to encourage a reply by the recipient, who may then enclose a letter or order form requesting merchandise or further information from the advertiser without payment of postage or addressing.

When the postman delivers the envelopes to the advertiser, the regular first-class rate plus 1 cent as a service fee is collected. Business reply envelopes prepared for return by air mail require payment of the regular air-mail rate plus 1 cent to be collected upon delivery. Envelopes must bear on their face specified indicia, consisting of one of the forms illustrated.

No extraneous matter may appear on the face. When form A is used, the word "From" together with blank lines for the insertion of the name and address of the sender may be placed in the upper left corner of the address side, but such lines should not extend into the space within 3½ in. from the right end which must be reserved for the postmark and indicia.

When form B is adopted, the indicia at the top in the left and right corners should be printed in circles within solid or shaded squares; the printing may be in two or more colors. The bars at the right side should extend to within ¼ in. of the right edge of the envelope. Illustrations, designs, trade-marks, emblems, or copy are not permitted on the address side, and nothing should appear in connection with the address except that which is necessary to effect delivery of the article.

Persons desiring to send out business reply envelopes for return to them under the provisions of Section 34.9 must apply on form 3614 to the postmaster at the office to which the envelopes are to be returned. The advertiser must show a printer's proof of the face of the envelope. When approval is obtained, the post office issues a permit number without charge. The printer may then be instructed to insert the permit number in its proper

place on the face, and proceed with the printing.

Envelopes may not be used to attach to parcels of merchandise or other matter, either for the purpose of carrying messages or as address tags or labels without prepayment of postage. They may not be used to return parcels of merchandise or other articles without prepayment of the required postage on both the envelopes and the parcels.

The same regulations concerning distribution, period of nonusage, foreign mailing, and branch office mailing applying to the use of business reply cards apply also to business reply envelopes. A permit obtained for the issuance of envelopes may be used also for business reply cards and labels. *See also* BUSINESS REPLY CARD; BUSINESS REPLY LABEL; SECTION 34.9, POSTAL LAWS AND REGULATIONS.

business reply label A label bearing specially printed indicia conforming to the provisions of Section 34.9 of the Postal Laws and Regulations, under which cards and envelopes bearing such labels may be returned to the advertiser without prepayment of postage by the person to whom the label was sent or who clipped the label from the publication advertisement containing the label. Labels bearing prescribed business reply indicia may be printed in newspapers and magazines, to be cut out

and affixed to plain envelopes or to cards. Labels may also be enclosed in direct-mail literature for application to cards or envelopes for return to advertisers. Such labels may be gummed.

Since the affixation of a business reply label by a prospect or customer avoids the necessity of his stamping or addressing the card or envelope destined for the advertiser, response is encouraged and business activity increased accordingly. However, labels are not used very frequently for such purposes; most advertisers enclose either a business reply card or envelope for the convenience of the recipient. Indicia for labels are illustrated.

The procedure in obtaining a permit to use labels is identical to that for business reply cards and envelopes, and the same regulations apply. For information concerning this procedure, refer to BUSINESS REPLY CARD and SECTION 34.9, POSTAL LAWS AND REGULATIONS. *See also* BUSINESS REPLY ENVELOPE.

buying power *See* PURCHASING POWER.

by-line Credit for authorship consisting of a line beginning with "by" and followed by the name of the author of a story or article appearing in a publication. The by-line follows the title or headline and precedes the main body of text.

C

calendar A tabular arrangement of the days, weeks, and months for one or more years, printed in various physical forms along with an advertising message which can be kept before the recipient for a relatively long time. The calendar represents utilitarian value to the advertiser's prospect or customer; therefore when it is accompanied by an advertisement or the advertiser's name and address, it serves to expose such information repeatedly to the user. Also, the life of the message lasts for as long a period as the calendar is used—a period which usually exceeds the life of most media.

The calendar and its message may be printed on the reverse side of blotter stock and distributed, so that a double utilitarian value is obtained. It may appear in the form of a sheet of heavy paper or cardboard to be hung on the wall, in many cases accompanied by a photograph or art work. It may be printed with its message in a small notebook, diary, or address book given to prospects and customers as gifts. It is sometimes found printed on rulers which are used as advertising media. Another form is the small plastic card, about the size of a business card; one side bears the name and business classification of the advertisers, the other incorporating the calendar.

Because of its relative lack of space available for copy, the message appearing on the calendar is usually of a reminder nature. Many advertisers use the device as a prestige builder and as a supplement to other forms of advertising.

Research undertaken by Edward Stern and Company, Inc., concerning the attitude of industrial and business executives

toward wall calendars reveals the following preferences:

(a) Wall calendars are very favorably received. They find their way into a great many private and general business offices. About half of the executives questioned receive so few calendars that they use every one sent them; the rest receive enough to permit them to be selective, and retain only the best.

(b) Calendars designed to reach the executive directly must be of high quality, both from the artistic and utilitarian standpoint. Calendars that advertise products of widespread appeal may be effective even when the quality is mediocre, since most executives pass along surplus calendars, not discarding them entirely.

(c) A calendar designed to appeal to the largest possible audience would approximate the following: It would be 8½ by 11 in. or larger, with half (or less than half) of its space devoted to the illustration, and at least half to the calendar pad itself. Each of its 12 sheets would carry the previous and coming month as well as the current one, and each would bear a different illustration. It would be colorful, but of very practical design, and have nonindustrial illustrations—preferably "fine art" reproductions.

calendered paper Paper which has been given a highly polished and smooth surface by being passed through a series of rolls which serve to soften and press the paper. These rolls, called "calenders," consist of alternate steel cylinders and compressed cotton cylinders. Calendering a roll of paper is like pressing a garment. The cotton rolls serve as the ironing board, while the steel rolls represent the iron, steam being used to soften the paper. Only one side of the sheet of paper is calendered in one operation. This side

comes in contact with the revolving steel roll, which irons the surface. After one side of the paper has been processed, the sheet is reversed, and the other side receives the same treatment. Calenders require skillful operation because insufficient calendering causes underfinished paper, and excessive calendering "burns" the paper, dimming its bright color, and giving it a speckled appearance. The amount of calendering applied to paper varies with different grades and depends upon the finish required.

call letters A group of alphabetic letters assigned to a radio or television station by the Federal Communications Commission as a means of identification and official designation. By international agreement call letters of Canadian stations begin with C and Mexican stations with X. Newfoundland stations start with V, whereas stations in the United States, Alaska, and Hawaii are assigned call letters beginning with either W or K. U.S. stations east of the Mississippi are assigned W and those located west are given K as the initial letter. A few existing call signals, such as KDKA in Pittsburgh, are at variance with this system because the stations were licensed before the assignment plan was adopted. Since many AM broadcast licensees also operate FM and television stations, a practice has been to use the call letters of the AM station followed by a dash and "FM" or "TV" as the case may be.

Most of the early broadcast assignments were for three letters. This combination became exhausted, making it necessary to add a fourth letter. Although some stations retain three-letter calls, the commission now permits the continued use of such signals only in cases where good will is attached to their long use.

Under international agreement the first letter or the first two letters of a radio

call signal indicate the nationality of the station. The United States is allotted three initial letters, N, K, and W. Those beginning with N are for the use of the Navy and Coast Guard, and K and W are shared by other broadcasters, both governmental and commercial. Because of the call-letter shortage the letter A has also been employed. Call letters sometimes possess a significance. WEVD in New York was named for Eugene V. Debs. WJAX indicates Jacksonville, Fla., and WKAT in Miami reflects the name of the owner, Katzentine. During the infancy of broadcasting the demand for call letters having a special significance reached its climax in the selection by the Detroit Police Department of KOP. This brought a flood of requests for letters embodying the initials of places, names, or slogans. Thus WRC became the Washington station of the Radio Corporation of America. WGN was assigned to the "World's Greatest Newspaper"—the *Chicago Tribune*, WCCO to Washburn Crosby Co., and WACO to the city of that name in Texas. A Miami Beach station operator selected WIOD, meaning "Wonderful Isle of Dreams."

Federal Communications Commission regulations for broadcast stations require that the station make an identification announcement consisting of its call letters and location "at the beginning and ending of each time of operation and during operation (a) on the hour and (b) either at the half hour or at the quarter hour following the hour and at the quarter hour preceding the next hour." However, this rule is subject to qualifications. For example, "such identification announcement need not be made on the hour when to make such announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or operatic production of longer duration than 30 min. In such cases the identifica-

CAMERA COMPOSITION

tion announcement shall be made at the beginning of the program, at the first interruption of the entertainment continuity, and at the conclusion of the program.”

Some foreign stations are assigned call letters which include numerals, such as LR2 in Buenos Aires and CB68, Valparaiso.

camera composition A method of photographically reproducing original display lettering for subsequent use as copy to be reproduced by letterpress, lithography, or gravure printing. Instead of ordering original hand lettering from an artist, it is possible to obtain hand-lettering effects

BUTCH SAID SO!

BUTCH SAID SO!

BUTCH SAID SO!

Thinning or weighting by photographic methods may be applied to any lettering, type, or design. The first line in the example above represents original copy; the second line shows how the same copy appears when thinned, and the third line when weighted. Notice that the width of each line remains constant. (See CAMERA COMPOSITION.)

Courtesy of the FOTOFLEX Co., New York.

by a method known as photocomposing or camera composition. Firms that operate this service have available original hand-lettered master alphabets of varied designs. Each character is photographed and retained in negative form. Whenever copy, such as a headline, is desired in any hand-lettered face, the corresponding characters in negative form are photographically printed on paper to yield the reproduced hand-lettered headline. The

clear, sharp photographic print is then delivered for reproduction by any of the printing processes. The firm usually issues a catalogue showing the various styles of hand-lettered alphabets available for any

FOR SHIPBOARD COMFORT

FOR SHIPBOARD COMFORT

FOR SHIPBOARD COMFORT

Original copy as shown in the first line can be photographically slanted in either direction as desired. Also, during the process of italicizing the height of the original copy may be retained, increased, or decreased. (See CAMERA COMPOSITION.)

Courtesy of the FOTOFLEX Co., New York.

FINEST IN THE WORLD

FINEST IN THE WORLD

FINEST IN THE WORLD

Outlines and cast shadows can be applied photographically to any original copy, as represented in the first line. The depth of the shadow and the weight of the outline may be controlled to follow a submitted tracing of the effect desired. (See CAMERA COMPOSITION.)

Courtesy of the FOTOFLEX Co., New York.

copy so that a selection by number or title may be made. Lettering may be ordered in any combination of stock faces. It is also advisable to send the firm, in addition to the copy in written or type-written form, a simple layout indicating the required height and width in inches

CLEVELAND

8th in effective buying income per family... 49 percent higher than U. S. average

7th in retail sales... more than 20 percent of Ohio's total

6th in "national buying power"... headed only by New York, Chicago, Los Angeles, Detroit and Philadelphia.

5th in new car sales... 48,727 total in 1936... bettered only by Chicago, Los Angeles, Detroit and New York.

Must strike the right note in the Theme of Tomorrow at the fair. It must be more than (just an exhibit.) The Gardner organization is experienced in planning and building impressive presentations whether a building or an interior display is needed.

PERSPECTIVES

Perspective effects may be obtained photographically from master alphabets, hand-lettering, or type proofs. (See CAMERA COMPOSITION.)

Courtesy of the FOTOFLEX Co., New York.

Deepfreeze
HOME FREEZER

Deepfreeze
HOME FREEZER

Deepfreeze
HOME FREEZER

REPROPORTIONING

The width of the copy has been retained but the height varies. (See CAMERA COMPOSITION.)

Courtesy of the FOTOFLEX Co., New York.

and the approximate spacing between characters and words.

The use of camera composition represents a saving over the cost of ordering

original hand lettering, and the required copy can be reproduced by camera composition in a shorter time, usually, than it would take an artist to turn out the same work. Photocomposed copy may be set on a curve, and it may be photographically reproduced in reverse effect—that is, white on black.

It is also possible, by the photographic method, to change the proportion of original copy so that it is made heavier, thinner, more elongated or flatter, given a shadow or outline effect, italicized or slanted backward, set in perspective, and so on. See REPROPORTIONING.

camera lucida An instrument invented by Dr. Wollaston in 1831, used for copying, enlarging, and reducing drawings, and consisting essentially of a support for the subject to be copied, and a prism. A drawing, photograph, or other object to be copied, drawn in perspective, enlarged, or reduced is placed on a vertical board in front of the instrument. Rays of light reflected by the object are deflected by a prism into the viewer's eye so that an image appears on a sheet of paper placed

CAMPAIGN

beneath the prism. As the eye peers downward into the prism from above, it sees the reflected image in its desired size as though it were on the paper. The artist is then able to trace the outline of the image. The size of the reflected image may be varied by changing the distance of the object from the prism, and the height of the prism above the drawing board.

The instrument is popularly called a "lucy," the shortened form for "lucida," and is used generally by layout men and artists. For example, it may be planned to incorporate a photograph in a publication advertisement. The size of the actual photograph is twice the size it will take when reproduced. In preparing a layout for the advertisement the artist can use the camera lucida to trace the photograph in the size it will ultimately take—one half the original size.

campaign A series of advertising messages disseminated through one or more channels of communication and often coordinated with other promotional and merchandising activities for the purpose of achieving a specific sales objective. The elements that combine to make up a campaign are:

(a) **Determination of Objective.** This may be, for example, the introduction of a new product; the expansion of the distribution of an established product by procuring additional dealers; the building of product prestige in the minds of consumers; meeting a threat of trade competition; increasing the frequency of unit purchases; or any combination of these.

(b) **Allocation of the Advertising Appropriation.** The sum of money derived from capital assets or from profits makes up the appropriation for advertising during any specific period. It may be based upon the task method, the arbitrary method, or the percentage method (per-

centage of previous year's sales or the estimated sales for the coming year), or any combination of these methods. See **ADVERTISING APPROPRIATION.**

(c) **Research.** This may encompass a study of market conditions; product salability; consumer buying habits; packaging; the suitability of specific media in reaching desired prospects; the identification of those people among the general population who are prospects for the product; copy testing of appeals, illustration, premium offer, layout, and other elements.

(d) **The Definition of the Area in Which the Campaign Is to Run.** This may be national, regional, or local. If the product is to be tested first, a localized campaign may be run initially so as to obtain the most effective elements for inclusion in the major campaign, which may be national in scope. If a new product is to be introduced, a local area may be selected as the focus, from which distribution may be generated regionally and then nationally; or the campaign may break nationally, appearing in media with national coverage such as magazines and network radio.

(e) **The Advertising Schedule.** This includes the preparation of the list of media such as newspapers, radio, television, magazines, outdoor advertising, direct mail, and such. Newspaper schedules must be worked up for each city in which the campaign is to run. Closing dates for magazines must be noted so as to govern the production of engravings in time for insertion; availabilities must be cleared for network and spot broadcasting, and for television. Outdoor advertising plant managers must be contacted for information on available showings. Lists of suitable prospects must be purchased or compiled for the direct-mail phase of the campaign.

(f) **Copy Themes.** Based on copy testing and other elements of the research

phase of the campaign, copy themes are prepared and the campaign or part of it is built around one or more of the themes. Separate themes, of course, will have to be originated for the consumer campaign, the trade campaign, and the professional program, if any, directed toward doctors and dentists or other professional workers.

(g) Art Work. Suitable illustrations are conceived and produced. Artists, layout men, hand letterers, photographers, retouchers, paste-up men and others must be directed so as to create the proper art treatment.

(h) Production. The transformation of the copy and the art work into the physical aspect of the campaign is the responsibility of the production manager. Engravings, electrotypes, rotoprints, mats must be produced for publication advertisements or direct mail; posters must be printed for outdoor panels; dealer displays must be created for distribution to the trade. Radio and television require that artists rehearse preparatory to actual broadcasting or before a recording of the program or spot announcement is made. Transcriptions of such programs and announcements must be duplicated if they are to be sent to many radio stations for simultaneous broadcasting. Commercials in the form of films may be produced or purchased for television advertising, and reproduced in quantity for delivery to several television stations if they are to be telecast simultaneously.

(i) Insertion orders and contracts must be signed and delivered to the various media operators for the reservation of space and time and other facilities in accordance with the specifications of the media schedule.

(j) Coordination of Other Sales Activities with the Campaign. Since advertising is only one tool in the kit of business, other sales techniques and methods may be coordinated with the running of

the campaign advertisements to deliver the full impact for the advertiser. While a campaign is in progress the advertiser may also want to step up his publicity efforts for his product. He may send his salesmen out with proofs of his advertising to be shown to wholesalers and dealers as evidence of large-scale product promotion. Any public relations activity that is planned may be tied in with advertising. Exhibits at conventions, demonstrations at department stores and other retail outlets, annual reports, house organs, and all other activities related to merchandising and selling may be intimately coordinated so that the over-all impact is strengthened.

If several campaigns are running simultaneously, they will probably be coordinated. For example, an advertiser whose objective is to increase sales of an established product in the drug field may undertake three campaigns at the same time; one directed toward the consumer urging him to establish a buying habit for the product or to increase his consumption; another slanted toward the druggist, persuading him to "push" the product, increase his purchases, and to make use of available counter and window display material; a third campaign is aimed at the doctor or dentist in an effort to have him recommend the product to patients.

(k) Verification of Media Performance. Newspaper tear sheets and magazine checking copies are examined to determine whether the medium inserted the advertisements as ordered. The broadcast of spot announcements may be verified by requesting an affidavit of performance from the station; programs may be listened to or verified by affidavit.

(l) Recording of Results. If copy is keyed, tabulation of response is made for each medium and for each insertion. Number of sales made by each dealer during the course of the campaign in the selected area may be counted or deter-

CAMPBELL'S SOUP POSITION

mined by inventory check. If copy is not keyed, readership studies may be made to learn the number of publication readers who observed and read the advertisements, or controlled recognition surveys of radio listening and outdoor advertising readership may be undertaken. Also, sponsor identification data may represent one measure of recording the effectiveness of radio and television advertising.

(m) Evaluation of Results. After the campaign has been run, the following questions should be answered in the light of results: Has the campaign achieved its objective? How well has each medium performed in its attempt to reach prospects economically? What has the campaign revealed to the advertiser or agency in respect to location of prospects, the manner in which they are reached by the selected media, the effectiveness of the appeals used? Which medium, if any, should be struck from the list and which unused media may be considered for the next campaign? Should advertising be used at all as a sales tool, or should other sales techniques be applied more extensively? What is the ranking of months in order of productiveness of sales or inquiries? What is the attitude of dealers and wholesalers toward the nature and direction of the campaign?

(n) Application of Previous Campaign Experience to the Prosecution of the Following Campaign. The facts elicited by the evaluation of results should then be used for guidance in the preparation of the succeeding campaign so that errors may not be repeated and most effective use may be made of the various advertising tools.

For a discussion of direct-mail campaigns, refer to DIRECT MAIL.

Campbell's Soup position The right-hand page immediately following the main section of editorial matter near the front of

a consumer magazine, appearing somewhere ahead of the middle of the publication, and so called because of the repeated preference for this position by the Campbell Soup Company for the placement of their page advertisements. This position has been selected by Campbell in the belief that it is exposed to a particularly great number of readers, since it is in the front of the book and in proximity to editorial matter such as articles and stories, for which the publication has been bought by readers.

canned music A musical selection or group of compositions which have been recorded for radio broadcasting subsequent to the transcription, in contradistinction to live music performed by musicians during the program. *See also* TRANSCRIPTION LIBRARY SERVICE.

canvasser *See* HOUSE-TO-HOUSE SALESMAN.

caption Textual matter in the form of a word, phrase, or sentence accompanying an illustration for the purpose of identification, description, or clarification of the subject matter. The word is loosely used to apply to text that appears either above or below the illustration. Strict usage, however, requires that text appearing *above* the illustration be termed "caption," as its derivation from *caput*, "head," indicates, and that text found *below* the illustration be called a "legend."

carbon copy A reproduction of original copy typed or drawn on a sheet of paper, obtained by placing carbon paper between the original sheet and the sheet to bear the reproduction. Direct-mail advertisers have found that in some cases the use of a carbon copy helps to increase response to mailings. If the first mailing calling for an order does not produce response, a follow-up may be sent containing a carbon

copy of the first sales letter (which in most cases is produced by automatic electric typewriting). Sometimes this carbon copy bears the word "COPY" in large printed characters spread over the page. Attached to the carbon copy is a note or other message calling attention to the fact that the prospect may have missed the importance of the original mailing, and that a carbon copy is enclosed for his convenience. He is then urged to respond to the offer. Advertisers who use the automatic typewriting method of reproduction for sales letters (such as the Hooven process) can order a carbon copy of each letter made at the same time that the original typing is performed.

When typed copy is being prepared for reproduction by offset, an effective procedure resulting in sharp impression of the type characters is the use of carbon paper placed directly over a sheet of white paper. The typewriter ribbon is removed, or the typewriter is set to stencil position, and the typing of the original copy is performed directly on the carbon paper. The copy that appears on the white paper beneath is thus very clear and sharp, since an inked ribbon does not interfere and result in blurring and fuzziness. Before the typing is done, the characters should be cleaned with denatured alcohol to remove the coagulation of ink. Of course it is not possible to see what is being typed when the keys strike the carbon paper; so care must be taken to obtain proper justification at the right-hand margin, if this is desired.

car card An advertising message printed on cardboard stock and placed in buses, trolleys, streetcars, trackless trolleys, ferries, subway cars, elevated and suburban railroad trains, and on the outside of streetcars and buses. Car-card advertising is properly called "transportation advertising," and is designed to be exposed

to the great numbers of passengers who use the various methods of transportation in any area.

The standard display rack for car cards in transit vehicles is 11 in. high. Prior to 1940 the standard card was 11 in. high and 21 in. long. However, a size of 11 by 28 in. has since become standard, although some cities continue to use the 11-by-21-in. size. Other sizes available include the following:

11 by 14 in.	16 by 38 in.
11 by 42 in.	16 by 44 in.
16 by 23 in.	22 by 21 in.

Printing in any number of colors may be used, and any method of reproduction may be specified. For the exact strength of stock to use, and the dimensions acceptable by any transportation system, rate-card specifications should be consulted, as issued by the system or its advertising representative, or as reproduced in Standard Rate & Data Service.

The medium is relatively flexible. The advertiser may use a card of 14-in. width or 28 in., or any multiple of these standard sizes. Some advertisers specify 42-in. cards, while others flank a 28-in. card with two 14-in. messages. To introduce Tenderoni, a food product, Stokely-Van Camp, Inc., inserted car cards each of which measured 7 ft. in length.

Tests have shown that when a car card is curved, as it generally is when it appears on the sides of cars and over the doors in cars and buses, the upper portion is not so immediately legible as the central and bottom areas. Therefore the practice of some advertisers has been to lay out the card so that the headline of the message runs along the *bottom* portion, which commands greater attention.

The process of producing a car card is generally as follows:

(a) The objective of the advertising and the copy theme are determined. This results in a formulation of the textual mat-

CAR CARD ADVERTISING

ter, and the visualization of the art work and hand lettering, if any, as well as the size of the card.

(b) Thumbnail sketches of the card are prepared so that the best layout may be selected. A finished layout is then worked up and a photostat or photograph is made and mounted in position. Corrections are specified, if any, and the work then goes into production. The layout is used as a guide for the letterer and the finished illustrator, and the typesetter uses it as a working guide for the composition of type. It also serves to guide the photoengraver or lithographer in the production of a printing plate.

(c) Most national advertisers produce their cards by letterpress or lithography, since a large quantity of cards must usually be printed. Local users of the medium, such as retail stores, need only a relatively few cards, and therefore silk screening becomes the most economical method. Cards are usually printed on four- or five-ply stock coated on one side. If the advertiser intends to print different messages on either side of the card so that it may be reversed at the end of the 30-day period of display, both sides should be coated. As an alternative, the message may be printed on paper, which is then mounted on four-ply board. The grain must run horizontally on the standard size (11 by 28 in.) and on the over-door (16 by 44 in.) displays. Cards are held in place on top and bottom by flanges in the racks and on the sides by steel springs. At least a half-inch margin on all sides should be allowed. All cards must be printed at the expense of the advertiser. Several transportation companies operate their own silk-screen plants and provide copy, art work, layout, and printing services for advertisers. Some companies have working agreements with printers who permit them to supervise the process of production in their print shops.

(d) The cards are then shipped to the transportation advertising company, which takes over the job of placing them in the required number of vehicular units.

Cards are sold by "runs" or "service" for the period of a month. A full run (or service) means display of the card in every unit or vehicle in the transportation system. A half run is the display of the message in every other vehicle, and a quarter run gives the advertiser a display in every fourth car. In the New York subways, however, a full run consists of two cards in every car, placed on either side; a half run is the display of two cards in every other car, and so on. Cost of display depends upon the extent of run ordered, and the particular system from which the service is purchased. The car card is sometimes called a **BABY BILLBOARD**. *See also* TRANSPORTATION ADVERTISING; TAKE-ONE.

car card advertising *See* TRANSPORTATION ADVERTISING.

caret The symbol, resembling an inverted V, used to indicate the place in a manuscript or type proof where text is to be added to the existing matter. The caret is drawn beneath the place of omission; the omitted matter is indicated in the margin adjoining the line in which it belongs or, if it is very short, is sometimes written directly over the place of omission in the line of text.

For illustrations of the use of the caret, refer to **PROOFREADER'S MARKS**.

cartouche A scroll-like design, usually oval or oblong in shape, surrounding copy for the purpose of giving the text a more attractive or luxurious atmosphere. It is specially drawn by an artist, and is frequently used to encompass the trade name or trade-mark of the advertiser. The term is pronounced "kar-toosh," the second syllable being accented.

CASH DISCOUNT

case A tray consisting of individual compartments holding alphabetic type characters used for printing. In setting type, compositors used to select capital letters from the upper case, and noncapitals from the case situated below, giving rise to the terminology "upper case" and "lower case."

cash discount A reduction from the regular cost of space, time, service, or other facility granted by the media owner or seller when payment is made within a specified time limit after performance has been effected by the medium, or when payment accompanies the order for space, time or other facility. A magazine, for example, may offer a cash discount of 2 percent if the bill for space rendered to an advertising agency or direct to the advertiser is paid within 10 days after invoice date. Although a discount of 2 percent is standard among most media offering a discount, the time limit may vary in each case. The cash discount itself is common practice among many businesses, and is observed by many media owners. It is also common practice for advertising agencies to pass along the money obtained as a discount from media to their clients, provided that the latter pay the agencies' bills within the due date set by the agencies. When the bill is rendered by the medium to an agency, the cash discount is applicable to the *net* amount—that is, after deduction of the agency commission from the published rate. When an advertiser buys space or time direct from the medium, the discount is applicable to the *gross* cost.

The offer of a cash discount encourages prompt payment and helps reduce the need for collection efforts by the seller. A cash discount in actual practice amounts to a *penalty* provision in that the seller has included the discount in his pricing or rate structure. Therefore, failure to take advantage of the discount really forces the buyer to pay more for his purchase than he

would had he paid his bill within the specified limit of time. When the buyer does obtain the discount, he is merely paying a net sum which the seller originally had computed to be just and reasonable for his service, medium, or product. As an illustration of this concept, one radio station has specified an outright penalty discount. The station's rate card states that "the rates specified apply only if payments are made on or before the due date specified in the contract. Otherwise the net amount due (before deduction of advertising agency commission, if any) shall be *increased* by 2 percent."

On June 25, 1946, the Board of Directors of the American Association of Advertising Agencies adopted a resolution on the matter of the 2 percent cash discount, which stated:

Whereas, prompt payment to media by advertising agencies depends upon prompt payment to agencies by advertisers, and it is the customary 2 percent cash discount which stimulates prompt payment by advertisers to agencies, and the cash discount in national advertising performs a far more important service than do cash discounts in ordinary mercantile transactions, for two reasons: first, because in national advertising there are two concurrent collection operations—one from the advertiser to the agency, and one from the agency to the medium; second, because these two concurrent collection operations must take place within 15 days or less on the average, and in the experience of most agencies the absence of cash discount slows up their collections, and the cash discount *costs the medium nothing* when it is taken into consideration in setting rates, and the cash discount costs the advertiser nothing when he pays promptly, since he deducts it, and agencies do not normally keep any part of the cash discount but pass it on to advertisers as a stimulus to prompt payment, and the agency cannot itself allow a cash dis-

CASH ON DELIVERY

count out of its own gross income, since this would constitute a rebate of part of its commission, which it is bound by its contract with the medium not to allow, and since it could not afford to because it would amount to more than the agencies' average net profit, and the cash discount provides both agencies and media with a prompt danger signal of possible credit impairment and hence helps to minimize credit losses, and the customary 2 percent cash discount is allowed by most advertising media, including 93 percent of all daily newspapers (although a number of newspapers of large circulation do not); by 95 percent of all magazines; by all four national radio networks; and by a growing number of other advertising media, and the failure of a small minority of media to allow cash discount is unfair to the large majority which do and which thus sustain agency credit for the benefit of all, and leading media which have eliminated the cash discount have restored it when made aware that it is an integral part of the financial structure of advertising, therefore be it Resolved that the American Association of Advertising Agencies for the reasons given above reaffirm its position as unequivocally in favor of the customary 2 percent cash discount, and be it resolved that this Association express its appreciation to those media which allow the cash discount, and be it further resolved that this Association bring to the attention of the small minority which have not followed this wise policy the importance of the cash discount and urge their adoption of it as indispensable to sound finance in the national advertising structure.

cash on delivery The proper term is "collect on delivery." See C.O.D.

casting off Determining the amount of space to be occupied by a specific amount of manuscript copy after it is set in type; or determining how much manuscript copy must be written to fill a specified space. See COPY FITTING.

catalogue A printed book, booklet, circular, or leaflet containing a list of products sold by a company, their description, specifications, and (usually) prices; or containing a list of names and addresses of manufacturers, suppliers, or services. The catalogue may show illustrations of the products of the firm, and include promotional copy, information on method of ordering merchandise, manner of indicating size, and other data useful in the processes of buying and selling. When the catalogue is issued infrequently, such as once a year or less often, it is sometimes manufactured with durable cover stock and pages to withstand handling and wear until the next issue is ready. Although many catalogues contain a comprehensive list of the products of the company, it is also a practice of some firms to issue separate catalogues for each line of merchandise. Some firms prepare catalogues with a type of binding that permits them to lie flat when open, for convenient reference.

Industrial catalogues are issued by publishing firms and list names, addresses, and products of the various manufacturers, grouped according to industry. They serve as convenient references for those firms that need such data concerning manufacturers able to supply industrial parts and equipment. These publishers sell their catalogues to various industrial firms and to those interested in the type of information included. Publishers' revenue is derived also from the sale of space to many suppliers in the various industries.

Research has been conducted by Edward Stern and Company, Inc., concerning executive preferences in industrial catalogues. Interviews were held with purchasing agents and technical men who were regular catalogue users, and revealed the following preferences:

(a) Purchasing agents preferred large, complete, and permanent catalogues, with size standardized at 8½ by 11 in. Other

CEASE AND DESIST ORDER

sizes meeting less favorable acceptance were 6 by 9 in. and 9 by 12 in.

(b) Most executives preferred one large catalogue to several smaller, more frequently issued ones, if prices were kept current. They preferred one complete catalogue to several smaller specialized ones, each devoted to a single line. Most preferred the type of binding generally associated with large, permanent catalogues.

(c) They preferred the inclusion of "how to use" illustrations or explanations of the products, unless the products were very well known or simple enough to make the procedure unnecessary. Testimonials and photographs of testimonials rated very low.

(d) They stated that a catalogue became more useful with the addition of color.

(e) They indicated a clear-cut preference for catalogues containing a complete description of products, rather than specifications only.

(f) Most executives considered as important the kind of catalogue binding that permitted it to lie flat when opened to any page.

(g) They felt that an index was necessary, even for smaller, less complicated catalogues. The consensus was that a 24-page catalogue was the maximum size that could be efficient without indexing. They preferred at least a section index in the front. Given a choice between a completely alphabetical index and one grouped by type of item, they split their votes evenly.

(h) More than half of the executives interviewed said that the use of an advance mailing piece announcing a new, elaborate, and expensive catalogue increased their interest in it when it arrived. The value of the advance notice depended upon the time interval, the preferred lapse between announcement and receipt of

catalogue being between one and two weeks.

(i) They also thought it was desirable for the advertiser to send duplicate catalogues to heads of departments and to foremen.

C.B.S. See COLUMBIA BROADCASTING SYSTEM.

C.C.A. See CONTROLLED CIRCULATION AUDIT.

cease and desist order An order issued by the Federal Trade Commission requiring a person or firm to discontinue an unfair method of competition or unfair or deceptive act or practice in commerce which the commission has determined to be a violation of the Federal Trade Commission Act, the Clayton Act as amended by the Robinson-Patman Act, the Wool Products Labeling Act, and the Export Trade Act. Section 5b of the Federal Trade Commission Act, which established the commission, relates to the cease and desist order in the following manner:

Whenever the Commission shall have reason to believe that any . . . person, partnership, or corporation has been or is using any unfair method of competition or unfair or deceptive act or practice in commerce, and if it shall appear to the Commission that a proceeding by it . . . would be to the interest of the public, it shall issue and serve . . . a complaint stating its charges . . . and containing a notice of a hearing . . . fixed at least 30 days after the service of said complaint. The person, partnership, or corporation . . . shall have the right to appear . . . and show cause why an order should not be entered by the Commission requiring such person, partnership, or corporation to cease and desist from the violation of the law. . . . If upon such hearing the Commission shall be of the opinion that the method of competition or the act or practice in question is prohibited by this Act, it shall make a report in writing in which it shall state its findings as to the facts and

CEASE AND DESIST ORDER

shall issue and cause to be served on such person, partnership, or corporation an order requiring such person, partnership, or corporation to cease and desist from using such method of competition or such act or practice.

If the F.T.C. has reason to believe that the Federal Trade Commission Act or other act under its jurisdiction has been violated, it undertakes a careful investigation; if corrective action appears to be justified, it issues a formal complaint in the name of the commission acting in the public interest. It names the respondent or respondents, alleges a violation of law, and contains a statement of the charges. The party complaining to the commission (if the complaint originated from a source other than the commission itself) is not a party to the formal complaint, and the complaint does not seek to adjust matters between parties; rather, the prime purpose of the proceeding is to prevent, for the protection of the public, those unfair methods of competition and unfair or deceptive acts or practices within the commission's jurisdiction which are prohibited by the Clayton Act as amended by the Robinson-Patman Act, the Export Trade Act, the Wool Products Labeling Act, and the Federal Trade Commission Act.

The rules of practice before the commission provide that a respondent desiring to contest the proceeding shall file answer admitting or denying each allegation within 20 days from service of the complaint. Upon request made within 15 days from service of the complaint, any respondent shall be afforded an opportunity to submit offers of settlement or proposals of adjustment where time, the nature of the proceeding, and the public interest permit, and due consideration shall be given to them. *See* STIPULATION. Where evidence is to be taken either in a contested case or in one where the respondent has failed to file answer, the matter is set down

for a hearing before a trial examiner, which may be held anywhere in the United States. The commission's complaint is supported by one of its trial attorneys, and the respondent has the privilege of appearing in his own behalf or by attorney. After submission of evidence in support of the complaint and on behalf of the respondent, the trial examiner prepares and files a recommended decision which includes a statement of (a) findings and conclusions, as well as the reasons or basis therefor, upon all the material issues of fact, law, or discretion presented on the record, and (b) an appropriate order.

Briefs may be filed after the trial examiner's recommended decision is made, and oral argument may be had before the commission. Thereafter, the commission reaches a decision either sustaining the charges of the complaint or dismissing the complaint, sometimes without prejudice. If the complaint is sustained by the evidence, the commission makes its findings as to the facts and states its conclusion that the law has been violated, and an order is issued requiring the respondent to cease and desist from such violation. If the complaint is dismissed, an appropriate order is entered.

Up to and including the issuance of an order to cease and desist, there is no difference in procedure whether the case is under the Federal Trade Commission Act, the Clayton Act, or the Wool Products Labeling Act; but the Clayton Act provides a procedure for enforcement of cease and desist orders different from the other two acts. Under the Federal Trade Commission Act and the Wool Products Labeling Act, an order to cease and desist becomes final 60 days after date of service upon the respondent, unless within that period the respondent petitions an appropriate U. S. Circuit Court of Appeals to review the order. In case of review, the order of the commission becomes final

CEASE AND DESIST ORDER

after affirmance by the Circuit Court of Appeals or by the Supreme Court of the United States, if taken to that court. Violation of an order to cease and desist after it has become final and while it is in effect subjects the offender to a civil penalty of not more than \$5,000 for each violation, recoverable by the United States.

Under the Clayton Act, an order to cease and desist does not become final by lapse of time. The order must be affirmed by a United States Circuit Court of Appeals on application for review by the respondent or upon petition of the commission for enforcement. Thereafter appropriate contempt proceedings may be brought in the particular court of appeals for violation of the court order. Under all three acts, the respondent may apply to a circuit court of appeals for review of an order and the court has power to affirm, or to affirm after modification, or to set aside the order. Upon such application by the respondent and cross application by the commission, or upon application by the commission for enforcement of an order under the Clayton Act, the court has power to enforce the order to the extent it is affirmed. In any event, either party may apply to the Supreme Court for review of the action of the circuit court of appeals.

An actual statement of findings and the resultant decision by the F.T.C. in the form of a cease and desist order follows. the respondents' personal and trade names having been deleted:

DOCKET NO. 5461

In the matter of and
....., individually and as co-
partners trading as

FINDINGS AS TO THE FACTS AND CONCLUSION

Respondents are copartners trading as
..... with their office at,
New York. They are now, and for a number
of years past have been engaged in the sale

and distribution of new, used, made-over, and second-hand wearing apparel. In the course and conduct of their business, respondents cause their products, when sold, to be transported from New York to the purchasers in various other states, and maintain a course of trade in commerce among the various states of the United States.

For the purpose of inducing the purchase of their merchandise, respondents advertise in various trade and farm journals, by catalogues mailed directly to prospective purchasers, and in various other ways. Illustrative of respondents' advertising is the following:

CLOTHING FOR SALE

10 Dresses, Cleaned, Pressed, \$2.98

FREE catalog, 200 used, new clothing bargains for entire family. Winter and spring coats, suits, shoes, hats, skirts, sweaters, army shoes, pants. All ready to wear. Complete stock of Army goods.

Typical of the statements and representations that appeared in the respondents' catalogues are the following:

Our introductory bargain offer to you just one of the many bargains that brings to you—10 dresses, \$2.98 . . . 20 dresses, \$5.90

SPECIAL INTRODUCTORY GIFT

With every order of \$5.90 or more—containing the special dress bargain—we will give you ABSOLUTELY FREE a beautiful ladies' dress, cleaned and pressed, ready to wear.

LADIES' & MISSES' SMART DRESSES

Assorted styles in silk and rayon acetate

MEN'S BRAND NEW SOCKS
Cashmere finish
Reclaimed Army

LIGHTWEIGHT RAINCOATS

Waterproof

Ladies' & Misses' Silk Blouses
Ladies' & Misses' Wool Skirts
Ladies' new domestic hankies

A beautiful all-white linen finished hanky
with hemstitched borders

Through the use of the aforesaid statements and representations, respondents represented

CEASE AND DESIST ORDER

that they were making an introductory or bargain offer of said merchandise; that with every purchase of \$5.90 or more a purchaser would receive a dress "absolutely free" as a special introductory gift; that they were offering for sale work socks that contained wool, waterproof rain coats, women's wool skirts, and ladies' linen or part-linen handkerchiefs.

The aforesaid statements and representations are false and misleading. In truth, the respondents have had no special introductory or bargain offer. The merchandise referred to in said advertisements as an introductory or bargain offer could be purchased by any one, or repeatedly by the same purchaser, at the prices specified in the advertisement. The dress referred to as the special introductory gift was not given free by respondents, but the purchase of other merchandise and payment of a valuable consideration was required before delivery of the dress to the purchaser. The socks advertised as having a cashmere finish contained no wool whatever. The rain-coats advertised as waterproof were not waterproof. The skirts advertised as wool skirts were not composed wholly of wool, but were predominantly rayon. The handkerchiefs advertised as being composed of linen or containing linen were made of cotton.

The use by respondents of the aforesaid false, misleading, and deceptive statements, representations, and practices has had the tendency to mislead and deceive a substantial portion of the purchasing public into the erroneous and mistaken belief that the statements and representations made are true and to cause a substantial portion of the purchasing public, because of such erroneous and mistaken belief, to purchase respondents' merchandise.

In carrying on their business, respondents buy old, worn, or previously used hats, have them cleaned, dyed, and blocked, and whenever necessary add new trimmings, sweat bands, and linings, and thereafter sell said hats in commerce. These hats are sold to the purchasers without any label, marking, or designation stamped thereon or attached thereto to indicate that the hats are in fact second-hand or reconditioned products that have undergone processes that have given them the appearance of new products. Some

of such hats, when offered for sale and sold by respondents, have the appearance of new hats, and when offered to the purchasing public as being new hats, are readily accepted by members of the purchasing public as being new hats. As a result, a substantial portion of the public has been led to believe that they were new hats manufactured entirely from new materials.

CONCLUSION

The acts and practices of respondents are all to the prejudice and injury of the public and constitute unfair and deceptive acts and practices in commerce within the meaning and intent of the Federal Trade Commission Act. Inasmuch as it does not affirmatively appear that the second-hand garments sold by respondents are so renovated or refinished as to permit their being passed off as new by purchasers for resale, or that in the circumstances of this case there is necessity for disclosing the fiber content of second-hand garments provided there is no affirmative misrepresentation of such content, no findings have been made pursuant to the charges of the complaint respecting failure to tag or label second-hand garments.

DOCKET NO. 5461

ORDER TO CEASE AND DESIST

This proceeding having been heard by the Federal Trade Commission upon the complaint of the Commission, and the Commission having made its findings as to the facts and its conclusion that respondents have violated the provisions of the Federal Trade Commission Act, it is ordered that respondents, jointly or severally, their representatives, agents, and employees, directly or through any corporate or other device, in connection with the offering for sale, sale, and distribution of wearing apparel and other merchandise in commerce do forthwith cease and desist from:

1. Representing, directly or by implication that an offer of merchandise which may be purchased repeatedly by the same person, at the price specified in such offer, is an introductory offer.

2. Using the word "free," or any other word or term of similar import or meaning, to designate, describe, or refer to any article

CHALCOGRAPHY

the cost of which is included in the purchase price of other merchandise with which such article is offered.

3. Representing, directly or by implication, that any raincoat which is not in fact waterproof is waterproof.

4. Representing, directly or by implication, that any garment or fabric which is not composed wholly of wool is wool; that any garment or fabric which is not composed wholly of linen is linen; or otherwise misrepresenting the fiber content of any garment or fabric.

5. Representing that hats composed in whole or in part of used or second-hand materials are new or are composed of new materials by failing to stamp on the exposed surface of the sweat bands in legible and conspicuous terms which cannot be removed or obliterated without mutilating the sweat bands a statement that such products are composed of second-hand or used material; provided that if sweat bands are not affixed to such hats, then such stamping must appear on the exposed surface of the inside of the body of the hats in conspicuous and legible terms which cannot be removed or obliterated without mutilating the bodies.

It is further ordered that respondents shall, within 60 days after the service upon them of this order, file with the Commission a report in writing setting forth in detail the manner and form in which they have complied with this order.

See also FEDERAL TRADE COMMISSION; FEDERAL TRADE COMMISSION ACT; STIPULATION.

center spread 1. Two facing pages occupying the middle position in a publication.

2. An advertisement occupying the two facing pages in the middle position of a publication.

certification mark A mark used upon or in connection with the products or services of one or more persons other than the owner of the mark to certify regional or other origin, material, mode of manufacture, quality, accuracy, or other characteristics of such goods or services or that

the work or labor on the goods or services was performed by members of a union or other organization. A certification mark is registrable under the provisions of the Trade-Mark Act of 1946 in the same manner and with the same effect as are trademarks, by persons, nations, states, municipalities, and similar registrants even though the registrants do not possess an industrial or commercial establishment. Such a mark is entitled to the same protection accorded trade marks as provided in the act. *See also* TRADE-MARK ACT OF 1946.

chain break The brief interval when a network-affiliated station breaks off from the network system or "chain" to identify itself; a commercial message delivered during the interval. Since the Communications Act of 1934 requires stations to identify themselves periodically by mentioning their call letters, stations hooked up in a network system must break off from the network to deliver the identification appropriate to each station. At the conclusion of the identification, the stations resume their hookup and the network broadcasting proceeds.

Many stations sell the time during this break to those sponsors who want to deliver a brief announcement, in which case the message itself is called a "chain break." *See also* STATION BREAK.

chain store. 1. A group of retail stores of essentially the same type, centrally owned and with some degree of centralized control of operation. "Two" may be construed as constituting a "group."

2. A single store unit of such a group.

chalcography The art of engraving on copper or brass. An engraver working on such metals is a "chalcographer."

CHANNEL

channel A broadcast frequency or vibrational passageway to which a radio or television station is assigned by the Federal Communications Commission for operation. AM radio stations in the United States are assigned to specific channels or frequencies, falling within 550 and 1,600 kilocycles. In this range are available a total of 106 channels, each assigned at 10-kilocycle intervals. Radio stations operate on one of three kinds of channels: (a) *clear*, of which there are 59 primarily assigned to the range between 640 and 1,220 kilocycles, and between 1,500 and 1,580 kilocycles. Usually, 50,000-watt stations are assigned clear channel operation with exclusive right to broadcast in their own areas at the frequency allowed; (b) *regional*, of which there are 41 channels assigned between 550 and 630 kilocycles, between 910 and 960 kilocycles, and between 1,250 and 1,600 kilocycles. These channels are usually assigned to stations operating at a lower power, such as 5,000 watts, and they are not given exclusive right to operate at their frequency. That is, another station also operating in a regional channel may broadcast at the same frequency; (c) *local*, of which there are six, with these kilocycles: 1,230, 1,240, 1,340, 1,400, 1,450, 1,490. These channels are assigned to low-power stations—of 100 and 250 watts—and several stations may operate at the same frequency. A television channel is a specific band of frequencies used by each station's transmitter and is stated in terms of megacycles, whereas AM channels are expressed in kilocycles.

character A letter of the alphabet, numerical figure, punctuation mark, or miscellaneous symbol or decoration appearing either as a printing type in metal or as an impression of that type on paper or other surface. A character may be any letter or number; a punctuation mark as the dash (—) or the exclamation mark

(!); or such symbols as the ampersand (&) and the copyright notice ©. It may be a type decoration such as an arrow, star, or square, or even a small flowery design which may be combined with identical designs to form a pattern or border in type.

chase A metal frame holding typographic characters which have been "locked" or bound together so that they cannot move out of place. The chase is used to hold type for any of three purposes: (a) the characters may be inked and run off on several sheets of paper—a process called "proving," and the printed paper, called a "proof," used for type corrections or for reproductive purposes; (b) the characters in the chase may be run off on a quantity of sheets of paper during the actual printing process; (c) the chase and its characters may be used in the preparation of a mold during the electrotyping process.

checking copy A copy of a specific issue of a newspaper, magazine, or other publication in which appears the advertisement ordered by an advertising agency or an advertiser, and which is sent by the publication as proof that the advertisement was actually run. Most agencies and advertisers request such a copy before paying for the space ordered. In lieu of a checking copy, a *tear sheet* is sometimes acceptable; this is the page containing the advertisement torn from the publication and forwarded to agency or advertiser.

The checking copy derives its name from the fact that it permits the following information to be checked: Whether the advertisement was inserted as ordered; whether it was published legibly; the section of the publication in which it appeared; the position on the page it occupied; whether it appeared on the right-hand or left-hand page; whether it appeared next to editorial matter or adjoint-

ing competitive advertising. Since many of these points may have an important bearing on the effectiveness of the advertisement, the checking copy gives the advertiser or agency an opportunity to evaluate the possible reasons for success or failure.

In the case of radio advertising, the station may issue a sworn and notarized statement called an "affidavit" asserting that the broadcasting actually took place at the specified time. *See also* ADVERTISING CHECKING BUREAU.

chroma The pigment strength or intensity of a color, or the quality by which a strong, clean color is distinguished from one that is grayed.

chroming The process of applying a coating of chromium to the surfaces of some printing plates in order to increase the durability of the plate. The application of chrome protects the plate from corrosive action by ink, and the chrome-plated surface requires less ink than other types of metal surfaces. A very thin film of chromium can increase the printing life of a stereotype several times more than that of an untreated plate.

circular A sheet of paper printed in one or more colors on white or colored stock and folded so that the edges are parallel. The circular may be used as a direct-mail enclosure, as a package insert, or as an advertisement distributed by hand door to door or across the retail counter. When the circular is folded many times so that it can be spread open, it is said to have an *accordion fold*. Very often the term "circular" is loosely applied to a leaflet, folder, or booklet.

circulation The number of people who are exposed to an advertising medium, on which number, presumably, the rate structure of the medium has been based, at

least partially. The problem of determining with exactitude the number of people to whom an advertiser may deliver his message by use of the medium is not always an easy one to resolve. Moreover, each medium has its peculiar type of "circulation." For magazines, newspapers, and other publications they are readers; for radio they are listeners; television set owners are both listeners and viewers; in transportation advertising they are passengers; in outdoor advertising they may be passers-by on foot or vehicular riders; in match-book advertising they are tobacco users; for motion-picture advertising films, theatre programs, and theatre slides they are movie-goers, and so on.

In general the factor of circulation (or its equivalent) carries most weight in the determination of the advertising rates established by any medium. The greater the number of prospects reached, the higher the rates set by the medium operator. However, this is not always the case. Exceptions to this are represented by certain class magazines, for example, which may establish a small but very select readership of people with homogeneous interests. The advertising rates in such cases are based not only on circulation but also on the quality of readership which may not be obtainable in other publications.

Small-town newspapers may be other exceptions. If their advertising rates were proportionate to their circulation in the same ratio as the rates of metropolitan dailies to their circulation, then the rates of small-town papers would be microscopically and unprofitably small. Therefore in most cases such papers charge advertisers a relatively higher rate than the number of readers would warrant. This fact is reflected in a comparison of milline rates for metropolitan and small-town papers.

The use of the term "circulation" was originally applied to the readership of

CIRCULATION

newspapers and magazines which were circulated among purchasers, but lately it has been extended to cover other media as well. In some cases the transfer of the term is not a happy one, for it does not properly describe the nature or classification of prospects reached by the medium. For example, it is questionable whether "circulation" is the best possible terminology for the representation of readers of outdoor advertising messages. "Traffic" has also been used in this respect, but "circulation" seems to be a more popular word, and it appears in the basic traffic counts for outdoor advertising in such terms as "gross circulation," "effective circulation," and "net advertising circulation."

"Audience attendance" has been used instead of "circulation" for readership of film-slide and motion-picture advertising. "Coverage," "listenership," "audience," and "radio families" have all been applied to radio; "coverage," "audience," and "viewers" have so far made their appearance as terminology for the television medium.

Another problem in the determination of circulation or its equivalent is the matter of what constitutes a *unit* of circulation. Is every radio- or television-set-owning family in a geographical section to be included in the coverage claimed by a radio or television station located in that area? Is every vehicular passenger riding by a 24-sheet poster to be included in the circulation for that poster? If a member of a family buys a magazine, reads it, and passes it on to another member of the family, is the circulation in this instance one person or two? If a subway rider transfers from one train to another and therefore has the opportunity to see the same advertising message in the second train, is he to be counted once or twice in the computation of circulation?

In an effort to resolve some of this con-

fusion, several organizations have been formed for the purpose of establishing standards for the computation of circulation, and to offer advertisers verified reports of circulation of those media that are members of the organization. The Audit Bureau of Circulations has been set up to audit circulation figures of "paid" publications. The Controlled Circulation Audit verifies circulation reports of "controlled" or "free" newspapers and magazines. The Traffic Audit Bureau certifies the circulation figures of outdoor advertising plant managers who offer poster display facilities. The Broadcast Measurement Bureau, successor to the Cooperative Analysis of Broadcasting, has made an attempt to resolve the question of determining just what a radio listener is, and under what conditions he may be claimed by a radio station or network. There are, unfortunately, no impartial auditing bodies set up as yet for other media, although it is likely that television will be the next medium to be audited, either by the Standard Audit and Measurement Services, Inc. or by some other body. Until audited reports become available for any medium, it is necessary for the advertiser to obtain circulation information directly from the medium owner and to take such data on faith. Publishers who are not members of A.B.C. or C.C.A. may in some cases issue sworn statements of circulation figures which advertisers may examine. Some media owners engage the services of research organizations, presumably impartial, to determine the extent of circulation for their own medium.

Following are definitions of "circulation" for those major media in which that term is applied to the number of people exposed to an advertising medium. *See also COVERAGE; NET WEEKLY AUDIENCE; NET PAID CIRCULATION.*

Newspaper and Magazine Circulation. As defined in A.B.C. reports, total circu-

lation consists of the following in the case of magazine sales: (a) individual mail subscriptions ordered and paid for by individuals and delivered by mail; (b) net single-copy sales, or the number of copies sold through newsdealers, boys, and similar channels. The sum of these two classifications is called "total net paid circulation," excluding bulk sales; (c) term subscriptions in bulk—subscriptions that are purchased in lots of 11 or more and judged to be for the purpose of promoting the professional or business interests of the buyer. Single-issue sales in bulk are the same as when applied to one issue. In the magazine reports the bulk sales are included in the net paid circulation, whereas in the farm publication reports these sales are segregated under the heading of "average bulk sales"; (d) average unpaid distribution. Under this classification is reported the distribution to correspondents, advertisers, agencies, and employees. Samples, exchanges, and other distribution not qualifying as paid are also reported here.

The standard measurement of circulation for daily newspapers is the daily average net paid circulation, while for weekly papers it is the average net paid circulation. In judging the quantitative value of a newspaper's circulation, consideration is given to the correlation of its distribution with its market and to circulation penetration of family units. A.B.C. reports provide a basis for such information by setting up two areas, the city zone and the retail trading zone for each city and town in which an A.B.C. daily newspaper is located. See CITY ZONE; RETAIL TRADING ZONE.

A newspaper may report its city zone circulation in total or by the following classifications, as it may prefer: carrier delivery, dealers and carriers, street vendors, publishers' counter sales, and mail subscriptions. Circulation outside of the

limit of the city and retail trading zones is designated as "all other" and is reported as such in the audit report. See "ALL OTHER" CIRCULATION. With few exceptions zones are not established for country weeklies.

According to the usage of the Controlled Circulation Audit, "circulation" means average total controlled circulation, which consists of the total number of copies mailed in individual wrappers and the total number of copies mailed in bulk. To arrive at the average total edition, copies sent to advertisers, agencies, and prospects, office copies and sample copies are added to the average total controlled circulation.

Outdoor Advertising Circulation. This is considered to be the total number of people passing an outdoor display who have a reasonable opportunity to observe the poster panel or painted bulletin. Circulation is therefore a quantitative measure of outdoor advertising efficiency. Circulation for outdoor advertising displays consists of people moving out of doors, and is commonly called "traffic." The uniform collection and analysis of facts on such traffic comprise the bases for the evaluation of circulation for this medium. Since not everybody moving out of doors enjoys an opportunity to view a display, it is necessary to determine two sets of figures: (a) gross circulation, consisting of the total number of people passing by a display; and (b) effective circulation, or the least number of persons with a reasonable physical opportunity to see the display.

It is therefore necessary to assign an investigator at a "counting station" adjacent to each display to count the number of people passing on foot and the number of automotive vehicles passing by, and to determine the passenger traffic on street cars and buses (with the aid of transportation company data). Traffic is counted

CIRCULATION

for a half-hour period between 9 A.M. and 12 M., and for another half-hour period between 1 P.M. and 4 P.M.

The estimated gross circulation of pedestrian traffic for a 12-hr. period is computed by adding the number of pedestrians counted during the half-hour morning period, and the number of pedestrians counted during the half-hour afternoon period, and by multiplying this total by the factor 12. For computing the estimated 18-hr. gross pedestrian circulation, the sum of the two half-hour counts is multiplied by the factor 18.

The 12-hr. estimated gross circulation of motor vehicle passengers is computed by adding the number of vehicles counted during the half-hour morning count and the number counted during the afternoon half-hour period, and by multiplying this total by the factor 19. For computing the 18-hr. estimated gross circulation of motor vehicle passengers, the sum of the two half-hour counts is multiplied by the factor 27.

The number of streetcar and bus passengers passing each display is determined for the 12-hr. day from 6 A.M. to 6 P.M. and for the 18-hr. day from 6 A.M. to 12 midnight. Such data may be obtained from the respective transportation companies who maintain passenger traffic records. Gross circulation for the 18-hour traffic period and for the 12-hr. traffic period is computed by adding the total pedestrian traffic, the total motor vehicle passenger traffic, and the total streetcar-bus passenger traffic for the respective periods.

The effective circulation for the 18-hr. period and for the 12-hr. period is computed by adding for each period the gross pedestrian traffic, and the gross motor vehicle passenger traffic, and taking one half the sum, and by adding one quarter of the gross streetcar and bus passenger traffic for the respective periods. Effective circulation may therefore be defined as the

least number of persons comprising the traffic passing by an outdoor advertising display who have a reasonable opportunity to see the display.

The collection and preparation of traffic and circulation data are the responsibilities of the individual plant operator. If he is a member of the Traffic Audit Bureau, he may apply for an audit of his figures by that organization. He may also prepare a traffic flow map based on circulation data and authenticated by T.A.B.

Transportation Advertising Circulation. In this medium circulation means the number of passengers carried. The National Association of Transportation Advertising (N.A.T.A.) has established that each unit of passenger count consists of one person riding one carded vehicle continuously. (A carded vehicle is one carrying car cards.) This would therefore include revenue passengers, pay and nonpay passengers, free passengers, school tickets, and the like, whenever the rider uses a carded vehicle. According to this definition, a passenger who occupies the same vehicle through one or more fare zones is counted as only one unit of circulation. A passenger who transfers from one carded vehicle to another during his trip is counted twice.

Circulation is computed on the basis of an average number of monthly rides during a six-month period, and the figures are gathered by the individual advertising companies with the assistance of the transit companies which provide data on passenger counts. N.A.T.A. certifies the circulation figures of the various advertising companies who qualify. Qualification depends upon the submission of a semi-annual report by one of the transportation advertising company officials covering passenger information for the first and last six-month period in each calendar year. Those members of N.A.T.A. who submit the required reports may display the N.A.T.A. certification of circulation

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and insignia on their rate cards and promotional literature. Those companies who do not have their figures certified by N.A.T.A. simply submit their data to interested advertisers without such evidence of verification. *See also* AUDIT BUREAU OF CIRCULATIONS; CONTROLLED CIRCULATION AUDIT; BROADCAST MEASUREMENT; BUREAU; TRAFFIC AUDIT BUREAU; NATIONAL ASSOCIATION OF TRANSPORTATION ADVERTISING.

city zone That geographical area encompassing any corporate municipality. This concept is used particularly in Publisher's Statements and in Audit Reports of the Audit Bureau of Circulations for newspapers, in which circulation figures are stated for the city zone in which the paper is distributed. In some cases where the territory contiguous to the corporate line of the city is thickly built up, the city zone may include additional territory, in which case the Publisher's Statements and Audit Report describe the limits set.

Newspaper circulation figures for city zone territory are used by advertisers when they wish to determine whether the newspaper enjoys sufficient circulation in that area where distribution of their products is available. *See also* RETAIL TRADING ZONE; "ALL OTHER" CIRCULATION.

Class A time A radio or television broadcast time period during which the maximum audience is at home and available for tuning in, and which is therefore the most expensive of all time segments open to sponsorship by advertisers. Less expensive time periods during which the available audience is smaller are termed progressively "Class B," "Class C," and "Class D," and in some cases "Class E" appears in the time structure. For radio, Class A time usually occurs from 6 P.M. or 7 P.M. to 10 P.M. or 11 P.M. on week-day and Sunday evenings.

Station rates are based generally upon the potential listenership during each hour of the broadcast day and night. The greater the potential radio or television audience at any time, the higher the rate charged for the corresponding period. Since the audience is greatest during the evening when the entire family is likely to be at home, stations set their highest rates for the evening hours, which are called "Class A" time.

Class B, C, D, and E time consists of those hours during which the audience is not so great, and for which a lower rate is charged. In many cases Class B time is the period during Sunday afternoon; Class C time may be weekday mornings and afternoons. Since there is no general agreement among stations as to the periods to be represented by the various time classes, it is necessary to refer to the rate card of each station for the exact hours for each class.

The potential audience for specific hours may vary for each station, since listenership depends somewhat upon the occupational and cultural habits of the audience in the area of each station. Rural listeners are likely to arise earlier and retire earlier than urban people, for example.

Class A time for television stations often consists of the periods between 7 P.M. and 10:30 P.M., Monday through Friday, and from 1 P.M. to 10:30 P.M., Saturday and Sunday. Again, these time periods vary from station to station. One station's Class B time occurs between 5 P.M. and 6 P.M., and from 10:30 P.M. to 11 P.M., Monday through Friday; from 1 P.M. to 6 P.M. and from 10:30 P.M. to 11 P.M. on Saturday and Sunday. Class C time for this station occurs during all hours other than Class A and Class B time.

classified advertising Textual advertisements appearing in newspapers and in

CLASS MAGAZINE

some magazines in a separate section devoted to that type of advertising, and grouped according to specific headings or classifications. Typical classifications include "Help Wanted," "Business Opportunities," "Real Estate," and "Agents Wanted." Special rates are usually set for classified advertising, and are based on the number of words or lines of type. Some publications set different rates for different classifications. Closing dates may vary also, depending upon the particular classification.

In general advertising may be divided into classified and display. The latter is concerned with relatively large space in which an illustration may be employed along with text. Accordingly, a term synonymous with "classified" is "undisplay."

class magazine A periodical other than a newspaper or trade paper the editorial contents of which are devoted to the interests of a particular group of readers. For example, such consumer magazines as *Hunting & Fishing*, *Popular Photography*, and *Better Homes and Gardens* appeal respectively to outdoor sportsmen, camera enthusiasts, and homeowners. The term "class" is sometimes mistakenly applied to magazines whose readers enjoy a relatively high income. The word actually refers to the fact that the editorial matter in the publication appeals to a specific class of readers.

Class magazines are of particular value when the advertiser's product appeals to those consumers whose interests are treated in the magazines. For example, the sale of an electric metronome might find the most fertile field among readers of *Étude*, a magazine devoted to the interests of those who play a musical instrument. The class magazine therefore offers the advertiser a minimum of waste circulation as compared with the circulations of maga-

zines appealing to the general interests of readers, provided that his product appeals particularly to the readers of the class magazine. It is, of course, possible for a specialized product to be advertised successfully in a general or mass magazine, as many advertisers have found; but it is probable that a greater proportion of readers of a class magazine are prospects for the specialized product than mass magazine readers.

Clayton Act A Federal law of 1914 containing provisions concerning price and other discriminations in interstate commerce; exclusive dealing contracts made upon condition that the buyer or lessee will not deal in the goods, wares, or merchandise of a competitor; and acquisitions of capital stock and interlocking directorates. The provisions of this act have been amended and extended by the Robinson-Patman Act of 1936.

cleaning a list The practice of keeping a direct-mail list up to date by correcting names and addresses, and by removing the names of prospects who have died, moved to addresses unknown, discontinued business, or consolidated business with another. A cleaned list provides the most favorable opportunity to obtain response from the maximum number of prospects with minimum wastage of literature and postage. The normal yearly change is about 20 percent of the entire list, a fact which causes many direct-mail advertisers to clean their lists at regular intervals. The cleaning operation may be performed in any of the following ways:

(a) Using post-office form 3547. A statement is printed on the face of the mailing requesting the postmaster to indicate the new address for the recipient on the form, which is then forwarded to the advertiser for correction of his list.

(b) Sending an inquiry to every name

CLEARANCE OF TIME

on the list asking the recipients for correction of name and address. This is often undertaken before the mailing of an expensive campaign, when it is particularly desirable that as many names as possible be correct.

(c) Removing from the list the names of those customers who have not ordered merchandise or service for a specific length of time, such as a year. Some mailers remove inactive names in this manner.

When the advertiser circularizes a list of names rented from another firm, he should not clean the list, since he cannot make use of the corrected names on a subsequent mailing unless he rents the complete list again. Rented names are the property of the firm that rents out, and they are usually rented on a one-time basis. Therefore when the advertiser makes frequent mailings to his own list as well as to rented lists, it is a good idea to prepare two kinds of envelopes: those bearing notation of form 3547 for use in cleaning his own list, and those without such notation when using a rented list. See FORM 3547.

clean proof A proof (or sheet of paper containing type matter) in which there are no typographical errors, or very few of them. When a compositor sets his copy with few or no errors, he is said to set a "clean proof." See also PROOF.

clearance of time The procedure whereby a network checks with affiliated stations to determine whether a time period bought by a network advertiser is available over each affiliate. When a network advertiser purchases time for broadcasting over a group of stations associated with the network system, the network must contact each station included in the advertiser's contract to determine whether the time segment purchased is open and available to the sponsor. If the period is one which

the station is obligated to yield to the network upon demand (as specified in the station's contract affiliating it with the network system), then clearance may be obtained. The local program occupying the period in question, whether sustaining or sponsored, is removed or shifted to another period of time. If a local sponsor has a program on during that period desired by the network advertiser, he may be offered another time by the station so that clearance may be secured. Should he refuse to shift, the station can arbitrarily withdraw the time he occupies and give it to the network.

If, however, the period is one which the station has not contracted to yield upon request, and is occupied by a local advertiser, then the station has a choice of action. It may persuade the local advertiser to shift his program and give the vacated period to the network sponsor, or it may refuse to yield the time to the network, preferring to retain the local advertiser's show in the same spot. In this case the affiliate may offer the network advertiser an opportunity to broadcast at a later time a recording of the show made from the original broadcast heard over other stations in the network. The network sponsor, however, is not required to accept a "delayed broadcast," as this is called, and may order the noncooperative station to be stricken from his network group until the station can offer the time desired.

In this manner a specific portion of time is cleared for each station affiliated with the network so that the national or regional network advertiser may broadcast his program over many individual stations simultaneously.

Clearance of time must be undertaken also when a national advertiser desires to buy an available program or time segment from a local station—that is, when he undertakes spot broadcasting. Since such availabilities are offered for sale to the

CLEAR CHANNEL STATION

first sponsor who contracts for their purchase, it is necessary for a prospective advertiser, or his agency, or the sales representatives of the station to check with the station and determine whether the desired time has been previously sold to another sponsor. Clearance is accomplished by teletype, telephone, or telegraph, since speed is vital.

clear channel station A radio station which may broadcast, by permission of the Federal Communications Commission, throughout a relatively wide area without objectionable interference from other stations inside the immediately surrounding area and in most of the remaining area in which it may be satisfactorily heard. Clear channel stations are generally the larger, 50,000-watt outlets, and cover an area of several states with their broadcast signal. *See also* CHANNEL.

clearing The practice, on the part of an advertising agency not enjoying recognition by media, of purchasing media facilities (such as space or time) for clients through a recognized agency in order to obtain a portion of the commission commonly granted by media owners only to recognized agencies.

In order to be eligible to receive a commission on the purchase of space, time, or other media facilities in behalf of clients, an agency generally has to fulfill certain qualifications relating to financial stability and other requirements established by each medium. Such eligibility constitutes RECOGNITION. In some cases, however, agencies are unable to comply with these requirements. Since the major portion of the income received by most agencies is derived from commissions obtainable from publishers, radio and television station operators, and other media owners, it is necessary for unrecognized agencies to make working agreements with

recognized agencies in order to purchase commissionable space and time.

The details of such working agreements vary with individual agencies; a typical agreement, however, is that in which the recognized agency issues the insertion orders and other requests for the purchase of media facilities in behalf of the clients of the unrecognized agency. The commission received from media owners by the recognized or clearing agency is then split between that agency and the unrecognized agency. The split applicable to a 15 percent commission may be, for example, 3 percent for the clearing agency and 12 percent for the unrecognized agency. The actual division usually depends upon the amount of work which the clearing agency is required to perform in order to process the needs of the unrecognized agency.

An unrecognized agency may thus continue in business indefinitely, and perhaps eventually obtain recognition from various media, at which time clearing becomes unnecessary.

client An advertiser who has entrusted his advertising, merchandising, and marketing activities to an advertising agency; any person or firm who is a customer of a business service. The term is sometimes used synonymously with "account."

clipping bureau A service organization that reads publications for the purpose of clipping from them news items, articles, advertisements, photographs, and related material on any subject of special interest to clients subscribing to the service. Clippings may be desired by advertisers as a means of knowing how much space competitors are using in advertising, the copy themes they are employing, and the product features promoted. Another purpose is the determination of the amount of publicity a firm or person is obtaining as the result of a publicity campaign. A manu-

facturer can learn whether his dealers are using cooperative advertising mats, and how they are using the space the cost of which is shared by the manufacturer.

Some firms desire all information appearing in publications in connection with a specific subject, such as the fabrication of light metals. The information gathered from these clippings represents an important form of research material. It is also possible for firms to obtain leads regarding prospective purchasers for their products by studying clippings of new product announcements that indicate the need for the firm's products. Many organizations such as advertising agencies, artists, and printers request the clipping bureau to send them all advertisements emanating from firms residing in their area so that they may build a prospect list of clients whom they may contact personally or by direct mail.

Clipping bureaus generally read hundreds of publications, and some services specialize in certain classes of periodicals. For example, one clipping bureau covers 1,800 business papers, farm journals, and consumer magazines, and services any type of business or industrial account. Other services concentrate on reading newspapers for those desiring clippings of reviews of books and plays for those who collect publicity notices appearing in newspapers throughout the country. As each clipping is removed from the publication, the service indicates the name of the publication and the date of issue, attaches the data to the clipping, and forwards it along with others at specified intervals.

clip sheet A large printed sheet of paper containing news stories, feature articles, filler material, cartoons, photographs, editorials, humor, and other matter of possible use to newspaper editors, prepared and distributed by an organization seeking publicity through the reproduction of such

material in those newspapers that may use it.

Each segment of the editorial matter offered for reproduction is concerned directly or indirectly with the organization or its purpose, but it is so written that it appears to have a high content of news value of interest to general newspaper readers. Any part of the sheet may be clipped (as its name indicates), pasted on another sheet of paper, and used as copy for typesetting and printing. To facilitate this, clip-sheet editors print editorial matter on one side only. Cartoons and photographs appearing on the sheet may be reproduced by mats, which are usually supplied without charge upon request by the organization preparing the clip sheet.

closing date The last day beyond which a publication refuses to accept an advertisement for insertion in a specific issue. In order to make up an issue, newspapers and magazines must have time to set type for the textual matter of an advertisement, lay out each page, send proofs of the advertisement to agency or advertiser, correct such proofs whenever necessary, and finally to print and bind the issue. As this work requires time, the publication sets a "dead line" or closing date for receipt of all advertisements scheduled for insertion in a specified issue. The length of time between closing date and date of publication generally varies with the frequency with which the publication is issued. Daily newspapers may set a closing date of the evening preceding publication, 24 hr. or 48 hr. In some Sunday editions, "forms" may close two or three days preceding, and different sections (such as financial, sports, real estate) may require different closing dates for the same issue.

Newspaper supplements (magazine sections of newspapers) may close from 25 days to 8 weeks preceding publication. Weekly magazines close from 3 to 10

CLOSURE

weeks, and monthlies may close from 1 to 4 months ahead. In most cases color advertisements require earlier closings than black-and-white messages. Also, if the textual matter of the advertisement is to be set in type by the publication and a proof submitted to advertiser or agency for revision and approval, the advertisement may have to be submitted at an earlier date than if a completely engraved advertisement requiring no typesetting were delivered to the publication.

Although exact closing dates are stated by the publication for specific issues, in many cases an advertiser can obtain an extension of two or three days or perhaps longer in which to deliver his advertisement. Closing-date information may be found in the publication's rate card and in its listing in the appropriate section of Standard Rate & Data Service.

closure 1. An order for merchandise or service obtained as a result of following up an inquiry with direct-mail literature. Mail-order advertisers secure leads by inserting publication advertisements offering to give further information to inquirers. Those prospects who do inquire are sent the desired information in the form of circular, sales letter, broadside, or other literature with an order form or order card. Several follow-ups may be sent to the same prospect before an order is received. Every sale made to a prospect who does order is called a "closure," the term being derived from the fact that the sale has been "closed" by the follow-up material.

The computation of the ratio between the number of inquiries received and the number of closures made for any group of prospects is indicative of the productivity of the direct-mail list or of the publication in attracting prospects; also, it reflects the strength of the copy appeal to interest the proper type of prospect.

For example, advertisement A placed in a publication pulls 1,000 inquiries; advertisement B, making the same offer with a different copy appeal and split run with A, attracts 1,500 inquirers. Initial analysis indicates that the second appeal is the better, having drawn the greater number of inquiries. However, it is necessary to consider these figures against the actual number of prospects who eventually turn into customers as the result of direct-mail follow-up material. If the same follow-ups are sent to each list of names, and it is found that 100 inquirers to advertisement A buy the product or service, while 125 inquirers to advertisement B become customers, then it is possible to compute the closure ratio. Advertisement A yields a closure ratio of 10 percent (100 customers divided by 1,000 prospects), and advertisement B has a ratio of slightly more than 8 percent in closures (125 divided by 1,500). Thus it is seen that the first advertisement attracted fewer inquirers, but those prospects were of a *higher quality*; for on a percentage basis more of them turned into purchasers.

Similarly, the value of various publications in providing readers who may become customers may be gauged by means of the closure ratio. The same advertisement is inserted in several publications, and the number of inquirers for each is compared with the closures effected. Those publications yielding closure ratios considered excessively low by the advertiser may then be struck from the media schedule.

2. Any device serving to seal the contents of a package, bottle, carton, or container. Typical closures include, among others, the screw-top metal cap, cork stopper, crown cap (a metal closure with small lugs in the rim for gripping the lip of the container and a rubber ring vulcanized to the inside of the cap for hermetic sealing), and the screw eye, a

ringlike handle ending in a screw which fits into the opening of the tube.

One type of closure that has solved the problem of leakage and oxidation of wines, and that has maintained a continuous vacuum is a smooth-sided aluminum cap without an inside thread. The cap is placed under several hundreds of pounds' pressure on the bottle top, which is already threaded. The cap is lined with Vinylite backed with cork, and an impression of the bottle's thread is made on the lining under pressure by rollers. The cap therefore takes on the impression of the thread already on the bottle top, and may be unscrewed just like the conventional screw cap.

A suitable closure is one which can be manufactured at low cost; which can be easily incorporated into the packaging; which protects the contents adequately; and which permits the contents to be withdrawn conveniently and with little or no waste.

coarse screen A screen used in photo-engraving half-tone copy and consisting of 100 ruled lines or less per linear inch. The more frequently used coarse screens are the 50-, 55-, 60-, 65-, 85-, and 100-line screens. The specification of the degree of coarseness of the screen depends upon the nature of the copy, the type of paper to be used in printing, and the printing process. *See* SCREEN.

coated book paper A printing paper used in the production of books, catalogues, and direct-mail literature, suitable for the faithful reproduction of fine-screen half-tone illustrations. The stock is manufactured from chemical wood pulp, and sometimes from sulphite and soda pulp. After the paper has been formed on the papermaking machine, it is given a coating of white mineral pigments mixed with adhesives such as casein, starch, and glue.

Then calendering machines smooth and polish the coating, whereupon the finished paper is ready for use.

Coated book paper is manufactured in three groups: (a) glossy-coated book paper is used for booklets and literature requiring fine printing (133- to 150-line half-tone screens can be satisfactorily reproduced) and for color work; (b) dull-coated paper is indicated when the advertiser desires stock characterized by an absence of glare and capable of reproducing soft, rich impressions. Half tones of 120-line screen can be accommodated; (c) machine- or process-coated paper is given a coating not by a separate coating machine, but by a special section of the papermaking machine. This type of book paper is often used as a substitute for regular coated book paper, and for the printing of magazines, catalogues, and direct-mail literature.

coated paper Paper treated with such substances as clay and satin white to create a better surface suited for the printing of fine half-tone illustrations. The requirements of a coated surface are (a) that it be uniformly smooth but firm so that it will contact all the dots in a half-tone printing plate; (b) that it have an affinity for ink; (c) that it hold the ink pigment on the surface while permitting penetration, absorption, and drying of varnish; (d) that it have a bright color; and (e) that it flex reasonably well when folded.

A variety of materials may be used for coating. The traditional substances are clay and satin white, the former being a natural earth product susceptible to refinement to a smooth powder form similar to talcum powder. Satin white is a combination of lime and alum. Blanc fixe, technically known as barium sulphate, may be used for coating, as may be casein, a product precipitated from soured milk. Titanox and titanium oxide may

COAXIAL CABLE

also be employed as coating agents. Each substance has its characteristic quality and is chosen by the papermaker in relation to the purpose to which the paper is to be put.

The common method for coating paper is to flow the creamy coating mixture onto the web of paper body stock during the process of paper manufacture. A series of brushes distributes the coating more or less equally over the surface. The wet web is then carried on air blasts through a drying alley with progressively higher temperatures to cause drying.

Coated paper is used for the printing of fine-quality half-tone reproduction by letterpress. Especially designed coated papers are used for offset printing of half tones; gravure printing, however, seldom employs coated paper. This type of stock is used in the production of folders, booklets, books, and in magazines in which the quality of pictorial reproductions is a primary consideration. Paper that is coated on only one side is used for labels for cans and bottles, for package wrapping, and for the coverings of fancy merchandise boxes.

coaxial cable An inner conductor consisting of several copper tubes about the diameter of a pencil surrounded and shielded by an outer conductor in the form of a cable which protects against loss by leakage of the electrical impulses it transmits from one point to another, used in the transmission of telephone conversations and television broadcasts. The coaxial cable is buried under ground, is classified as a common communications carrier, and is owned, operated, and maintained by the American Telephone and Telegraph Company.

Each of the copper tubes in the cable can transmit hundreds of simultaneous telephone conversations or one television program. Amplifying units are spaced at

intervals of a few miles along the route of the cable to prevent the electrical signals from fading out over long distances. Television networks and stations may rent these cables for the dissemination and transmission of their broadcasts, the rates being based on a certain number of broadcast hours within prescribed periods of time. The coaxial cable represents one method of combining several stations into a television network. *See also* TELEVISION NETWORK.

C.O.D. Collect-on-delivery service, the facility offered by the Post Office Department by which a seller is permitted to send third- and fourth-class mail to a purchaser, who pays the postman the amount due upon delivery of the merchandise. To operate on a C.O.D. basis, it is necessary to obtain form 3877a, for which there is no charge, from the post office. The local post office assigns the advertiser a group of numbers to use on the form in connection with each order mailed C.O.D. As an example, the numbers from C15301 to C15400 may be assigned. Upon exhaustion of the numbers, the advertiser can begin again with the original number. The identical list of numbers can be used for other products sent C.O.D., as well as for those items for which the numbers were originally obtained.

On form 3877a are indicated in duplicate the following information: name and address of customer; postage fee; insurance or C.O.D. fee; amount due sender. This last amount is the total price of the merchandise, and may include the postage and C.O.D. fee if the seller desires to have the customer pay these charges. After wrapping the merchandise, the advertiser attaches to the face of each package Post Office Form 3816a-S. Brown paper adhesive, Scotch tape, or adhesive tape may be used for attaching. Form 3816a-S incorporates the name and address of the sender

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and recipient; number assigned to the recipient as it appears on form 3877a; C.O.D. charges; money-order fee. It is necessary to record the recipient's name and address on the face of the envelope or wrapper as well as on form 3816a-S. The envelopes, together with original and duplicate of form 3877a, are taken to the post office, where both forms are stamped and the duplicate returned to the advertiser for his file. The seller pays in stamps an amount that includes the C.O.D. fee and postage. Upon delivery of the package the customer pays the postman the amount due sender, and the Post Office transmits the sum in money order form to the seller.

The C.O.D. facility is available only between money-order offices of the United States and its possessions, but not to or from the Canal Zone. The maximum amount collectible on a single C.O.D. article is \$200. When the C.O.D. charges are less than the value of the merchandise, the sender may pay a higher fee to obtain indemnity for the full value within the limit of \$200 according to the fee paid. The fees for collections, which are in addition to the postage, vary according to the amount of C.O.D. charges.

Examination of the contents of a C.O.D. parcel by the addressee is not permitted until it is receipted for and charges paid. Parcels intended for C.O.D. shipment must not be dropped in street mailboxes or ordinary mail drops. C.O.D. mail should in all cases be sent in response to bona fide orders from purchasers, or in conformity with agreements between sender and addressee. That is, C.O.D. parcels should not be sent unsolicited, but only upon definite request or in accordance with prearranged agreement. Should unsolicited C.O.D. matter be received in the postal service, indemnity for the loss, rifling, or damage of the contents will not be paid by the Post Office.

All C.O.D. parcels are accepted by the post office with the understanding that the senders, in every instance, guarantee any return or forwarding postage which may be necessary when the parcels become undeliverable. Parcels should bear, in connection with the sender's return address, a pledge guaranteeing return and forwarding postage; but regardless of whether or not the parcel bears such pledge, it will be treated as though the pledge were on it.

Indemnity for C.O.D. parcels is paid by the Post Office for the actual value of lost, rifled, or irreparably damaged articles, or for failure to remit charges for C.O.D. mail, within the limit provided by the fee paid or for the actual, usual, direct, and necessary cost of repairing partially damaged articles, provided they were packed and endorsed in accordance with the postal requirements. Postage, when claimed, but not the fee, may also be allowed as part of the indemnity in case of complete loss, irreparable damage to the entire contents, or rifling of the entire contents. Claims must be filed within six months from date of mailing.

A demurrage charge is collected from the sender on each C.O.D. article which the addressee fails to accept within 20 days after the first attempt to deliver or the first notice of arrival at the office of address given. To avoid demurrage the mailer must limit the retention of the article at the office of address to a period not exceeding 20 days.

coincidental telephone measurement A relative measurement of the popularity of a radio or television program obtained by telephoning homes selected at random from a telephone directory, and inquiring into the listening behavior of the family at the moment the telephone call is made. Since this research is undertaken during the broadcast of the program the popu-

COLLATING

larity of which is being measured, the technique is termed "coincidental."

The family representing the sample radio or TV home may be asked the following questions: "Were you listening to your radio or television set just now?"; "To what program were you listening?"; "To what station?"; "What is being advertised?"; "How many men, women, and children are listening?" The technique is used as a measurement not of audience size, but of relative popularity of programs. Because the listeners questioned represent telephone homes only and are therefore not representative of the program's listeners as a whole, who are both telephone and nontelephone owners, the technique does not make use of a valid sample required for adequate measurement of size.

Critics of the coincidental method say that there is a difference in pattern of listening between telephone and nontelephone homes, arising out of differences in economic levels. Listening behavior of telephone owners only cannot therefore be indicative of the behavior of all possible listeners. The technique, however, is capable of delivering program and other ratings rather quickly in comparison with other research methods, and it is usually less expensive to operate. Among the firms using the technique are C. E. Hooper, Inc., and Robert S. Conlan & Associates. *See also* HOOPER RATING; CONLAN SURVEY.

collating Arranging the pages of a book or other publication in proper numerical order.

collective mark A trade-mark or service mark used by the members of a cooperative, an association, or other collective group or organization, or a mark used to indicate membership in a union, association, or other organization. Collective marks are registrable under the provisions

of the Trade-Mark Act of 1946 in the same manner and with the same effect as are trade-marks by persons, nations, states, municipalities, and similar registrants, even though they do not possess an industrial or commercial establishment. Such marks are entitled to the same protection accorded trade-marks as provided in the act. *See also* TRADE-MARK ACT OF 1946.

collect on delivery *See* C.O.D.

colotype printing *See* PHOTOGELATIN PRINTING.

color correction The process of treating printing plates and photographic negatives so that the rendition of the color values exhibited by the original copy is more faithful. When original color copy must be reproduced by one of the major printing methods, it is first photographed, after which the image is transferred to a metal printing plate, there being as many plates as there are basic colors in the original. During these processes several factors may work toward the unfaithful rendition of the colors appearing in the original copy after the plates are printed: (a) Errors may occur during the photographic process, such as underexposure or overexposure of the subject matter; (b) the reproductive process employed may not render the proper tonal values, necessitating corrective measures; (c) since full color is reproduced by the use of only four basic printing inks (red, blue, yellow, black), certain shades of color may not be faithfully reproduced.

In order to correct such errors as much as possible, color correction is applied either by treating the photographic negatives or by applying corrective measures to the printing plates. "Masking" is the term applied to one form of color correction of photographic negatives. Corrections on the printing plates themselves are

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performed by the application of additional etching acid on selected portions of the metal, and the burnishing of the printing areas so as to flatten and spread the tops of the lines and dots on the plate, which results in darkening the reproduced copy. *See also* COLOR WORK.

color filter A sheet of colored glass, gelatin, or plastic placed in a camera preparatory to photographing a subject in color for the purpose of (a) accentuating the contrast of tonal values; (b) eliminating specific and undesirable hues found in the original subject; or (c) producing color separation negatives required for the photoengraving of colored subjects by separating the original colors into three primary colors and black.

In making color separation negatives, the red filter is used for the production of the blue separation negative; the green filter for the red negative; and the blue filter for the yellow negative. To obtain the black plate, the yellow filter is generally used. *See also* COLOR WORK.

color guide A rough sketch prepared in color by an artist for the purpose of guiding the photoengraver in making color plates from an original black-and-white illustration. When it is desired to reproduce in color the lines and solid areas of a black-and-white drawing, the photoengraver must be told which colors are to be reproduced, and where they are to appear in the drawing. A rough sketch prepared in the desired colors is therefore made, approximating the original copy, and given to the photoengraver as a color guide.

color separation negative A photographic negative used for the production of a color printing plate, obtained by photographing the original color copy through a filter which absorbs (and therefore pre-

vents from passing through to the negative) all colors other than the one to which the filter is designed to permit entry (that is, separate from the other colors). A separate negative is therefore made for each color to be reproduced as part of the original copy. The separation negative is not colored, but merely a black-and-white rendition of one of the primary colors (red, blue, yellow) appearing in the original copy. The image on the separation negative may be half tone or line in character.

In making a color separation negative set for full-color work, the photoengraver actually makes four negatives—one for each of the red, blue, yellow, and black values in the original copy. These negatives are obtained by photographing the copy through color filters. For example, when producing the color separation negative for the red values appearing in the copy, a green filter is placed behind the lens of the camera and the copy is photographed. The green filter serves to absorb the green and blue values in the original, permitting the red value to pass through for registration on the negative in the camera. Similarly, the yellow value is obtained with a blue filter, and the blue value with a red filter. However, it is usually necessary to give the reproduced copy a degree of "body" or "punch" which it would lack were it to consist of only these three colors. Consequently it is general practice to make a fourth negative for the black value in the original, which is accomplished by photographing the copy through a yellow filter in many cases. Another reason for the black negative is the fact that the combination of the three colors—that is, the addition of the colors during the printing process—does not always result in a true black, necessitating the use of black ink to compensate for this deficiency. The resultant negatives often must be retouched and

COLOR VALUE

corrected in order to obtain the best possible results. See also COLOR WORK; COLOR CORRECTION.

color value The lightness or darkness of a color in relation to a scale of grays from white to black.

color work The process of reproducing the color values appearing in original copy such as a photograph or drawing by means of photoengravings. In the production of color plates from original half-tone color copy, it is necessary to combine differently colored printing inks to achieve the various colored effects existing in the original color work. Primary colors are those which cannot be formed by the combination of any two spectral colors. In process printing, the primary colors of printing inks are yellow, red, and blue, and these may be combined to form practically any color required by the original work, including complementary colors. Complementary or secondary colors are mixtures of two primary colors, and are complementary or contrasting to that primary color which does not enter into the combination of the two colors making up the complementary color. For example, green is a mixture of yellow and blue, and is complementary to red.

The use of colored printing inks to reproduce colored originals is called "process printing," and when the original copy contains a mixture of all three primary colors, the reproductive procedure is termed "three-color process printing." This technique depends upon the separation of the primary colors found in the original so that separate photoengravings may be made—one for each primary color. Such separation is achieved by photographing the original color copy through special color filters. The color filter serves to absorb certain colors and transmit a particular color. For example,

the red filter absorbs all primary colors but transmits the blue; the green filter absorbs everything but the red value; and the blue filter transmits only the yellow value found in the original copy. Consequently when photographing the original color copy through each of these filters separately, three *black-and-white* negatives are obtained—one for each primary color the values of which are represented in varying degrees of transparency on the black-and-white negative. The exact degree is determined by the strength of the particular color found in the original. Other colors such as brown, orange, green, and purple are also present and recorded on the negatives because they are produced by a combination of the primary colors which have already been recorded on the negatives. However, the filters do not affect the presence of white or black in the original; the sensation of white evidences itself as a uniform silver deposit in all the negatives, while black is recorded as a uniform degree of pure transparency.

In reproducing the black value, however, it will be found that the combination of the three primary colors does not always yield a pure, true black. Also, it is usually desirable to include in the finished reproduction the rendition of neutral tints and an adequate scale of gray values. Both of these requirements are best met by adding a fourth "color" to the three primary colors—black ink. The negative for the black values is obtained in most cases by photographing the original through a yellow filter, or through a combination of the three filters. At this point, therefore, the photoengraver possesses four color separation negatives of the original color copy.

The next step in the procedure is to prepare a photoengraving or metal printing plate for each of the four separation negatives. This is performed by photographically printing each negative on a

metal plate which has been coated with a sensitized emulsion, as in the manner of processing a photographic positive print on paper. Application of acid to the plate serves to eat away the nonprinting area, leaving the printing surface in relief. The four plates are then inked and printed successively on a sheet of paper, each plate depositing its particular color of ink. The color process is essentially the same when two-color and three-color work is undertaken, instead of four-color reproduction just described. In two-color reproduction of original work executed in colors complementary to each other, special filters are used, also of a complementary color construction.

The combination of all four colors of inks on the same area of paper results in the reproduction of the original copy. When the original copy has been screened in order to produce a half-tone engraving, the photoengraving consists of half-tone dots or projections which are inked and printed. The inking and successive printing of each half-tone photoengraving results in the deposition of specific colors of ink in the form of dots. These colored dots, some overlapping and others adjacent to each other, combine to give the illusion of full color. That is, a group of blue dots intermixed with a group of yellow dots, for example, when viewed at reading distance, gives the illusion of green. However, examination through a magnifying glass shows the separate identities of the blue and yellow dots. Naturally, in order to obtain these effects, the respective color plates must be printed so as to occupy precisely the same space on paper. Otherwise the color effect will be thrown off balance. This process of having each plate print in coordination with the others is called "registration," and constitutes very exacting work on the part of photoengravers.

When the original color copy consists

of line work—that is, art work characterized by lines, solid areas, and dots, and not by continuous tonal values such as are found in a photograph—color separation negatives may be made too, just as in the case of half-tone copy. From these the required number of etchings are produced to print successively. In other words, the reproduction of line work in color is essentially identical to that for half-tone color work. However, in actual practice it will be found that line work to be reproduced in color is originally prepared in black and white. Together with this original art, a color guide is prepared for the guidance of the photoengraver. The color guide simply indicates the nature, extent, and positions of the various colors to be incorporated in the art work. As usual, separate photoengravings must be made for each color, but a *single* photographic negative of the original copy may serve as a basis for the production of each plate. Color separation may be achieved by opaquing specific areas of the negative so that the corresponding image will not be transferred to one of the plates. It is also possible to make identical plates from the same negative, and then remove the undesired area from one of the plates so that it will not be inked and printed. The successive printing of the plates then results in the deposition of different inks on paper to reproduce the line work in color. Combinations of colors may be employed in this method by having the printing areas of two plates overlap so as to deposit one color of ink over another. In this manner a two-color job can be made to result in a three-color effect by superimposing one of the two colors on the other in some areas.

Although the previous description of color work has been made from the point of view of requirements for letterpress printing, the procedure is basically the

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same for printing by lithography and gravure.

The following types of original copy may be reproduced in color: (a) the colored subject itself, color separation negatives being made directly by photographing the actual article or scene to be reproduced, without the need for color photographs; (b) color drawings—artists' illustrations in water color, oils, crayons, gouache, and such. They are used in many cases rather than photographs either because photographs are not available or because drawings are more suitable in illustrating the details of the subject; (c) color prints—photographic prints in color made photomechanically on paper by any of several methods. These include Ansco Color, Kodachrome, Carbro, Chromatone, and others; (d) hand-colored photographs — black-and-white photographs colored by an artist with transparent or semitransparent colors; (e) black-and-white photographs, to which in some cases flat colors or tones may be added for simple color effects. Duotone illustrations are also made from black-and-white photographs by repeating the same image in two selected colors; (f) line drawings in black and white, with no gray or middle tones, to which color may be added to produce special effects.

In preparing art work for full-color reproduction, the following rules will be useful:

Be sure that all type impressions are jet black and sharp, pulled on white, highly finished coated paper.

Be sure that final trim marks are clearly indicated, are exactly correct as to size, and are accurately squared.

Be sure that position and crop marks for all illustrations are clearly indicated.

Be sure that the art work allows for proper folding. Make a dummy of the folder, note how the folds work, and

make proper allowances for the adjustment in page sizes.

Separate illustrations for stripping in can be any size, but it is more economical to furnish all or as many as possible of the drawings or photographs in the same focus, so they can be grouped for the same reduction or enlargement by the camera at one time. *See also* COLOR SEPARATION NEGATIVE; COLOR CORRECTION; COLOR FILTER; COLOR GUIDE.

Columbia Broadcasting System The second oldest of the nation's four major radio networks, the operation of which began in September, 1927. At that time a group of 16 stations formed the system, which was previously known as the Columbia Phonograph Broadcasting System and which was operated by the Columbia Phonograph Company. At the present time C.B.S. consists of approximately 207 stations, of which the following seven are Columbia-owned and -operated:

WCBS	New York
WEEI	Boston
KCBS	San Francisco
WBBM	Chicago
KMOX	St. Louis
WCCO	Minneapolis
KNX	Los Angeles

Columbia Broadcasting System Television Network A network of approximately 47 television stations to which may be added approximately 14 non-interconnected stations. The network system owns and operates KTSL, Los Angeles and WCBS-TV, New York.

column inch An area of publication space 1 in. deep and as wide as the column happens to be, offered for sale to advertisers at a specified cost. The columns in most newspapers measure 2 in. in width, the exceptions being rare because of the desire for uniformity to accommodate ad-

vertisers' printing plates. This uniformity, however, is not found among magazines. Since the width of the column varies from magazine to magazine, it is not possible to be more specific about the dimensions of a magazine column inch than to say that it is 1 in. deep and as wide as the column is.

The column inch is one unit by which advertising space is sold—particularly by the smaller publications whose agate line rate is relatively low. Instead of quoting the price of 3½ cents per agate line (for example), the publication states its rate as 49 cents per column inch. The quotation takes the latter form because many advertisers buy large space and the computation of such space is easier when the cost of a column inch is given. In many cases the publication quotes both the agate line rate and the column-inch rate. Farm publications in particular often quote the column-inch rate.

combination plate A letterpress printing plate which combines in contiguous position on the same piece of metal a reproduction of screened half-tone copy (such as a photograph or wash drawing characterized by continuous tone) and a reproduction of line copy (such as type matter and solid-line illustrations). When continuous tone copy is to be reproduced in a metal printing plate, it is necessary to break up the copy into "dots" by photographing it through a finely ruled screen. When straight line copy is to be reproduced as a line etching, it need not be screened, for there exists no tonal value which must be broken up before it may be accepted for photoengraving. Screening such copy, on the other hand, would serve only to yield a reproduction not so faithful to the original as unscreened work would be.

Therefore when original copy consisting of line work superimposed on halftone

copy or contiguous to it must be photoengraved, it is necessary to combine the line negative (made from the original line copy) with the half-tone negative (made from the original half-tone copy). Negatives can be made of the line copy and the half-tone copy separately because in most cases original copy for a combination plate is prepared separately rather than in one piece of art work. That is, art work consisting of a photograph on which type matter is to appear for reproduction (for example) is usually so prepared that the photoengraver can be given separately the photograph and the type matter in the form of a proof.

Because the line copy is contiguous to or superimposed on the half-tone copy, the photoengraver must first make a negative of the line work in its correct size and then make the negative for the half-tone copy in its correct size. The next step is to combine the two negatives properly, either by surprinting one on the other or by cutting the proper negative so as to fit neatly into the other negative with which it is to be combined. The combined negatives are then etched into the metal surface to form a combination half-tone engraving in relief.

When separate half-tone and line engravings are nailed to the same block of wood, they have been combined for simultaneous printing, but since the copy is not really contiguous or superimposed, and since the respective negatives were not combined photographically, such copy is not considered as forming a combination plate. A combination engraving is more expensive than a half-tone engraving of the same size because of the extra labor involved. Therefore, whenever the situation permits, some advertisers avoid the specification of a combination plate by keeping line copy and half-tone copy separate, making individual plates for each, and nailing the plates to the same

COMBINATION PREMIUM OFFER

block of wood as described previously. Separation can be accomplished by mortising an area in one plate for the insertion of the other engraving, or by permitting a thin white line to separate the half-tone from the line copy so that the two plates can be mounted very close to each other. *See also* PHOTOENGRAVING.

combination premium offer The offer of a premium to a customer obtainable upon purchase of the advertiser's merchandise, the premium being given in combination with the purchase of one or more units of the merchandise. For example, a ginger ale bottler may offer six beverage glasses with the purchase of six bottles of his product. A shaving cream manufacturer may combine a safety razor with a tube of cream and sell both at a special price. The premium may be given to the consumer at the point of sale, such as the retail store; or it may be obtainable at a redemption station in exchange for coupons; or it may be given to a dealer upon the purchase of a minimum quantity of merchandise, a procedure called a "loading deal." *See also* PREMIUM.

combination rate A special rate offered by a publisher of two or more publications to those advertisers who contract for space in more than one of his periodicals. For example, in a particular city a daily newspaper and a weekly farm paper are published by one organization. The combination rate offer made by this publisher states: "Any advertiser who uses display space in the daily edition (of the newspaper) may use up to an equal amount of space in the *Weekly Star* (the farm paper) within a calendar year at a discount of 25 percent from the rates quoted for the *Weekly Star*." In another case the publisher of a morning and an evening newspaper offers advertisers a rate of 23 cents per agate line for the morning publication and the same rate for the evening.

However, a combination rate of only 32 cents is available to advertisers using both morning and evening papers.

comic book A booklet or magazine containing stories in comic-strip form, printed usually in color on newsprint or coarse stock, and published independently by an advertiser or organization for one-time use as a promotional medium, or published periodically by a magazine publisher as an advertising medium in which space is sold to advertisers.

Promotional comics, as the first kind is known, are designed to solve special sales, educational, or public relations problems, and are tailored to each objective. Industrial firms in particular have found the comic-book medium to be especially fruitful. In this respect it should be noted that the readership of comic books is not limited to children, and that adults form a mass audience for this medium. The second group of comic books—advertising media in which space is sold by the publishers—is used for the delivery of specific advertising messages, particularly to sell merchandise. *See also* COMIC STRIP.

comic strip A continuous-action-strip cartoon, or series of cartoonlike panels, usually with balloon copy as dialogue, illustrating an incident, adventure, or situation in which one or more story characters are involved, and appearing periodically, such as daily or weekly, in a newspaper, comic book, magazine supplement, or special comic section of a newspaper. The comic-strip art technique as we know it began, according to some authorities, with James Swinnerton's "Little Bears and Tigers" appearing in William Randolph Hearst's *San Francisco Examiner* in 1892. In 1896 R. F. Outcault's "The Yellow Kid" saw the light of day in the Sunday color pages of the *New York World*. Soon afterward Frederick

Burr Opper created "Happy Hooligan," "Alphonse and Gaston," and other strips. With the *Journal* and the *World* as the most aggressive proponents of the comic strip as a circulation builder, the medium soon became established as a regular newspaper feature. "Happy Hooligan," "Foxy Grandpa," "The Katzenjammer Kids," "Buster Brown," and other famous strips became part of the daily reading habits of the American population.

Because of the intense readership enjoyed by comic strips, publishers later developed the idea into comic books, consisting of more or less complete stories in each issue. One of the surprising facts discovered about comic-strip and comic-book readership has been the amazing popularity of these media among adults as well as children. The segregation of American youth into the Army and Navy during two wars resulted in an opportunity to study the reading habits of young men. Comic books were particularly popular as reading matter among all branches of the armed forces.

This explains why many firms make use of the comic book as an advertising medium, and the comic strip as an advertising format. Readership studies of advertisements constantly reveal that sales messages embodied in comic-strip format enjoy particularly high readership. All balloon copy, in fact, even though not found in strict comic-strip techniques, seems to obtain relatively high readership when compared with conventional formats. The distribution of millions of copies of a "comic" book illustrating the career of Harry S. Truman has been cited as one of the factors contributing to the success of his campaign for the presidency in 1948.

A study of readership of the comics by adults was made in 1947 by the Department of Communications in Education of New York University with funds made

available by *Puck—The Comic Weekly*. As defined in this study, comics consisted of those cartoon strips appearing in Sunday newspaper comic supplements, daily newspaper pages, and comic books. Among the findings of this research are the following:

Four out of every five urban adults read comics.

The reading of comics is widespread among all levels of society.

People who read comics generally spend more time listening to the radio, read more magazines, and attend more movies than people who do not.

In giving reasons for reading comics, respondents said that the strips were "entertaining, interesting, enjoyable"; "humorous, amusing"; "relaxing"; "interesting in story or plot"; "realistic, true to life."

The belief that cultured, well-educated people do not read comics is shared by only one out of five adults.

A much higher percentage of adults with college education read comics than those limited to a grade-school education.

More than three out of every four regular Sunday comic readers read five or more Sunday strips.

Comics have a majority readership in all age groups, with the highest incidence of readership in the age group of nineteen to forty-four years.

comic supplement A special color section devoted to comic strips and usually included with the Sunday issue of a newspaper. Approximately 530 Sunday newspapers are published in the United States, of which 319 are currently listed in Standard Rate & Data Service as carrying comic supplements. All but 15 of these are independent local sections built from cartoon strips chosen at the discretion of the newspaper editors, and purchased from a number of national syndicates. These are printed, when the facilities allow, by the newspaper itself; in other cases they are printed by job printing houses

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with adequate color presses. The exception to this practice is represented by *Puck—The Comic Weekly*, a national comic weekly distributed with 15 Sunday newspapers throughout the country. *Puck* is uniformly edited and printed by King Features Syndicate, a Hearst unit.

The Metropolitan Sunday Comics Group is a national network of independently edited color comic sections appearing in 48 Sunday newspapers. The section of each paper is independently published and locally edited for the region served by the paper. Most comic supplements are open to advertising. The Metropolitan Sunday Comics Group was published for 35 years, however, before advertisements were accepted.

commercial An advertising message broadcast as part of a sponsored radio or television program. When the message appears as a separate entity between programs and unrelated to either, it is usually called a *spot announcement*. When it appears as one of many messages in a participating program which several advertisers cooperate in sponsoring, it is a *participating announcement*. See also SINGING COMMERCIAL; TELEVISION FILM; COWCATCHER; HITCHHIKE; ANNOUNCEMENT.

The commercial may be delivered in a variety of techniques, depending upon the character of the program in which it is placed, the type of audience to which the commercial is slanted, and the objective which it is designed to reach. For example, the message may be delivered by the station announcer assigned to the show; by one of the characters taking part in the program; by two characters, two announcers, or one character and one announcer, in dialogue form; by a succession of voices delivering sections of the message. The format or design of the commercial may be equally flexible. It may be delivered as a straight, formal

message; as a dramatic dialogue or playlet; as a jingle or "singing commercial;" as an announcement which is given distinction by unusual sound effects, with or without the accompaniment of music.

When a program commercial is so delivered that it seems to be part of the program proceedings, without suffering from any sharp break from the other segments of the show, it is said to be "integrated." See INTEGRATION. For example, one of the leading characters in a variety show may spend the time devoted to the delivery of the commercial by discussing the various features of the product with other program characters, without an obvious break in dialogue. Another example of integration is the delivery of an announcement by a program's "disk jockey" in the same informal manner in which he announces the musical selections played during the show.

Stations set a limit upon the length of commercial copy, depending upon the length of program time purchased. There is no uniformity among stations concerning the amount of commercial time allowed the sponsor, but in general it may be said that the chart on page 115 represents the average time limit per program period, classified according to whether the program is broadcast during the day (usually before 6 P.M.) or night.

In perhaps more than 90 percent of commercial deliveries, a male voice is used, since a woman's voice generally has not found favor with listeners, station operators, and sponsors. Sometimes, however, a woman's voice is used in conjunction with a male voice, usually when the commercial takes the form of a dialogue.

Research performed in connection with commercials points to the possibility that messages which are intensely liked or disliked are likely to be *remembered* more than those commercials which arouse only indifference among listeners. Analysts

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have offered the explanation that it is necessary to jar listeners out of their indifference during the broadcast of the message in order for it to be heard, remembered, and acted upon. Consequently, various techniques have been devised to accomplish this eradication of psychological torpor: vocal aggressiveness, unusual sound effects, extreme repetition, lengthy copy, and related attention-commanding devices such as switching from one voice to another. Although these techniques

sages which are but neutral in tone and approach. Extreme approval in commercials is often elicited by a particularly happy combination of music and lyrics—in the form of a singing commercial.

Since it is usually not possible to trace the sales impact of most commercials, various devices have been used to determine the probability of effectiveness of broadcast sales messages. One such technique is the Lazarsfeld-Stanton Program Analyzer. This instrument records the ap-

Length of Program in Minutes	Approximate Length of Commercial Copy in Minutes	
	Day	Night
5	1:30	1:15
10	2:30	2:00
15	3:15	2:30
30	4:30	3:00
60	9:00	6:00

may result in irritating listeners, the messages are likely to be heard and remembered, and a corresponding impact produced upon listeners' minds which would not occur were they indifferent to the message as it was delivered. The experience of several large-scale radio advertisers seems to indicate that commercials which follow the pattern of arresting and holding attention through this so-called "irritation" technique result in a definite increase in sales. For this reason the method has been defended.

. Similarly, commercials which arouse extreme approval are probably remembered longer, and seem to be more effective in selling merchandise than those mes-

proval or disapproval of typical listeners to any segment of a program, including commercials. In conjunction with the device, verbal questioning is used to elicit reasons why each listener either liked or disliked the commercial. The resultant analysis shows possible defects in the structure or approach of the message from the point of view of word usage, appeal, manner of delivery, good taste, and the like. It also helps the sponsor and program director to determine whether the commercials are placed within the show to their best advantage.

Another technique is called the "arousal method." This makes use of a galvanometer to measure the fluctuation in elec-

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trical resistance of the skin caused by the secretion of sweat in the palm of the hands as the listener's emotion is stimulated by what he hears. According to research based on "arousal" findings, four factors must be present for the production of a successful commercial: proper appeal, effective copy, proper delivery of the message, and correct placement of the commercial within the bounds of the program. This last factor, however, seems to enjoy no uniform answer, since it appears that some commercials are most effective when programed at the beginning of the time segment, and others during the middle, and still others at the closing period.

commercial art See ADVERTISING ART; ART WORK; ART SERVICE.

commission Payment made by a medium owner to a recognized advertising agent for the purchase of space or time or other advertising facility on behalf of a client, and based on a percentage of the total cost of space or time as indicated on the medium's rate card. In most cases such commission amounts to 15 percent of the published rate; however, outdoor advertising plant operators grant 16 $\frac{2}{3}$ percent, and in some cases, though rare, media owners regularly grant no commission whatsoever. The commission system works in the following manner.

On behalf of the advertiser the recognized agency contracts for the purchase of a unit of space from a publisher at the card rate of \$1,000 (for example). The publisher bills the agency at \$1,000 minus the commission of 15 percent, the net being therefore \$850. Many media owners grant a cash discount of 2 percent on the net for payment within a specified limit of time, such as 10 days. In this case the net becomes \$850 minus \$17, or \$833.

In turn, the agency bills the advertiser the card rate of \$1,000. If the agency

earns a cash discount, it passes the actual amount so earned along to the advertiser, provided he pays his bill to the agency within the specified time limit. See CASH DISCOUNT. The payment to the agency by the advertiser who earns the discount thus becomes \$983. Whether or not the cash discount applies, the agency receives a gross income of \$150 on each \$1,000 spent by advertisers on commissionable media.

The commission system represents the basic financial structure of the agency business, and is derived from the relationship during the latter half of the nineteenth century between newspaper publishers and their space salesmen. Originally these salesmen earned a commission, in many cases 25 percent, on all space sold to advertisers. Gradually, however, many of these men devoted more and more of their time to the preparation of advertising for purchasers of space, thus becoming advertising agents. During this transitional period the practice arose of granting 15 percent instead of 25 percent to those ex-salesmen who bought space for their clients.

In many cases media do not grant commission to those agencies which are not "recognized." (Recognition by media owners is obtained by proof of financial responsibility, adequate personnel, proper servicing of accounts, and the like. See RECOGNITION.) Agencies not able to win recognition may clear their purchases of space or time through a recognized agency that desires to engage in the clearing operation. This procedure necessitates giving up part of the commission thus obtained to the clearing agency. See CLEARING.

When the agency prepares matter to be used in a noncommissionable medium such as direct mail, it generally charges a prearranged fee for service. Special assignments such as the undertaking of research are also chargeable under the fee system. Some agencies make a practice of per-

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forming all work for a stated regular fee, instead of operating under the commission system. In these cases the agencies return all commissions to the advertiser since they are covered by the flat fee. *See* FEE BASIS. However, the practice of returning part of the commission to the advertiser by the agency as an inducement to the client to continue his advertising through the agency is considered unethical. *See* REBATE.

Some media stipulate that bills past due from the agency are no longer commissionable. For example, a magazine may mention in its rate card, "Agency commission 15 percent. Bills are due not later than the fifteenth of the month following that in which the advertising appears. No commission will be allowed on past due accounts."

Since commission is granted only to recognized agencies, individual advertisers or organizations buying space or time cannot obtain any commission. They may, however, obtain a cash discount by paying for their purchase in cash with their order, or by paying the invoice within the time allotted by the medium.

commissionable Subject to payment of a specified commission by a medium owner to an advertising agency. Most media operators offer recognized agencies a commission on the cost of space or time purchased for the clients of the agencies. Therefore insertions of advertisements in publications, purchase of radio and television time and other media facilities are subject to a 15 percent commission in most cases. Some media, like outdoor advertising plant operators, offer a larger commission, and others grant none. Advertising that is not subject to a commission is said to be noncommissionable. All advertising activities that must be performed specially for a client, such as the preparation of direct-mail literature, research sur-

veys, packaging design, are noncommissionable and therefore are usually undertaken on a fee basis.

commission house *See* COMMISSION MERCHANT.

commission merchant An agent transacting business in his own name, who usually exercises physical control over the goods consigned to him and who negotiates their sale. The commission merchant usually enjoys broader powers as to prices, methods, and terms of sale than does the broker, although he must obey instructions issued by his principal. He generally arranges delivery, extends necessary credit, collects, deducts his fees, and remits the balance to his principal. Many definitions of "commission merchant" incorporate the statement that he has possession of the goods he handles. In its strict meaning the word "possession" connotes to some extent the idea of ownership; in its legal meaning it involves a degree of control somewhat beyond that usually enjoyed by the commission merchant. Therefore the phrase "physical control" is used instead.

The fact that many commission merchants are not typical in their operations does not subtract from their status as commission merchants. While the term "merchant" is somewhat of a misnomer when applied to an agent, that fact is disregarded in this definition since this usage is commonly accepted in the trade.

Communications Act of 1934 A Federal act passed by Congress, and amended, for the regulation of radio and television broadcasting, among other methods of communication. The act applies "to all interstate and foreign communications by wire or radio and all interstate and foreign communications by wire or radio, and all interstate and foreign transmission of energy by radio, which originates and/or

COMMUNICATIONS ACT OF 1934

is received within the United States, and to all persons engaged within the United States in such communications or such transmissions of energy by radio, and to the licensing and regulation of all radio stations . . ." The act is in effect in 48 states, Alaska, Hawaii, Puerto Rico, and other possessions, but not in the Canal Zone.

The act is administered by seven commissioners appointed by the President subject to confirmation by the Senate, one of the commissioners being designated chairman by the President. Not more than four commissioners may be members of the same political party. Appointment is for seven years, except for filling an unexpired term. The commission functions as a unit, with direct supervision of all activities. It sits at formal and informal meetings and hearings; assigns various commissioners to carry out particular projects; and delegates some work to qualified department heads.

Administrative work is handled by four departments: Accounting, Engineering, Law, and Secretary; these are supplemented by a Budget and Planning Division, Personnel Division, and a Rules Committee. The Accounting Department is concerned with the financial, economic, and rate aspects of licensing and regulating, both international and domestic, and is responsible for tariff supervision, economic research, and compilation of statistics. The Engineering Department, besides handling the technical phases of the various services, supervises the engineering field staff and technical research activities. The work of the Law Department covers the legal phases of licensing and regulation, and litigation before the courts. The Secretary's Department has charge of internal administration and the issuance of orders and decisions adopted by the commission.

The commission operates radio district offices, suboffices, ship offices, various

monitoring stations, and a field engineering laboratory. Field duties include monitoring and inspecting all classes of radio stations, examining radio operators, making various radio measurements and field intensity recordings, and conducting related investigations. Commission orders are enforced through administrative sanctions such as actions on licenses, and by court action through the United States District Courts.

A communications "common carrier" is any person or company furnishing wire or radio communication to the public for hire, excluding broadcasters. As a broadcasting station is not deemed a common carrier by the act, the commission does not regulate rates or charges for program time. F.C.C. regulation of radio and television embraces consideration of applications for construction permits and licenses for broadcasting; assignment of frequencies, power, and call letters; authorization of communication circuits; modification or revocation of licenses; inspection of equipment and regulation of its use; providing against interference by stations; the regulation of radio and television common carriers, and otherwise carrying out the provisions of the act.

Broadcast stations are licensed to serve the "public interest, convenience, and necessity." Because broadcast channels are limited and are a part of the public domain, it is important that they be entrusted to licensees who have a satisfactory sense of public responsibility. The Communications Act sets up certain basic requirements. Applications for stations must be legally, technically, and financially qualified, and must show that operation of the proposed station will be in the public interest. Application for operation of a station is made on forms furnished by the commission. These forms require information as to the citizenship and character of the applicant, and his financial, technical,

and other qualifications to construct and operate a station, together with details about his proposed service. Licensing privileges are extended by the act to United States citizens only. If there are no interference or other problems requiring a hearing, and if the commission determines that a grant will serve the public interest, a construction permit is issued. Then application is made for a regular license to operate at a specific frequency.

The act specifically bars from the air lotteries and obscene, indecent, or profane language. *See also* FEDERAL COMMUNICATIONS COMMISSION

community station A television station the primary function of which is to render service to the smaller metropolitan areas of principal cities. Its power must not exceed 1000 watts, and its maximum antenna height is limited to 500 feet above the average terrain. The main studio of such a station must be located in the city or town which it serves, and its television transmitter is required to be located as near as possible to the center of the city. *See also* METROPOLITAN STATION and RURAL STATION.

competition 1. Business firms that attempt to sell to the same group of prospects to whom a particular advertiser is trying to sell. The concept of the nature of competition is twofold: (a) those firms that manufacture or sell the same kind of product for service that another firm does; (b) those business firms whose advertisements appear in the same newspaper, magazine, or other medium in which an advertiser's message appears, irrespective of the kind of merchandise offered. This latter concept is based on the fact that in general all advertisers compete for the consumer's dollar, and that the consumer's inelastic buying income must of neces-

sity permit the purchase of some goods and exclude others during any period of time.

For example, a consumer may have to choose between a vacation trip or an automobile; a book or a phonograph record album.

2. Those radio or television programs broadcast over other stations simultaneously with the program sponsored by a specific advertiser. Programs broadcast at the same time by the several stations in any area all compete for the listener's attention. In considering the purchase of a period of time over a station, the radio or television advertiser therefore inquires into the nature of his competition. If the shows being broadcast over other stations (than the one under consideration) are extremely popular, it may be correspondingly more difficult for him to win a sufficient share of the available audience for his program. That is why many sponsors are reluctant to initiate a series of programs at the same hour when a very popular program is being broadcast over a competing station.

After the advertiser's show has been on the air long enough to obtain a rating from one of the research organizations, the standing of the program in relation to its competition may be indicated in the share-of-audience percentage. This figure reflects the percentage of the total audience in the area who have tuned in to the advertiser's program. The larger the share of audience, the greater the competitive drawing power of the program.

composing room A section, space, or room in a newspaper plant or other publishing organization where type is set or "composed." The composing room usually contains one or more Linotype or other automatic typesetting machines, Ludlows, type casters, type cases, proof presses, and related mechanical equipment.

COMPOSING STICK

composing stick An oblong, flat holder in which metal type characters are inserted manually by a typesetter to form words and sentences after being taken from the type cases. The stick is usually made of polished steel, sometimes nickled. It has a movable knee held in place by thumb-screws or other devices which enable the compositor to adjust it for setting any length of line within its limit.

composition 1. The setting of metal type characters to form words, phrases, and sentences for subsequent printing. Traditionally, type characters have been set manually, one by one, in a composing stick, a device which is designed to hold lines of type in proper order and in proper alignment. After each line has been filled out to the desired width, another line is composed, this procedure being repeated until the entire copy has been set. When the capacity of the composing stick is reached, the type matter is removed and the process of typesetting continued. This is known as *hand-set composition*. The process is time consuming, and therefore is usually employed for large display type not requiring extensive typesetting, and for small type jobs which would not economically warrant the use of an automatic typesetting machine.

Another typesetting method is *machine-set composition*, by which automatic typesetting and typesetting machines are activated by an operator at a keyboard. The Linotype, Intertype, and Monotype are such automatic machines, varying somewhat in operation, and they are designed to perform specific typesetting jobs. They are used when speed is essential, and when the amount of copy is so great that hand-set composition would be prohibitive in cost. See LINOTYPE; MONOTYPE; INTERTYPE; LUDLOW.

A third method is the use of "pre-printed" type characters such as provided

a commercial firm called "Fototype." These consist of single letters printed on cardboard (or on transparent material for special purposes) and bound in an album of a specific type font. Composition is manual, and is accomplished by removing the individual characters, placing them in a "composing stick" in proper order with suitable spacing, and then removing them with Scotch tape for pasting down on a sheet of paper. The copy may then be reproduced and printed. The method is generally used for display matter rather than for lengthy body copy, which may be set by typewriter or Vari-Typer. See FOTOTYPE.

Another method, with variations, consists essentially of composing type photographically. Although photocomposition, as the method is called, is not yet employed for extensive typesetting, future developments in the process may cause it to compete severely with standard machine composition. One photocomposing mechanism makes use of a line of "matrices" bearing photographically reproducible type characters. These are automatically assembled, justified, and presented before a camera, which photographs them onto a sensitized surface of a film. The film may then be used for incorporation into offset and gravure plates, and into letterpress engravings. See also CAMERA COMPOSITION.

Of course, composition may be effected very simply by using an ordinary typewriter, an electric typewriter, or a Vari-Typer. Special justification devices are available that permit these machines to space words so that the lines are aligned vertically along the right-hand margin (justified) to resemble machine-set or hand-set composition in that respect.

Observance of the following rules for typographic composition should result in satisfactory and economical typesetting:

- (a) Typewrite the copy, double spaced,

on one side of uniform sheets of paper, preferably 8½ by 11 in.

(b) Make all "author's alterations" in the manuscript before it is set in type. This is much less costly than alterations in type.

(c) If clippings must be used, paste them on the standard-size copy sheets.

(d) Number all pages consecutively and on the last sheet write "end."

(e) Be certain copy will fit in the allotted area when space is limited. Use copy casting methods to determine this.

(f) Check carefully for uniform style, punctuation, spelling, capitalization, figures—such as names, dates, amounts of money, statistics, and the like.

(g) Give complete specifications including type face, point size, measure, indentation, leading, date desired, and number of proofs. With copy should be submitted a layout or dummy showing the arrangement and placement of textual matter, its depth in picas or the number of lines to the page.

(h) Furnish all copy and plates together, whenever possible, before having type set.

(i) If not certain of style, consult the compositor before marking copy or leave that work for the typesetter entirely. Specifying the kind of paper to be used for the printed piece will aid in selecting the right type face.

(j) Set a delivery date which will enable the compositor to give the work the care and attention required.

(k) Lines set in a slant or in curves usually make a design more involved and less legible. More make-up time is required by the compositor and generally there is greater possibility of loosening of type matter while it is on the press.

(l) If type is to be inserted in a mortise, have the mortise cut so as to be regular in shape and accurate. Material can be

made up more quickly and will lock up better in the form.

(m) In general, hand-set composition is more expensive to produce than machine-set. Economy suggests machine type, and with the mechanical improvements, and the wide range of excellent design of machine types available today, sacrifice in beauty or legibility may be kept to a minimum, if not dispensed with.

(n) Use sensible measures for type. Aside from legibility, the width of type lines has a direct bearing on the cost, depending on the method of composition. Setting a type in a measure too narrow for the size means hand spacing and sometimes unavoidably poor spacing. A measure too wide frequently means unwieldy type lines, increased alteration costs, and difficult reading.

(o) When economy is important, avoid the specification of run-arounds, or running type around illustrations. In the first place, careful calculations must be made. Then most likely some narrow measures are involved, which means hand spacing between words or letters. Any changes on the proof affecting the run-around portion often means repetition of the original increased work.

(p) When the budget is small, perhaps fancy initials may be dispensed with. The sunken initial properly should line up, top and bottom, with the text lines. To place the initial, several slugs must be removed and sawed, or blanked-out space must be removed. In some instances the shoulder must be cut from the initial so that it will fit. Where letters such as A or L are used, they must be mortised to allow a snug fit for the remainder of the first word.

(q) Sometimes swash or large-serif letters are employed as initials. In order to appear right they must be justified in the left-hand margin in addition to the fore-going operations. This involves extra

COMPOSITION HOUSE

labor, and may not be necessary if the initial is not really required.

(r) Rules in tabular matter are frequently necessary as a guide for the eye. In this case they should be used. Whenever the nature of the work is such that they may be eliminated, however, it will be economical to do so. This is especially true of rules which cross. Rules to underscore words are unnecessary, in the opinion of the best typographic authorities. They do not serve the purpose effectively, and it costs money to justify them. A better method is to emphasize words by a change of type (italic) or by letter weight (boldface).

2. The arrangement of the various units comprising a photograph or illustration. Although composition in a portrait or noncommercial art work may be considered purely from the artistic viewpoint, in commercial art other factors are equally or more important. In particular, the arrangement of the elements of a drawing or photograph should be considered in the light of possible subjection to cropping, reduction, or enlargement to satisfy advertising requirements.

For example, in ordering a drawing of three diamond rings to be reproduced in an advertisement, it may be wise to keep in mind the possibility that future conditions may require separate advertisements for each of the three rings. If that is the case, the artist should be told that while the rings may be grouped artistically, they should be kept entirely apart rather than touch each other. If that is done, then simply by masking two of the rings in the three-ring illustration, a reproduction of a single ring may be obtained without difficulty; as an alternative, that part of the original three-ring engraving containing the ring in question may be sawed off and used as a separate engraving. If the three rings were to touch each other, however, then a difficult masking

problem would have to be solved, or part of the art work would have to be re-touched or destroyed.

The arrangement of the elements in an advertisement is called not "composition," but *layout*. The arrangement of elements found in multipage literature such as a booklet or magazine is called a *dummy*.

composition house A firm specializing in the exclusive setting of type for advertising agencies, advertisers, and printers. The firm has on hand many type faces and the facilities for setting them—far beyond the resources of the ordinary printer or publisher. Consequently it is the frequent practice of those who want printing work performed to have a composition house set the type for delivery to the printer, whose responsibility is confined perhaps to the purchase of paper for his client, to the actual printing, and in many cases to folding, collating, and binding. The composition house may also be requested to set up the complete number of pages in type, incorporating engravings, if any, and to deliver the finished forms to the printer, who runs them off his press.

Composition houses are used frequently for the setting up of "repro proofs" for advertisers. When an advertiser wants to make an engraving of his complete message for reproduction in a publication, he asks the house to set the text as indicated in a layout. He may ask the publication to do this without charge, but he is not assured of receiving exactly the type face he desires, nor will he obtain the same quality of typographic work that the house renders. The house therefore sets the type and delivers an initial proof to the advertiser for his approval. When corrections have been made, the house submits final proofs taken on coated stock so that the type impressions are clear and sharp, as good reproduction requires. The

proof is then incorporated with art work, if any, and a photoengraving may be made of the paste-up for reproduction by letterpress; or the paste-up may be made into a printing plate by the publication or printer for reproduction by lithography or gravure.

Another function of the composition house is to provide, on behalf of the advertiser, completely corrected type matter, with or without engravings, for delivery to an electrotypist, who makes a duplicate printing plate called an electrotype direct from the type form.

The composition house is also known as an "advertising typographer."

composition-set type Type matter which has been set by a commercial typesetter called a "composition house" so that the type may be reproduced by one of the major printing methods or formed into an electrotype. Composition-set type is to be distinguished from publication-set type—type matter set by a newspaper or magazine for approval by the advertiser. For a description of the use of composition-set type, refer to COMPOSITION HOUSE and REPRO PROOF. See also PUBLICATION-SET TYPE.

compositor A typesetter or printer. The placement of one type character next to another in proper sequence is called "composition," or "composing," and the person who performs this activity is the compositor. He may set type manually or by automatic machine. In some cases the compositor or composition house sets type but does no printing. In other instances, the compositor not only sets type, but also prints from that type. See COMPOSITION; COMPOSITION HOUSE; JOB PRINTER.

comprehensive A layout or working drawing of all the elements to be incorporated in an advertisement, sketched or prepared

in great detail as to size and style of display type, character of the illustrations, color scheme, tonal values, space occupied by the body copy, character of the logotype, and other specifications. The headline and other display matter may be carefully lettered to resemble type, or type matter may actually be set and the proofs pasted in position. A photostat of the finished art work may likewise be pasted in position so that the completed layout or comprehensive gives a fairly complete picture of what the finished advertisement will be.

Advertising agencies prepare comprehensives when they want the client to visualize the advertisement in its almost final form. Also, the comprehensive exerts a greater impact than does a rough layout, which the viewer may not be able to appreciate properly. The cost of preparing a comprehensive is relatively high because of the extra care and creative work involved, and therefore thought should be given as to whether or not the layout is actually necessary. In many cases a good working layout may serve the purpose just as well, without exhibiting the finely detailed work that characterizes the usual comprehensive.

condensed type Type characters distinguished by a greater height-width ratio than is exhibited by the regular or normal characters of the same type face. Condensed type appears elongated, and a greater number of characters can fit into a specified area than would be possible with the regular characters. Condensed type is therefore particularly useful when copy set in the regular face cannot fit into the space available. Specification of a condensed face with its compression of width and greater character count per pica may thus result in fitting the copy into the same space. Otherwise it would be necessary to delete some portions of

CONLAN SURVEY

the copy or to reset the copy in a smaller size of type. Not all type faces are available in condensed form. A comparison of copy set in a regular face with copy set in a condensed face follows:

This has been set in Cheltenham Bold as a means of comparison with a condensed face appearing below.

This has been set in Cheltenham Bold Condensed in order to indicate the space-saving quality.

Some types are cast in extremely condensed faces, in which case they are known as "extra condensed."

Conlan Survey A service provided for sponsors and radio station operators by Robert S. Conlan and Associates, Kansas City, by which program ratings and other audience measurements are obtained through the coincidental telephone method. The Conlan system is similar to that employed by C. E. Hooper, Inc., but differs in that the ratings are based on a greater number of telephone calls than Hooper makes in a particular city. The Conlan organization accepts individual assignments from sponsors and stations for the computation of program ratings and related audience-measurement information. *See also* COINCIDENTAL TELEPHONE MEASUREMENT; HOOPER RATING.

consecutive-weeks discount A reduction from the regular gross cost of time granted by a station to those sponsors who broadcast for a specified minimum number of consecutive weeks. For example, a station may set up the following discount schedule:

<i>Number of consecutive weeks during which time is purchased</i>	<i>Discount</i>
Less than 26	None
26-38	5 per cent
39-51	7½ per cent
52 or more	10 per cent

Networks offer an annual discount (also called "annual rebate") of 12½ percent on the regular gross cost of time purchased by advertisers who use the network's facilities for at least 52 consecutive weeks. *See* ANNUAL REBATE.

consumer One who buys or uses goods or services to satisfy personal or household wants, rather than for resale or use in business, institutional, or industrial operations. The definition distinguishes sharply between "industrial users" and "ultimate consumers." A firm buying and using an adding machine, a drum of oil, or a carload of steel billets is an industrial user of those products, not a consumer, or ultimate consumer, of them. A vital difference exists between the purposes motivating the two types of purchases (for ultimate consumption and for use in industry) which in turn results in highly significant differences in buying methods, marketing organization, and selling practice.

The term "ultimate consumer" is often used synonymously with "consumer," and there is a growing tendency to drop the word "ultimate" from the former phrase. The Committee on Definitions of the American Marketing Association recommends that this tendency be encouraged.

consumer advertising The dissemination of sales messages to ultimate consumers of a product or service by the manufacturer or service organization. Such advertising is designed to inform the public about the qualities of the merchandise and to urge them to obtain it at their local outlet. Those manufacturers who enjoy national distribution of their products use national magazines and network radio for the dissemination of sales messages to consumers. They also employ hundreds of newspapers throughout the country for the same purpose, and may select any other

CONSUMER JURY PANEL

media which can reach the mass of consumers who are their customers.

The term "consumer" specifically refers to the *ultimate* consumer—the general public. Those who purchase products for use in the fabrication of other products which are then sold to the public are not considered "consumers" in the accepted meaning of the term. For example, the automobile manufacturer who buys glass to be made into windshields and car windows is not a consumer of that product. Advertising directed to him is properly considered to be *industrial* advertising, not consumer advertising.

Also, advertising disseminated to consumers by retail store owners is considered not as consumer advertising, but as *retail* advertising, even though the retailer's audience consists of ultimate consumers. Consumer advertising is distinguished by the fact that the advertiser is the manufacturer or producer, and not a reseller of the product advertised.

consumer jury panel A group of people representing a sample of prospective purchasers to whom are presented several prepublication advertisements on the same product for the purpose of obtaining their combined opinion concerning the relative effectiveness of each advertisement as a whole or of any particular component element. The consumer-jury-panel method represents a speedy and inexpensive way to test advertisements in rough form before they are published at relatively great expense to the advertiser in the form of space, art, and production costs. By weeding out those messages which may be comparatively ineffective and publishing those bearing greatest chance for success—as determined by the panel members—the advertiser avoids spending money needlessly and saves time as well.

In conducting a panel test, the advertiser prepares several rough sketches of

advertisements devoted to the same product. They may vary in one or more respects, such as headline, copy appeal, editorial approach, and such. The next step is to contact a typical group of purchasers, either by mail or by personal interview. This sample may consist of consumers, or retailers, or manufacturers, or any other classification of people to whom the advertiser intends to direct his ultimate, published message. The group must be a valid sample of the entire classification of purchasers, representative in every important respect, such as age, occupation, educational and financial status, and the like. If the sample is not truly representative, the results may be inaccurate. Also, there should be sufficient members of the panel to constitute a valid sample.

The advertiser then frames and submits a standard question to each panel member. A typical question might be, "If you were to see these advertisements in a magazine, which of them would be most likely to attract your attention?" Alternatively, it is possible to instruct the panel to "read these advertisements and rank them in order of effectiveness, according to the degree to which they make you desire the product advertised or convince you of the worth of the article." The question should be submitted in such a way that no individual in the group has an opportunity to influence the opinion of another member.

The answers are then analyzed, the rankings (if they have been called for) averaged for each advertisement, and proportionate weights given to the first choice, second, and so on.

Armed with the desired knowledge, the advertiser is now in a position to insert those advertisements capable of appealing to his prospects with maximum impact. However, it should be pointed out that the technique is not infallible in the selection of the most effective advertisements,

CONSUMER PURCHASE PANEL

and that there are some types of copy approaches and sales messages for which a "layman's" opinion is not an accurate gauge. Also, the panel method results only in a ranking of *comparative* effectiveness for each advertisement. The advertiser learns which messages are more or less effective than others; he does *not* learn which advertisements are effective and which are not.

The consumer jury-panel test is sometimes called the "controlled opinion test." The term should be distinguished from "consumer purchase panel."

consumer purchase panel A representative cross section of families who are asked to cooperate in merchandising research by recording their purchases of specific kinds of merchandise so that a continuous pattern of family buying habits may be obtained by an advertiser, medium, or other interested party. Panel families may be selected by personal interview so as to represent the population in the area under study in respect to family size, age, economic status, nationality, race, education, urban or rural residence, and other important characteristics. The families are asked to record their purchases in a diary provided for them, immediately after each purchase is made. Compensation is made for their cooperation. Periodically, at the end of each month, for example, the diaries are turned in to the research organization and the entries are tabulated. In this manner, a running record is obtained of the panel family's purchases, frequency of purchase, identity of brands bought, quantity, sizes, identity of the user of each brand, brand shifting, and other data.

The consumer purchase-panel technique is useful to advertisers and agencies in that buying habits and trends for specific products become known. The panel yields three kinds of information concerning various branded products: dollars spent

in retail sales for the specified products; number of purchasers; and number of product units bought. The competitive position of each advertiser on a continuing basis in the market under study is thus made clear, and corresponding action may be taken. Occasionally questionnaires may be sent to the families for answering, particularly when specific answers are needed to analyze market conditions, solve brand substitution problems, and perform other market analyses.

It is also possible to supplement the usual panel data with information on the magazine and newspaper-reading habits and radio-listening habits of the panel families. Then the advertiser may determine the number of families who are exposed to his advertising messages appearing in publications and over the radio. The next step is to compare the purchases of families who are so exposed to the advertiser's messages with the purchases of nonreaders and nonlisteners. If it is found that families who listen to or read the advertiser's sales messages buy a greater number of units of his product than those who do not read or listen to the advertising, then it may be inferred that the advertising is performing its job of selling merchandise. This research therefore represents one technique of evaluating the effectiveness of advertising when it is not possible to trace results directly.

Consumers' Cooperative An association of ultimate consumers organized to purchase goods and services primarily for use by or resale to its membership. This term applies only to the cooperative purchasing activities of ultimate consumers and does not embrace collective buying by business establishments, industrial concerns, and institutions.

consumers' goods Goods destined for use by the ultimate household consumer in

such form that they can be used by him without further commercial processing. Certain articles like typewriters may be either consumers' goods or industrial goods, depending upon whether they are destined for use by the ultimate household consumer or by an industrial, business, or institutional user.

contest A competition for a prize awarded for a specific performance or for meeting certain requirements, and offered by an advertiser or firm for the purpose of reaching a specific sales objective. A contest may be sponsored by a manufacturer among consumers as a means of stimulating sales at points of purchase; unloading dealers' shelves; stimulating store traffic; introducing prospects to a product; building a list of names of prospects and customers; establishing buying habits among consumers', and other purposes. In order to accomplish these objectives many manufacturers usually require entrants to show proof of purchase of their products, as in the form of a box top, wrapper, or label.

Contests may assume any of several forms. Among the more popular have been the offer of prizes to those who write successful letters of "25 words or less" as to why they like the advertiser's product; the selection of a name for a product or the formation of a slogan; the completion of a jingle or limerick; the solution of word-building contests and crossword puzzles.

Either merchandise or cash may be offered as prizes. In a great many cases merchandise seems to be preferred by entrants. This was particularly true during the Second World War and afterward when shortages of consumer goods were widely felt; merchandise which was offered as prizes was more desirable than its equivalent cash value because goods were simply not available to the general public.

From the point of view of the advertiser, the offer of his own merchandise (if it is substantial, such as a washing machine or refrigerator) may be preferable to cash awards because the product continues to do a selling job in the consumer's home, reminding each winner, as well as his family and friends, of the manufacturer's brands. When merchandise of other manufacturers is offered as prizes, the advertiser is usually able to obtain it at wholesale prices; considered at retail prices, however, the value of the merchandise to the prize winner is much greater.

In order to encourage dealers to assist in making the consumer contest a success, many manufacturers provide for prizes to retailers. For example, a prize may be offered to the dealer from whom the winning entrant purchased her product. A provision on the entry blank may therefore call for the indication of the retailer's name and address by the contestant. Many contests are limited to a period of from two to four or five weeks, on the assumption that a longer period results in a sharp decline in consumer interest. During the period in which the contest is in force, however, most advertisers make certain to call attention to it in the major media—newspapers, radio, direct mail, point-of-purchase advertising, for example. Also, publicity releases sent to publications may help in contest promotion.

Manufacturers also promote contests among their salesmen as a means of stimulating sales to dealers and distributors. These sales contests serve at least two important purposes: they increase sales of the company, and they correspondingly increase the earnings of the company salesmen, thus making them happier, more satisfied employees. For example, a manufacturer of oil and grease products promotes several sales contests simultaneously among his sales force—as many as five or six at one time. One such contest

CONTEST

is the offer of cash, silverware, a home laundry, or automobile to each new salesman shipping at least \$5,000 in acceptable business during the first 60 days on the job. A second prize is offered to new salesmen reaching his first \$1,000 volume in one week. A third prize is given to each salesman producing the greatest amount of cash business during each month. Yet another prize is given to men obtaining a specified quota of orders accompanied by cash payment, thus stimulating check-with-order sales. Contests may be promoted also among the factory and office forces. For example, collection correspondents may be offered a specified percentage of collections made. Factory employees are given prizes for meeting a specified quota of production.

It is the practice of many large firms active in consumer contest promotions to engage the services of an organization specializing in processing contest entries and judging winning letters or answers. The fact that an impartial service determines the winners removes the possibility of a charge of bias on the part of the advertiser. The service organization reads each entry and screens it against elimination specifications set up by the advertiser. In the case of such contests as "best letter" and "limerick completion," the obvious and trite entries and others considered unqualified are removed. Screening charts, based on a study of the first few thousand entries, are prepared to permit rapid elimination of losing entries. The screening process is repeated until only a few thousand entries survive. These are typed on file cards bearing a key number which correlates it with the original entry. This practice tends to eliminate personal bias by the final judges, who are on the staff of the service organization or who may be specially selected by the advertiser.

A point of vital consideration in the

setting up of a consumer contest is the possibility of violation of the postal lottery law. A lottery, which is prohibited by Federal regulations, contains three essential elements: the offer of a prize, consideration (payment of money, purchase of the advertiser's product, or expenditure of time or effort by the entrant), and determination of the winner by lot or chance. When a contest contains all three elements, it becomes a lottery; but should one element be absent, it is permissible. If there is chance and a prize, but no consideration, or if consideration exists, but the awarding of the prize is based on skill and not on chance, the enterprise is not considered to be a lottery.

Another important factor in setting up an acceptable contest is the offer of specific and determinable prizes. For example, if the first prize is \$1,000 and the contest operator ultimately offers \$500 to each of two winners who have tied for first place, the prize is considered to have been undeterminable. For this reason firms engaging in consumer contests make a point of including among the contest rules a statement such as "duplicate prizes will be awarded in case of ties."

The Post Office Department has defined "consideration" to mean any payment of money, including the purchase of merchandise, admission tickets, or even payments on account. The courts have consistently agreed that "give-away" enterprises involving the purchase of merchandise violate the lottery laws even though the merchandise represents full value for the purchaser's money. However, the department has passed advertising for "give-away" projects in which it was required that one's name be registered at a store in order to be eligible for a prize. The department's concept of consideration is sufficiently broad to cover the expenditure of substantial effort and time as well as payment of money.

CONTINUING STUDY OF NEWSPAPER READING

The Post Office Department gives advance rulings concerning the validity of contests in order to save trouble and expense for advertisers. Infringement of the law may result in the stoppage of incoming mail, in a warning, or in legal action. See also LOTTERY.

Continuing Study of Farm Publications

A research program involving the measurement of readership of farm publications conducted by the Advertising Research Foundation in cooperation with the Agricultural Publishers Association, the cost being defrayed by members of the latter group. The general objective of the studies is to help advertisers and agencies in making more effective use of farm publications, and to aid publishers in evaluating and improving the editorial content of their publications. The research program from which the studies have developed began in 1944; at the present time four publications are examined each year. A group of subscriber families representing a sampling of the subscription list is interviewed and a report published showing in detail how the advertisements, features, articles, and editorials are read.

The readership of each item in the publication under survey is presented as a percentage of the total number of readers of the issue. These percentages are based on the reading claims of those respondents who are qualified as readers of the issue. The readership score for an advertisement is the percent of men and women who remembered reading or seeing any part of the advertisement—the headline, illustration, or copy. In most cases, if the advertisement is 56 agate lines or more in size, scores are given for readership of each of the major elements of the advertisement. Details concerning the Continuing Study may be obtained from the Advertising Research Foundation, 11 West 42d St., New York 36, N. Y. See also READERSHIP STUDY.

Continuing Study of Newspaper Reading

A newspaper readership research program conducted since 1939 under the direction of the Advertising Research Foundation with funds provided largely by newspaper publishers for the purpose of determining effective advertising approaches and techniques for application to newspaper advertising. Since its inception the Continuing Study researchers have examined more than 125 individual newspapers and conducted more than 60,000 field interviews, thereby building a reservoir of data on advertising techniques for use by newspaper advertisers of all classifications. News and editorial readership as well as advertisement readership in newspapers is covered by the studies.

Investigation has been directed toward the importance of food news to women and the kind of food news women like best (analyzed in *Reader Interest in Food News*); the readership performance in editorial-style advertising techniques in national grocery advertisements (analyzed in *More Power in Newspaper Ads, Part 1*); the performance of conventional or display techniques in national grocery advertisements (analyzed in *More Power in Newspaper Ads, Part 2*); and the elements that contribute toward greater effectiveness in financial advertisements (analyzed in *More Dividends from Financial Ads*). These booklets are available from the Bureau of Advertising, American Newspaper Publishers Association, 570 Lexington Ave., New York 22, N. Y.

The Continuing Study was made possible through the support of the Association of National Advertisers and of the American Association of Advertising Agencies, which joined to establish the Advertising Research Foundation. The dissemination of the results of these studies is one of the services offered to advertisers by the Bureau of Advertising.

CONTINUING STUDY OF TRANSPORTATION ADVERTISING

Continuing Study of Transportation Advertising A research program carried out by members of the National Association of Transportation Advertising and the Advertising Research Foundation (the latter organization being sponsored jointly by the American Association of Advertising Agencies and the Association of National Advertisers), the purpose of which is to obtain unbiased and authenticated facts about transportation advertising for presentation to advertisers and agencies as selling tools.

The program is designed to determine the following facts: coverage, or the size of the audience exposed to transportation advertising in any city, with breakdowns by sex, age, rental group, housewife or nonhousewife status, and length of ride; frequency, or the number of rides taken by each passenger during a specific period of time; readership, or the actual number of different individuals who have seen a specific advertisement one or more times during a 30-day display period.

Any advertiser can participate in one of the tests, undertaken in cities of various sizes, provided he agrees to specifications outlined by N.A.T.A. and the Advertising Research Foundation: he must use a half run—one card in every other vehicle in the transportation system; cards must be displayed and removed as directed; test copy must never have appeared before in the test city; and no similar advertising may be run in any other medium in the city during the test.

In carrying out the research, the controlled recognition method is applied in the measurement of audiences, and a sample is employed which permits findings to be projected to the total adult population of the area under survey. Two sets of interviews are made in the measurement of the audience. The first is taken before the test cards are displayed, and respondents are questioned as to which they have

seen. By obtaining the percentage of incorrect identification, the investigators remove the factor of error which occurs when readers mistakenly identify an advertisement as having been seen previously. The second set of interviews is taken after the cards have been on display in the transit system for 30 days. The final net score is reached by a special formula in which the score before display of the cards modifies the score after posting of the car cards. *See also* NATIONAL ASSOCIATION OF TRANSPORTATION ADVERTISING in Sec. III, Directory of Associations.

continuity The contents of a radio or television program in its typewritten form, including dialogue, cues for musical numbers and sound effects, announcements, and other material to be broadcast. The term is so called because the flow or continuity of each element in the program is presented in logical sequence. *Commercial continuity* refers to the text of a broadcast advertising message or commercial.

continuity acceptance department That section of personnel of a radio or television station or network whose responsibility it is to examine the contents of a program (called the "continuity" or "script") to determine whether it contains any matter which is objectionable, in bad taste, or contrary to station or network policy. Station operators have established policies in connection with the use of objectionable words (such as the misuse of reference to the Deity), statements which may be slanderous or libelous, and commercial announcements which are not acceptable (as laxative and patent medicine advertising, in some cases). The continuity acceptance department examines each program script in the light of the station's policies, and either confers with the advertiser concern-

CONTRACT FOR PUBLICATION SPACE

ing a change in continuity or rejects the continuity for nonconformance.

continuity writer A person who creates for a radio or television program the textual matter, called a "script" or "continuity," to be spoken by the program performers. The word "continuity" is derived from the fact that the writer prepares the matter so that the delivery of one performer follows that of another in logical sequence. The continuity may also indicate the appearance of musical numbers, musical cues, commercials, and other elements such as sound effects.

contour map See FIELD-INTENSITY MAP.

contract for publication space The American Association of Advertising Agencies in cooperation with the American Newspaper Publishers Association, Periodical Publishers' Association, and the Associated Business Publications adopted in 1920 and revised in 1933 standard conditions governing advertising contracts and orders for publication space. The highlights of these conditions are reproduced below.

1. TERMS OF PAYMENT

The agency agrees to pay and the publisher agrees to hold the agency solely liable for payment for the advertising covered by this contract.

The agency personally agrees to pay for advertising covered by this contract at the office of the publisher or his authorized representative on or before the last day of the month following that in which the advertising is published unless otherwise stipulated on publisher's rate card on which this contract was based, or when cash discount is deducted but payment date not specified on the publisher's rate card, on the 15th of the month following.

The agency agrees to pay in the manner specified in paragraph above for all drawings, composition, cuts or mats if furnished by the publisher at the request of the agency pro-

vided it is the practice of the publisher to charge for such service.

Cuts and mats shall be sent to the publisher prepaid. If they are not, the publisher may accept them, and pay transportation and import charges and the agency shall promptly reimburse the publisher.

If at the end of the advertising period named in the contract or upon prior termination of the contract for any cause, the agency has not used the full amount of advertising contracted for, the agency shall pay to the publisher such additional sum on all advertising so published as shall be equal to the difference, if any, between the amount due at the rate named in the contract and the amount due at the rate applicable to the quantity of space used, according to that schedule of advertising rates of the publisher on which the contract was based, and upon such expiration or termination said additional sum shall become immediately due and payable. Short rate bills must be rendered within sixty days after the expiration of the contract period, otherwise the publisher agrees to a settlement at the rate named in the original contract. Unless otherwise expressed on the face hereof, this contract may be cancelled by the agency, or less space used, in accordance with the provisions of this paragraph.

The publisher reserves the right to cancel the contract at any time upon default by the agency in the payment of bills, or other breach, or in the event of any material violation on the part of the agency of any of the conditions herein named; and upon such cancellation all advertising done hereunder, including short rates or other charges under this contract, and unpaid, shall become immediately due and payable. In case of delinquency in payment or impaired credit of the agency the publisher shall have the right at any time to change the requirements as to terms of payment for further advertising under this contract as he may see fit.

2. RATES

All rates shall be published. There shall be no secret rates, rebates, or agreements affecting rates. All rates shall be furnished agencies if requested.

If additional space is used within the period covered by the contract, where the publisher

CONTRACT FOR SPOT BROADCASTING

has a schedule of graduated rates, any lower rate shall be given if earned, according to the publisher's rate card on which this contract is based.

3. ADVERTISING MATERIAL

The subject matter, form, size, wording, illustration and typography of the advertising shall be subject to the approval of the publisher but unless otherwise authorized in advance no change shall be made without the consent of the agency.

If the publisher is unable to set any advertisement in the type or style requested, he may set such advertisement in such other type or style as in his opinion most nearly corresponds thereto, and the advertisement may be inserted without submission of proof unless proof before insertion is requested on the face of the order.

4. PROOF OF INSERTION

The page containing the advertising or, at the request of the agency, a copy of each issue in which the advertising appears, shall be mailed or otherwise supplied to the agency, which shall be deemed to have received such copy or page unless the publisher is notified in writing of the non-receipt thereof within thirty days after the date of publication. The publisher may mail or otherwise supply an affidavit of publication in lieu of a second copy or page containing the advertisement. Failure to forward or furnish such copy, page or affidavit shall not constitute a breach of the contract.

5. CIRCULATION

Unless the publisher is a member of the Audit Bureau of Circulations, the agency shall be entitled, upon request, to a statement of net paid circulation verified by a certified public accountant, or in lieu thereof to the right to examine the publisher's circulation books.

6. OMISSION OF ADVERTISING

Failure by the publisher to insert in any particular issue or issues invalidates the order for insertion in the missed issue but shall not constitute a breach of contract.

In newspapers the advertising must appear in all regular editions issued on the date for which the advertising is ordered. Advertisements omitted from any particular edition or

editions must be reported to the agency and if received in time and omitted through fault of publisher must be made up or adjusted unless otherwise instructed.

Unless otherwise stipulated, the publisher shall have the right to omit any advertisement when the space allotted to advertising in the issue for which such advertisement is ordered has all been taken, and also to limit the amount of space an advertiser may use in any one issue.

7. GENERAL

The agency agrees that it will not rebate to its client any part of the commission allowed by the publisher.

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contract for spot broadcasting The American Association of Advertising Agencies and the National Association of Broadcasters adopted in 1933 and revised in 1946 standard conditions governing contracts for spot broadcasting. The high lights of these conditions are reproduced below.

1. PAYMENT

The agency agrees to pay, and the broadcasting station agrees to hold the agency solely liable for payment for the broadcasts covered by this contract, unless expressly otherwise agreed in writing.

The agency agrees to pay for broadcasts covered by this contract, at the office of the broadcasting station or of its authorized representative, on or before the last day of the month following that in which the broadcasting is done unless otherwise stipulated on the face of this contract; or, when cash discount is allowed but payment date not specified on the face of the contract, on the fifteenth of the month following.

Upon request of the agency, affidavits or certifications of performance are to be furnished by the station to the agency at the time of billing. Unless requested prior to billing, the request for and the furnishing of such affidavits or certifications shall not act as a condition precedent to the payment or the time of any payment called for hereunder.

In the event of a cancellation by reason of

CONTRACT FOR SPOT BROADCASTING

a material breach by the agency, the agency shall pay to the station, as liquidated damages, a net sum equal to the actual out-of-pocket cost to the station incurred through the cancellation of this contract, together with the amount owing at the earned rate, for broadcasts performed hereunder prior to such cancellation.

In event of a cancellation by reason of a material breach by station, the station shall pay to the agency, as liquidated damages, a net sum equal to the actual out-of-pocket cost to the agency incurred through cancellation of the contract.

2. TERMINATION AND RENEWAL

This contract may be terminated by either party by giving the other twenty-eight (28) days prior written notice; provided that no such notice shall be effective until twenty-eight (28) days after start of broadcasts hereunder. It is provided further that this contract insofar as it covers broadcasts of less than five minutes duration, may be terminated by either party giving the other fourteen (14) days' prior written notice, but no such notice shall be effective until fourteen (14) days after the start of broadcasts hereunder. If agency so terminates this contract, it will pay station at earned rate according to station's rate card on which this contract is based. If station so terminates this contract, agency will then either agree with station on a satisfactory substitute day or time for continuance of broadcasts covered by this contract at the card rates on which this contract is based for such substitute time, or, if no such agreement can be reached, agency will pay station according to the rates specified herein for all broadcasts previously rendered by station; that is, the agency shall have the benefit of the same discounts which the agency would have earned had it been allowed to complete the contract. In the event of termination hereunder, neither party shall be liable to the other party otherwise than as specified in this paragraph, and in paragraph 6 hereof.

3. INABILITY TO BROADCAST

Should the station, due to public emergency or necessity, legal restrictions, labor disputes, strikes, boycotts, secondary boycotts, Acts of God (whether or not such Acts of God have occurred frequently or habitually or are of a

common or seasonal occurrence in the general locality of such broadcasting), or for any other reason, including but not restricted to mechanical breakdowns, beyond the control and without the fault of the station, provided that station has taken reasonable precautions against their recurrence, be unable to broadcast any or a part of any of the agency's broadcasts at the time specified, the station shall not be liable to agency except to the extent of allowing in such case: (1) a prorata reduction in the time charges hereunder, or (2), if an interruption occurs during the commercial announcement portion of any broadcasts, a credit to agency in the same proportion to the total station charges which the omitted commercial portion bears to the total commercial portion of the broadcast, it being mutually agreed that station shall credit agency on whichever basis is more favorable to agency. In the event of such omission, station will, upon agency's request, make a suitable courtesy announcement as to such omission. Such omission or interruption shall not affect rates of discount; that is, the agency shall have the benefit of the same discount which the agency would have earned had it been allowed to complete the broadcasts omitted.

4. SUBSTITUTION OF PROGRAMS OF PUBLIC IMPORTANCE OR IN THE PUBLIC INTEREST

The station shall have the right to cancel any broadcast or any portion thereof covered by this contract in order to broadcast any program which in its absolute discretion it deems to be of public importance or in the public interest. In any such case the station will notify agency in advance, if reasonably possible, but, in any case, within a reasonable time after such broadcast, that the agency's broadcast has been cancelled.

5. TIME RATES

It is agreed that the time rate named in this contract is the lowest rate made by the station for like broadcasts and that if at any time during the life of this contract the station makes a lower rate for like broadcasts, this contract shall be completed at such lower rate from that date.

In the event of revision of station rates or discounts, any continuous broadcasts under

CONTRACT FOR TRANSPORTATION ADVERTISING

this contract may be extended at the rates and discounts herein shown without penalty of short rate or loss of discounts on previous broadcasts hereunder for a period of not more than fifty-two (52) weeks from the effective date of such revision.

All broadcasts placed with station for the advertiser for consecutive broadcasting within one year from the date of the first broadcast hereunder shall be combined for the purpose of calculating the total amount of frequency discounts earned, provided, however, that announcements cannot be so combined with five (5) minute or longer programs.

6. BROADCASTS

The contract for station time includes the services of the technical staff and of a regular staff announcer. Other talent and service charges, if any, are covered in this contract and such charges are subject to change by the agency with the consent of the station.

Broadcasts prepared by the agency are subject to the approval of the station both as to artists and as to broadcast content.

If the station has not received material for any broadcast at least 96 hours in advance of broadcast time, the station shall notify the agency by collect telegram. Should the station fail to receive material for such broadcast at least 72 hours in advance of broadcast time, the station shall have the right to produce a substitute broadcast, making its regular charges for time and a reasonable charge for talent used, and, unless otherwise instructed by agency, announcing the name, address and business of the advertiser.

Except as otherwise hereinafter expressly provided, the agency will hold and save the station harmless against all liability for libel, slander, illegal competition or trade practice, infringement of trade marks, trade names or program titles, violation of rights of privacy and infringement of copyrights and proprietary rights, resulting from the broadcasting of the broadcasts herein provided in the form furnished by the agency. The station agrees, however, to hold and save the agency and advertiser harmless against all such liability where the broadcasts are prepared and produced both as to artists and broadcast content by the station excepting only such liability as may result from the broadcasting of the com-

mercial credits and other material as furnished by the agency. Station will hold and save agency and advertiser harmless against all such liability with respect to music on station-built broadcasts. Station will hold and save agency and advertiser harmless against all such liability with respect to music on agency-built broadcasts, provided such music has been cleared and approved for broadcasting by a licensor designated by the station. Agency will hold and save station harmless against all such liability with respect to music on agency-built broadcasts if such music has not been cleared and approved for broadcasting by a licensor designated by the station.

7. GENERAL

The agency agrees that it will not rebate to its client any part of the commission allowed by the station.

All requests by the agency for the station to receive and handle mail, cables, telegrams or telephone calls, in connection with the broadcasts under this contract, must have the prior approval of the station and, if approved, the said communications will be received and handled at the sole risk of the agency, and the agency shall reimburse the station for all of the expense incurred by it in connection with the handling of such matters.

Any broadcast material or any other material, information or property of whatever nature or kind, to be received and handled by the station, must have the prior approval of the station and, if approved, will be received and handled at the sole risk of the agency, and the agency shall reimburse the station for all of the expense incurred by it in connection with the handling of such matters.

The agency agrees that the station may deduct from any period of five minutes or longer not more than thirty seconds for station-break purposes.

Copyright A. A. A. A.

contract for transportation advertising
The American Association of Advertising Agencies in cooperation with the National Association of Transportation Advertising adopted in 1946 standard conditions governing contracts and orders for transportation advertising. High lights of these conditions are reproduced below,

CONTRACT FOR TRANSPORTATION ADVERTISING

1. TERMS OF PAYMENT

The agency agrees to pay for advertising covered by this contract as stipulated herein and the company agrees to hold agency solely liable for payment.

Bills are to be rendered monthly in advance dating from installation of service and agency agrees to pay for service covered by this contract at the office of the company, or of its authorized representative, not later than one month from billing date for service performed during current monthly period unless otherwise stipulated on the face of this contract; or, when cash discount is deductible, payment is to be made not later than 15 days from billing date. Failure to bill shall not constitute breach of contract.

If by reason of prior termination of this contract as may be provided on the face hereof, the agency does not use the full amount of advertising contracted for, the agency shall pay to the company such additional sum on all advertising so displayed as shall be equal to the difference, if any, between the amount due at the rate named in this contract and the amount due at the rate applicable to the term of service used, according to the schedule of advertising rates of the company on which this contract is based, and upon such expiration or termination said additional sum shall become immediately due and payable. Short rate bills must be rendered within 60 days after termination of contract; otherwise the company agrees to a settlement at the rate named in the original contract. Unless otherwise expressed on the face hereof, this contract may be canceled at the end of any month of service by the agency on 60 days' notice in accordance with the provisions of this paragraph.

2. RATES

All rates shall be published and rate cards shall be dated. There shall be no secret rates, rebates, or agreements affecting rates. All rates shall be furnished agency upon request.

The rate stated in this contract is the minimum rate at which any agency or advertiser may contract for a service which shall conform in all respects to the service contracted for herein, while the rate set forth shall be in force.

If additional space is contracted for any

period of months falling within the term of this contract, any lower rate earned on the basic service plus added service shall be given during the period of added service in accordance with the rate card on which this contract is based.

All rates and adjustments shall be computed on the basis of 30 days to the month.

3. ADVERTISING MATERIAL

Cards for said advertising shall be furnished without expense to the company at places designated by the company, shipping charges prepaid, at least 10 days before the installation date. If cards are not received company shall immediately notify agency.

A change of cards once each month is permitted without additional charge. In case of failure to provide new approved copy for changes of cards, if any, the old copy previously approved shall be continued, unless agency directs otherwise and no claim for loss shall be allowed.

Text and illustrations on cards shall be subject to approval of the company and the transit companies in whose equipment the cards are to be displayed and the company's decision shall be final. No alteration shall be made without the consent of the agency.

Company agrees to maintain all cards in good condition during the period of display and to replace any which may have been defaced or soiled in any way, with cards furnished by the agency for this purpose.

4. AFFIDAVIT OF SERVICE

An affidavit of service given will be furnished whenever requested.

5. OMISSION OF ADVERTISING

Loss of service, due to failure of the agency to furnish cards as provided above for installation on the commencement date on the face of this order, shall be the agency's loss; but, at the option of the company in case of reasonable delay in commencing service, the service hereunder shall be deemed to commence on the date of installation of the cards and shall run and shall be paid for from that date and for the number of months written on the face of this order.

Loss of service due to strike, lockout, fire, flood, riot, loss of right to display in the equipment of transit companies or other causes beyond the control of company, or

CONTROLLED CIRCULATION AUDIT

omission of a reasonable number of cards or delay in commencing service shall not constitute a breach of this order, but in the event of such loss of service the agency shall be entitled to additional service, or an extension of the term of service or to a pro-rata refund equivalent to such loss, as the agency may elect.

6. GENERAL

The agency agrees that it will not rebate to its client any part of the commission allowed by the company.

Agency will save the company harmless against any and all liability for infringement of trade marks, trade names, copyrights, invasion of rights of privacy, defamation, illegal competition or trade practices. (Copyright 1946, A.A.A.A.)

Controlled Circulation Audit A nonprofit membership corporation of publications, advertising agencies, and advertisers, organized to make periodic audits of the circulations of its member publications, and to send these verified statistics to its advertiser and agency members. C.C.A. membership consists of national advertisers (such as Aluminum Company of America, Procter & Gamble), advertising agencies which place space in business publications (such as N.W. Ayer & Son, J. Walter Thompson Co.), and a group of business, trade, and professional publications (such as *Dun's Review*, *Packaging Parade*, *Institutions*).

C.C.A. policies are directed and controlled by a board of directors consisting of advertisers, agencies, and publications—all members of the organization and each serving for a term of three years without salary. Audits are made at regular intervals by a representative of C.C.A. working in the office of the publisher member. Auditors combine an analysis of statistics and an evaluation of the personnel, performed under the direction of a managing director who is responsible to the board of directors.

Objectives of the organization are: (a)

to set up a series of questions, the answers to which constitute a report which will give a comprehensive summary of facts that determine the advertising value of a controlled circulation publication; (b) to verify the publishers' statements in these reports by means of auditors' examinations; (c) to issue periodically, at least once a year, a report made by a representative of the organization on each publication member; (d) to disseminate pertinent data concerning its publisher members for the benefit of advertisers, agencies, and publishers; (e) to perform, in general, all activities permitted by law to advance the welfare of its members.

According to C.C.A. rules, a controlled circulation publication is one which is sent periodically and confined to a specific industry, business, trade, or profession with clearly defined limits, recognized by the industry or group which it serves, and rendering to that industry or group an editorial service. A directory or joint catalogue, independently operated and distributed, and accepting competitive advertising, if otherwise qualified, may be considered eligible for membership. No house organ or magazine published by a house, an association, an individual, or a group, the purpose of which is primarily to carry the sales message of that house, association, individual, or group to the exclusion of any or all other competitors, is admitted to membership.

Up to December 12, 1947, a controlled circulation publication was considered by C.C.A. to be one for which less than 50 percent of its total distribution (exclusive of copies for advertisers and agencies) had been paid for by the recipients at a rate of more than half the published subscription price. On that date, however, the board of directors voided this rule, permitting a publication to apply for membership without fulfilling this requirement. (When publications cannot qualify for member-

CONTROLLED CIRCULATION PUBLICATION

ship in the Audit Bureau of Circulations, they generally apply for C.C.A. membership. A.B.C. rules state that a publication cannot become a member or retain its membership unless 50 percent of its distribution qualifies as *paid* according to the standards of the bureau and unless its total net paid circulation, plus bulk sales, advertisers' and agencies' copies equals or exceeds 60 percent of total distribution.)

Regular audits of circulations of member publications are made annually. The C.C.A. auditor examines all available records pertaining to circulation, including post-office receipts, ledger records, bills for supplies, paper, printing, and addressing. Stencil files and other lists are counted, sampled, and tested to verify qualitative and quantitative analyses of circulation. Officers and employees concerned with circulation are questioned with regard to the work or records in their charge. The auditor compares and cross-checks data from these sources, conducts direct samplings, and makes any other tests considered essential to the accurate authentication of the audit report.

At the auditor's discretion he may, if a more thorough investigation is necessary, visit the printer's plant and obtain press run tickets or any other basic records pertaining to circulation. He may visit the binder, mailing room, or any other department or plant concerned with production, binding, or mailing of the publication. The audit report takes no cognizance of paid circulation in its analyses, nor may the publisher make any such reference in the report. Only the total circulation, whether paid or controlled, is considered by the auditor.

The reports issued to members embrace verified circulation figures relating to the quantity, quality, and distribution of publications, publishers' methods of obtaining such distribution, and any other facts germane to the value of member publica-

tions as advertising media. Reports therefore serve as guides to advertisers in the selection of media the circulation and method of distribution of circulation of which have been verified without bias.

controlled circulation publication A magazine or newspaper which is published regularly and sent free to members of a specific industry, business, trade, or profession with clearly defined limits, recognized by the industry or group it serves, and rendering to that industry or group a useful editorial service. The word "controlled" is derived from the fact that the publisher controls or limits the copies of his publication to a specific group of people whom the editorial contents are designed to serve.

Publishers initiating a magazine (most controlled circulation publications are trade magazines) often find that it is not economically feasible for them to attempt to sell subscriptions to the group of people served by the publication. In many cases the potential readers are too few to warrant the sale of subscriptions anyway. Consequently it is the general practice to send a copy of the publication without charge to selected members of the trade or group for whom it is designed, and to attempt to make a profit on the operation by selling space to advertisers who want to reach the trade or group. Such a publication may in many cases be entirely successful as an advertising medium, in spite of the fact that it is obtained free by its readers. If the editorial contents are of material assistance to readers, then a satisfactory degree of attention and response may be accorded advertisements appearing in the publication.

In order to assure prospective advertisers that the circulation claimed for the free magazine actually reaches the specified list of readers, many publishers become members of the Controlled Circula-

CONTROLLED OPINION TEST

tion Audit. The C.C.A., as it is popularly known, audits the circulations of member publications so that advertisers may have an impartial report concerning the number of copies distributed and method of such distribution. C.C.A. may accept for membership a directory or joint catalogue, independently operated and distributed, and accepting competitive advertising, if otherwise qualified under the rules and regulations of the audit.

A controlled circulation publication may sell a portion of its copies to some readers, and yet qualify for membership in C.C.A. Formerly the regulations stated that no controlled circulation publication could become a member or be retained in membership if more than 50 percent of its total distribution had been paid for by the recipients at a rate of more than half the published subscription price. However, in 1947 this rule was voided, and a publication may become a member irrespective of the proportion of paid to unpaid copies. C.C.A. takes no cognizance of the paid circulation in its audit reports, nor may the publisher make any such reference in the report. Paid circulation is included in the report either as controlled (if it is classifiable as such) or as unclassified.

A controlled-circulation publication may apply for membership in the Audit Bureau of Circulations (which audits "paid" publications); however, A.B.C. rules state that a publication cannot become a member or retain its membership unless at least 50 percent of its distribution qualifies as paid, according to the standards of the bureau. See AUDIT BUREAU OF CIRCULATIONS.

controlled opinion test See CONSUMER JURY PANEL.

controlled recognition A research technique of determining the reliable number

and percentage of persons who recall seeing an advertisement or hearing a radio commercial by taking into account those who in error state that they have seen or heard it before. This method of obtaining reliable figures is used (among others) by the National Association of Transportation Advertising in determining remembrance figures of car card reading.

Variations of the recognition method of advertising measurement have been in common use since 1931. Several years after the establishment of the method, the controlled recognition method was developed. The primary difference is this: The usual recognition method is based on one set of interviews, undertaken after the advertisements have been displayed; the controlled method is based on two sets of interviews—one set undertaken before the advertisements have appeared, and the other afterward.

The purpose of the first survey, or pre-examination, of the controlled recognition method is to measure in advance any inflation which may exist in ratings obtained in the second survey. Inflation occurs because people cannot always tell one advertisement from another similar advertisement, and because some people are prone to exaggerate. There is also the possibility, especially when advertisements are bound in context, that people who have seen the context will assume that they must have seen the advertisement too. The influence of context is not serious in interviews in connection with transportation and outdoor advertisements since they are shown to respondents separately.

The controlled recognition method employs other refinements, such as the rotation or shuffling of advertisements during the interviews so that each item has an equal advantage of position. This is important, as is also the number of items, since people discriminate poorly when they become tired or bored. The purpose

CONTROLLED RECOGNITION

of the controls on the recognition method is to increase its accuracy in measuring specific advertising audiences. By using both a pre-examination and a postexamination it is possible to discount all suspected sources of inflation. By making a special arrangement of the advertisements in the interview, it is possible to equalize the interview conditions for each advertisement. The result is that the interviews produce two sets of ratings for each item, and there remains the problem of interpreting these ratings in terms of actual audiences.

Two main facts may be kept in mind in approaching the problem of interpretation. First is the fact that the pre-examination is made before any of the advertisements could have been seen by the respondents, which means that all "no" answers are known to be accurate when they are in response to the question "Have you seen this advertisement recently?" Second is the fact that the conditions surrounding the postexamination are exactly the same as in the pre-examination, except that the advertisements have been published or on display in the meantime.

The simplest way to attempt to correct the postexamination score on any survey advertisement would be to subtract from it the pre-examination score obtained on that same advertisement under similar conditions. However, this is not the accepted procedure. Instead, a procedure is used involving a formula which has been adopted almost universally. The difference obtained by subtracting the pre-examination score reflects only the part of the audience which is made up of the reliable respondents who have answered "no" in the pre-examination. It does not include any of those individuals who would have said "yes" if they had been interviewed in the pre-examination, but who may actually have seen the advertise-

ments while they were on display. The formula adds a proportionate share of these people on the assumption that they, too, saw the advertisements after they were displayed.

The controlled recognition technique and formula correction are shown in the following example: For simplicity it is assumed that a survey is made on the basis of two perfect samples of 12 people each, and it is desired to determine the percentage who can recognize an advertisement after it has been displayed. An advertisement which has never been published or displayed is shown to the pre-examination group of 12 persons, and they are asked whether they recognize the message as having been seen or heard. Suppose that 3 people in the pre-examination group claim to have seen the advertisement. This would mean that 25 percent of the sample (3 out of 12) claim inaccurately to have seen it, whereas 75 percent give a reliable answer of "no."

Suppose, after the advertisement has been displayed for the required amount of time, such as 30 days, the postexamination group of 12 people is asked whether the advertisement can be recognized, and 6 people report having seen it. As 3 of these same people would have said they saw the advertisement before it was actually displayed, the problem is to determine just how many people did see it after display. It is evident that the difference between 6 "yes" answers on the postexamination and 3 "yes" answers on the pre-examination reflects a minimum audience of 6 minus 3, or 3 people who accurately report having seen the message. This, however, is not correct.

While the two sets of interviews are not made with the same people, they are made with parallel samples having similar characteristics. Therefore it may be assumed that the second or postexamination sample would have behaved in exactly the

CONTROL ROOM

same manner as the pre-examination sample, had they been interviewed before the advertisements were published or displayed. One simple way to interpret these results is to consider the balance of 3 proved observers of the advertisement as a percentage of the group of nine accurate answers. Three is 33 percent of nine, and this answer should be kept in mind while this same problem is approached from a different angle. Several other lines of reasoning have been advanced for solving this same problem, but all of them lead to the same formula and the same result.

Out of the 12 respondents interviewed in the pre-examination sample, 3 answered "yes"—meaning that they stated they had seen the advertisement before it had actually been displayed. The 12 respondents in the postexamination sample are divided into four groups: (a) 6 respondents who say "no" and presumably did not see the message; (b) 3 respondents who presumably would have said "no" in the pre-examination, but who now say "yes" because they actually saw the advertisement; (c) 2 respondents who say "yes," but who would probably have said "yes" had they been interviewed in the pre-examination. They probably did not see the advertisement anyway, and were giving inaccurate information when they said "yes" in the postexamination; (d) 1 respondent who says "yes" on the postexamination and who probably would have said "yes" on the pre-examination. However, according to the logic of the formula procedure, it may be reasonably assumed that he actually did see the advertisement.

One out of three is the same proportion as the three out of nine previously accounted for. The total number of actual observers, or members of the audience, becomes four, which is 33 percent of the sample of 12. The formula is usually expressed as:

$$100 \times \frac{\text{postexamination score} - \text{pre-examination score}}{100 - \text{pre-examination score}} = \text{adjusted audience}$$

In interpreting remembrance percentages for advertisements, two factors come into play. The first is the influence of copy and layout, which may be more powerful for one advertisement than for another, and which may account for the range in remembrance percentages. Continuity of product advertising in the past and the type of product advertised may combine with the factor of copy to influence remembrance. The second factor that tempers the interpretation of remembrance percentages is the realization that the ultimate measurement of effectiveness of advertising is not remembrance of the message but the number of *sales* attributable to the advertisement. *See also* RECOGNITION, STARCH RATING.

control room A specially constructed and soundproofed room adjoining the studio in a radio or television station, designed to permit technicians, program producers, and directors to control the progress of the station's programs. Speech and musical sounds that enter the microphone in the radio studio during rehearsal or the actual broadcast are reproduced by the loudspeaker in the control room, thus permitting the engineer or director to know what is being said or played in the studio. A large window between control room and studio allows the director and engineer to signal to the performers.

The operation of all microphones in the studio is controlled by the engineer at his desk in the control room, so that only the desired sounds are picked up and transmitted for broadcasting. This arrangement is necessary because several microphones may be needed—one for performers, another for musicians, a third for sound effects, and so on. By means of a

switch system, the engineer connects the studio microphones to a telephone line going to the station's master control room, to which all studios in the station are connected and which coordinates all programs emanating from the station. The telephone line then ultimately passes along the station's broadcast signal to the transmitter, where radio waves are disseminated to receiving sets.

When a broadcast is about to go on the air, the control-room engineer switches on to "cue position," which permits him to listen in on the termination of the program originating from another studio in the station and preceding the broadcast to which he is assigned. The "cue position" simply connects the control room with the master control room through which all programs pass. When the preceding program signs off, the engineer activates the "on air" switch which puts his own broadcast on the air, and he indicates to the performers in the studio that they may proceed with broadcasting. The director then assumes responsibility for keeping the various performers on schedule and alert to those cues which indicate that they are to assume their particular part in the program.

In a television station control room are to be found the technical director (responsible for the video signal), program director, audio engineer, and other technicians responsible for the proper dissemination of the program. Several television viewing screens are placed near the control board. A private-line telephone system permits the control room personnel to issue instructions to the studio cameramen and dolly pushers.

convenience goods Merchandise which consumers usually purchase frequently, immediately, and with minimum effort. Examples of articles customarily bought as convenience goods are tobacco prod-

ucts, soap, most drug products, newspapers, magazines, chewing gum, small packaged confections, and many grocery products. Such merchandise is usually of small unit value and not bulky. The definition, however, is based on the method of purchase employed by the typical consumer. Its essence lies in the consumer attitude habit. The convenience involved may be in terms of nearness to the buyer's home, easy accessibility to some means of transport, or close proximity to places where people go during the day or evening—downtown to work, for example.

conversion The use of a printing plate originally prepared for one method of printing (such as letterpress) in the reproduction of copy by another printing method (such as lithography). For example, an advertiser may desire to print a catalogue or other matter by lithography, and may have available several letterpress plates for individual items which should be included in the catalogue. Although he cannot use letterpress plates directly for lithographic printing, he can convert the plates to use in lithography. Similarly, conversion can be performed with other printing processes.

If the original matter was printed by letterpress and is to be reproduced by lithography, a proof of the letterpress plate is pulled on a transparent cellulose acetate sheet. *See* ACETATE PROOF. The impression is dusted with lampblack or bronze powder for greater density and opacity without the need for overinking. The proof may then be used as a positive transparency for photoprinting by contact on sensitized film to form a negative used in the production of a lithographic plate. If the original was reproduced in color the advertiser has, through conversion, the equivalent of a screened positive for each color separation by pulling a proof on acetate for each color plate.

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If the original was printed by gravure and the advertiser desires to reproduce by lithography, he obtains a continuous tone positive on glass (or continuous tone color separation positives if the matter was reproduced in color) from the gravure printer. A negative may then be prepared for use in reproduction by lithography.

Line copy printed by letterpress (such as type matter) may be used for reproduction by gravure. Type matter is either photographed from a proof pulled on coated stock, or printed on an acetate sheet as previously described. A negative is then made for use by the gravure process. However, it is not advisable to use printed half-tone copy for reproduction, since the screen formation present in the printed matter may cause a moiré effect when the copy is screened during the gravure process. See MOIRE, SCREEN.

The practice of conversion is particularly economical when the original matter has been reproduced in color and it is desired to print it in color by another method. The expense of remaking color-separation negatives is avoided, and the cost of each set of color plates is usually less than it would be were it necessary to work from the original copy.

cooperative advertising The delivery of a retail sales message for a manufacturer's product, the cost of which advertising is borne both by the manufacturer and the dealer handling his product on a basis previously agreed upon. A common form of cooperative advertising is the plan whereby the manufacturer supplies the dealer with copy or radio continuity. The dealer inserts or adds his own trade name so that consumers will know where the manufacturer's product may be obtained. The manufacturer then authorizes the dealer to purchase newspaper space or radio time, not exceeding a specified allowance during any one period, and to

insert the advertisements in accordance with a carefully prepared schedule. The manufacturer agrees to contribute 25 percent or 50 percent (for example) of the total cost of space or time, the exact percentage being a matter of previous agreement between the dealer and the manufacturer. After the advertisements have been disseminated, the dealer bills the manufacturer for his share of the advertising cost; as proof of insertion the dealer may render an invoice obtained from the newspaper or a tear sheet containing the advertising messages. In some cases the manufacturer permits the dealer to prepare his own copy and layout, and to schedule insertions at the latter's discretion.

Cooperative advertising both permits manufacturer to save on advertising costs, and coordinates the efforts of both in the sale of merchandise. Also, a cooperative advertising allowance offered to a dealer makes the manufacturer's sales effort toward dealers more attractive than that of a competitor not granting such an allowance. A third advantage derives from the fact that in many cases the cooperative advertisement is inserted by the newspaper at the lower rate available to local advertisers, instead of the higher national rate which a manufacturer would have to pay were he to insert the advertisement over his own name. Furthermore, an offer of a cooperative advertising allowance helps open up new accounts, since dealers are attracted by monetary assistance in their advertising program.

Some advertisers find many disadvantages inherent in such a program. There are newspapers that set a flat rate for all advertising, thus offering no saving to the manufacturer who supports a cooperative program. Also, unethical dealers bill the manufacturer at the higher national rate when actually they placed the advertising at the lower local rate. When the

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manufacturer does not supply the dealer with copy and art in mat form, leaving the preparation of advertising matter to the judgment and ability of the local dealer, there is great possibility that ineffective and inexpert advertising results. Bookkeeping expense and effort involved in checking the insertion of advertisements placed by dealers and reimbursing them according to plan may be considerable.

In a poll of its members during 1947 the Grocery Manufacturers of America asked whether member manufacturers paid distributors for cooperative advertising, and, if not, whether they planned to start. The association received 136 replies which indicated that 50 companies then had cooperative plans in operation, and 86 did not. Approximately 24 of the companies planned to start such a program. The replies varied in attitude toward cooperative advertising, some members holding a favorable attitude, and others not. One member said that he had employed cooperative advertising for many years and found that it had proved to be one of the company's most effective advertising techniques. Another said that he was not in favor of this plan, since "it is not a legitimate method, and is most difficult to operate honestly. Administration is too costly. Also, it is subject to too much dickering as to its results and usage of space."

Cooperative advertising contracts are usually prepared on an annual basis, and many advertising allowances are based on a specific maximum percentage of the total volume of purchases of the manufacturer's products made by the cooperating dealer. Provision may also be made for the expiration of any unused credit accruing to the dealer at the end of the year. It is this provision which is sometimes the cause of an unusual spurt of dealer advertising activity at the end of

the contract year, even though there is no particular need for energetic advertising at that time.

Before governmental legislation served to put a stop to the practice, some manufacturers would offer large purchasers of their products, such as chain stores, very large cooperative advertising allowances, while smaller retailers would be given little or none. In many cases the large buyers would retain the money instead of spending it on advertising, with the knowledge and approval of the manufacturer, so that they were afforded the equivalent of a special price discount. This in turn permitted them to sell merchandise to consumers at prices substantially lower than those set by their smaller competitors who did not enjoy allowances. Since this, among other activities, constituted unfair competition, the Robinson-Patman Act was passed, prohibiting discrimination in favor of large purchasers. The sections of the act relating to the cooperative advertising program of business firms are:

2d. It shall be unlawful for any person engaged in commerce to pay or contract for the payment of anything of value or for the benefit of a customer of such person in the course of such commerce as compensation or in consideration for any services or facilities furnished by or through such customer in connection with the processing, handling, sale, or offering for sale of any products or commodities manufactured, sold, or offered for sale by such person, unless such payment or consideration is available on proportionally equal terms to all other customers competing in the distribution of such products or commodities.

2e. It shall be unlawful for any person to discriminate in favor of one purchaser as against another purchaser or purchasers of a commodity bought for resale, with or without permission, by contracting to furnish or furnishing, or by contributing to the furnishing of, any services or facilities connected with the processing, handling, sale, or offer-

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ing for sale of such commodity so purchased upon terms not accorded to all purchasers on proportionally equal terms.

Section 2d states in effect that it is unlawful for a manufacturer to pay money or render anything else of value to a dealer for a cooperative advertising service performed by the dealer if the payment made is not for a service actually rendered by the latter. It also prohibits the granting of a cooperative advertising allowance by a manufacturer that is not offered on proportionally equal terms to competing dealers. For example, the manufacturer grants a cooperative advertising allowance of one percent of the total purchases made by the dealer up to a maximum of \$50,000. This offer must be made to all dealers who are in competition with each other; otherwise the manufacturer violates the act. Of course, the dealer who buys \$30,000 worth of merchandise is entitled to a greater allowance than the dealer whose purchases amount to only \$10,000. Since the allowances are made on "proportionally equal terms," however, the procedure is legal. Section 2e refers to the practice by a manufacturer of providing for dealers a cooperative advertising service, such as point-of-purchase displays, mats, electrotypes, demonstrators, and the like. Such service is illegal unless it is accorded to all competing dealers on proportionally equal terms.

Cooperative Analysis of Broadcasting A mutual, nonprofit radio research organization no longer in existence, formerly operated under the supervision of the Association of National Advertisers and the American Association of Advertising Agencies, and succeeded by the Broadcast Measurement Bureau. C.A.B., as it was popularly called, was the result of the activities of the Radio Committee of A.N.A. during 1929, and was formed to

provide radio audience measurements, program popularity ratings, and related research. The actual job of field research was subsequently performed by Archibald Crossley, operating Crossley, Inc., a private marketing and radio research organization. At first C.A.B. research was undertaken in 33 major cities, but expanded later into 81 cities throughout the country. The telephone recall method was used in which interviewers telephoned families owning radio sets and asked about the use of their radios during a two-hour period preceding the telephone call. Interviews were conducted every half hour so that there would not be too long a lapse between listening and reporting. Between 3,500 and 4,000 telephone calls were made each half hour during the evening in sample cities.

Ratings were based on the radio families who were actually interviewed, the unanswered telephone homes being disregarded in the computation of ratings. A separate tabulation was made of persons who reported listening to the radio, but who did not know either the program or the station to which they were listening. C.A.B. reported on the relative size of national urban audiences in the sample cities, measuring the popularity ratings of individual network programs, nationally, regionally, and by city sizes. It interpreted and analyzed urban listening habits and reported on the ability of listeners to identify brands advertised.

As a subscription service whose members were networks, national advertisers, and agencies, C.A.B. supplied national rating reports twice a month and issued detailed analyses of programs and the use of radio sets twice a year. A report on the relative standing of stations in individual cities was compiled annually.

Because of the increased popularity of the telephone coincidental method of radio research—principally that used by

COOPERATIVE PROGRAM

C. E. Hooper, Inc.—C.A.B. switched from the recall to the coincidental technique whereby radio homes were called and questioned about the identity of the program to which they were listening at the time of the call. By 1946, however, radio advertisers and agencies indicated a marked preference for Hooper reports, and felt that there was no need for duplication in radio research such as existed between C.A.B. and C. E. Hooper, Inc. In that year C.A.B. discontinued its activities permanently. The radio industry relied primarily on Hooper ratings for its knowledge of program popularity, using at the same time such other services as the Nielsen Radio Index and the listener diary technique. In 1946 the Broadcast Measurement Bureau was formed to supplant C.A.B.

cooperative marketing The process by which groups composed of producers, middlemen, consumers, or combinations of them act collectively in buying or selling, or both.

cooperative program A network radio program sponsored by several local advertisers, each of whom has bought time over one of the local stations included in the network system. The network produces a program which is broadcast through the many stations comprising the system. Instead of trying to obtain a single national sponsor for the show, the network makes the program available for local sponsorship in each of the areas served by the network-affiliated local stations. These stations sell participation in the sponsorship of the program to local advertisers in their area, just as though the station were selling a locally produced show. The network originates and disseminates the program, feeding it to affiliated stations.

In opening the program, the network

announcer makes the introduction and gives a verbal cue, upon which the local station leaves the network. The local announcer takes over and delivers the opening commercial in behalf of the advertiser sponsoring the show locally. At the end of this commercial the local station rejoins the network and the program continues. The same procedure applies each time a commercial is delivered locally, the station cutting off for its sponsor's commercial and rejoining the network upon its conclusion.

Each sponsor pays for the amount of cooperative program time he has agreed to sponsor, in addition to his share of talent cost. The medium offers several advantages to the local sponsor: It provides him with a show of network caliber, with expensive talent, and high-quality programing at relatively low cost. If the local advertiser were to attempt to produce a similar show for himself, the expense would probably be prohibitive. The low cost arises from the fact that the total cost of production and talent is shared by all the local advertisers who cooperate in sponsoring the program. For example, one network offering a cooperative program makes a weekly talent charge amounting to 50 percent of the individual station's local one-time evening-hour rate, payable by each of the local advertisers using that program. Also, the local sponsor enjoys the prestige of broadcasting a network program while paying for time at relatively low local rates.

To the local station, the cooperative program offers an opportunity to sell a network broadcast to a local sponsor, the network program quality making the station's sales effort easier than would be possible if it were attempting to sell a locally produced show. Some cooperative programs are available in segments of quarter hours and half hours; that is, an advertiser may sponsor a quarter hour or

COPPER ETCHING

half hour, at corresponding rates. Also, if the show is broadcast five days a week, the sponsor may buy as many days as he desires.

copper etching A photoengraving made on copper in which a photographic image of original copy is printed on a sensitized coating of emulsion placed on the copper-plate, after which the application of acid removes (etches away) the nonprinting area, leaving the printing surface in relief. Copper is preferred for reproductions of halftones (original copy characterized by continuous tonal values, such as a photograph), particularly those made with fine screens (100-line and up). Zinc is used for line work (straight black-and-white copy). Copper is capable of reproducing the gradations and tonal values more faithfully, and yields smoother effects. Copper may also be used for line engravings when the original copy is characterized by delicate lines, and when large solid areas must be printed. The smoother surface of copper results in a more satisfactory inked impression of such solid areas. *See also* PHOTOENGRAVING.

copy 1. The textual matter of any advertisement or any printed literature. The term is derived from the practice of requesting compositors to "copy" in type the material submitted to them in handwritten or typewritten form. "Copy" refers to text before it is set in type and after it appears in print. In this sense the term is differentiated from other elements in an advertisement, such as illustration, border, trade-mark, and such. Advertising people whose job it is to prepare textual matter for printed advertisements are called "copy writers." Text destined to be spoken over the radio or television is called "script," and is prepared by script-writers.

2. Any matter—textual, illustrative, or decorative—that is to be made into a printing plate. As such, "copy" consists of typography, drawings, photographs, hand lettering, logotype, trade-mark, or any other element to be reproduced. In this case the term is derived from the fact that in order to be duplicated in printed form the elements of an advertisement must be "copied" by the photoengraver's camera before it is made into a printing plate.

copy chief The supervisor of one or more copy writers in an advertising agency, department, or service, whose function it is to assign the work of preparing the textual matter for advertisements, supervise the actual writing, and transmit the completed work in accordance with the existing traffic arrangement. In many cases the copy chief himself undertakes the writing of copy. Another function of the chief is the coordination of copy-writing activities with the layout, art, and production departments of the organization.

copy fitting The determination of the amount of space to be occupied by manuscript copy after it is set in a specified size and face of type; or the determination of the number of manuscript words or characters which will fill a specified area after being set in a particular size and face of type. Copy fitting may be required whenever a layout of an advertisement has been prepared and when it must be decided how much text may be written to fill the space made available for copy; or it may be required when the copy has been written and when it must be determined how much space must be devoted to text in order to accommodate the manuscript copy after it is set in type. It is also required when the copy for a book, booklet, catalogue, or other publication must be set in type and when the

COPY FITTING

total number of pages to be occupied by type matter must be determined.

Copy-fitting methods are varied, some of them making use of tables, devices, and gauges. However, they all depend upon a comparison of the manuscript copy with the size and face of the type to be used. Perhaps the simplest method, which is practical for many purposes but not accurate, involves the determination of the average number of words set in the

script characters found in the original copy.

To determine the number of manuscript words that a given area will contain, simply reverse the procedure. Compute the area in square inches available for typeset copy. Determine the number of words or characters of the desired type face and size that fit into a square inch, as found in the type specimen book or printed advertisement. Multiply the num-

Average Number of Words to the Square Inch
When Set in Type

Point Size	Set Solid	Leaded 2 Points
5	69	50
5½	54	45
6	47	34
8	32	23
10	21	16
12	14	11
18	7	5

desired type and size that can be counted within a square-inch block. This count may be made by examining copy found in a type specimen book or in a printed advertisement. The next step is to count the total number of manuscript words to be set in that size and face of type. By dividing the number of type words per square inch into the total number of manuscript words, the total space in square inches is obtained. A more accurate measurement may be made by counting type characters per square inch instead of number of words, and dividing this figure into the total number of manu-

ber of such words or characters by the number of square inches in the layout available for text. This computation yields the total number of words or characters of manuscript copy which will fit into the space set aside for copy.

A common method of determining the number of characters in any typewritten copy is to count the number of characters in the first line; then run a pencil line vertically from the last character in the first line. This will break the copy up into a specified number of lines of equal character length, plus or minus those characters which exceed or fall short of the

COPYHOLDER

vertical line. Multiply the number of characters and spaces per line by the number of lines to obtain the total number of characters. If greater accuracy is desired, take into consideration the number of character spaces that fall short of each line and subtract them from the total count; and the number of characters that exceed each line and add them to the total count. All punctuation marks, numerals, and other elements to be set in type must be counted as characters. There are many devices sold which are designed to make the computation of total number of elite or pica typewriter characters simple and quick. A common form of such device is that of a transparent plastic gauge.

Such copy-fitting methods as those just described yield only approximate results. When more accurate determination is demanded, the copy fitter must base his computation upon the number of characters per pica or other linear measurement for the particular size and face of type to be set. There are several reference works available showing the number of characters that will "set" in a pica measure or in a line of 100 picas for the various type sizes of the more commonly used faces. It should be noted that leading copy (*see* LEADING) does not increase the number of lines to be set, but does affect the depth of the printed text.

Copy fitting is known also as "copy casting" and "casting off."

copyholder 1. One who reads original textual matter aloud to a proofreader who, in turn, checks the typeset matter against the spoken text. In large establishments doing book and periodical work the duties of the copyholder are exacting, as reading requires, in addition to the speaking of the words, the naming of every capital, italic, punctuation mark, accent or other special character employed in the work. In small printing offices ordinary matter is often

read by a proofreader alone, with the copy adjacent to the proof for comparison.

2. An arrangement placed on a compositor's case for the purpose of holding original copy while type is being set.

copyright The exclusive, legal right of an author, artist, or proprietor of a literary or artistic work to "print, reprint, publish, copy, and vend" it for a period of 28 years, subject to renewal for an additional 28 years. Typical items which may be copyrighted are books, periodicals, lectures, dramatic compositions, drawings, advertisements, motion pictures, and such. (Refer to classes listed below.) The following are not subject to copyright protection: an idea in abstract form; the title of a musical composition, book, or other work; firm names; business forms, systems, and methods; advertising novelties and premiums; devices and instruments. Copyrighting protects the concrete expression of an idea, but does not protect the idea itself or the use of the idea by others.

A copyright may not be granted to the original text of a work in the public domain; to a work published in the United States or abroad before July 1, 1909, unless it is otherwise copyrighted; to a publication of the United States Government. In reproducing matter extracted from a government publication, however, care should be taken not to infringe upon any copyrighted work that may appear in the publication, since this copyright may be valid.

Infringement of copyright protection may occur when the entire work or a substantial portion of it has been copied; when the copyrighted matter has been paraphrased so as to constitute a virtual appropriation of the matter; and when the work has been imitated to such a degree that the imitator is benefiting from the labor performed by the copyright owner. Infringement may result in an injunction

preventing the infringer from proceeding with the publication and sale of the copyrighted material; in the destruction of the printing plates reproducing the copyrighted matter; and in the payment of profits and damages resulting from the unauthorized publication and sale.

The United States Code provides thirteen classes of works in which copyright may be claimed. Examples of certain works falling within these classes are given below, along with the application form pertaining to each class. Communications and requests for application forms should be directed to the Register of Copyrights, Library of Congress, Washington 25, D.C.

Classes of copyrighted material are as follows:

Books (Class A). Fiction, nonfiction, poems, compilations, composite works, directories, catalogues, annual publications, information in tabular form, and similar text matter with or without illustrations, published as a book, pamphlet, leaflet, card, single page, or the like. Foreign periodicals and contributions to such periodicals are also registered in this class. Use form A for American editions and form A Foreign for foreign editions.

Periodicals (Class B). Newspapers, magazines, reviews, bulletins, and serial publications appearing at intervals of less than a year. Use form B. Contributions to periodicals are registered on form B5.

Lectures or Similar Productions Prepared for Oral Delivery (Class C). Unpublished works such as lectures, sermons, addresses, monologues, recording scripts, and scripts for television and radio programs. When these works are published, use form A.

Dramatic and Dramatico-musical Compositions (Class D). Works dramatic in character such as plays, dramatic scripts designed for radio or television broadcast, pantomimes, ballets, musical comedies, operas. Use form D.

Musical Compositions (Class E). Musical compositions (other than dramatico-musical compositions), with or without words, as well as new versions of musical compositions, such as adaptations, arrangements, and editings, when such editing is the writing of an author. Use form E.

Maps (Class F). Published cartographic representations of area such as terrestrial maps, atlases, marine charts, celestial maps, three-dimensional globes and relief models. Use form F.

Works of Art (Class G). Artistic jewelry, enamels, glassware, tapestries, paintings, drawings, sculpture, and models and designs for works of art. Use form G except for published three-dimensional works of art, which require form GG.

Reproductions of Works of Art (Class H). Published reproductions of existing works of art in the same or a different medium, such as a lithograph, photoengraving, etching, or drawing of a painting, sculpture, or other work. Use form H.

Drawings or Plastic Works of a Scientific or Technical Character (Class I). Diagrams or models illustrating scientific or technical works, or formulating scientific or technical information in linear or plastic form such as an architect's or an engineer's plan or design, a mechanical drawing, or an anatomical model. Use form I.

Photographs (Class J). Photographic prints, film strips, slide films, individual slides. Photoengravings and other photo-mechanical reproductions of photographs are registered in Class K. Use form J.

Prints, Pictorial Illustrations, and Commercial Print or Labels (Class K). Advertisements, pictorial illustrations, and prints produced by means of lithography, photoengraving, or other methods of reproduction. For a print or label published in connection with the sale or advertisement of articles of merchandise, use form KK. Otherwise, use form K.

Motion-Picture Photoplays (Class L).

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Motion pictures such as features, serials, animated cartoons, and other productions intended for projection on a screen or for transmission by television or other means. Use form L.

Motion Pictures Other than Photoplays (Class M). Nondramatic motion pictures such as newsreels, musical shorts, travelogues, educational and vocational guidance films, and similar productions intended for projection on a screen or for transmission by television or other means.

Advertisers desiring to copyright a printed advertisement should request form KK (for Class K, prints and labels). The term "print" includes an artistic or pictorial work, with or without accompanying text matter, first published in a periodical or separately, such as a folder, leaflet, circular, poster, and used in connection with the sale or advertisement of an article of merchandise.

The term "label" includes an artistic or literary work, or both (that is, a work with original artistic or pictorial element, or original text, or a combination) impressed or stamped directly on the article of merchandise or upon a piece of paper or other material to be attached in any manner to the article of merchandise or to bottles, boxes, or other containers.

The Copyright Act provides that any person may secure a copyright for a print or label by publishing the print or label with the prescribed notice of copyright affixed to all copies. This notice may consist of the word "Copyright," or the abbreviation "Copr.," or the symbol *c* in a circle—©—accompanied by the name of the copyright proprietor. The symbol may be accompanied merely by the initials, mark, or monogram of the copyright proprietor, provided that on some accessible portion of the copies his full name appears. The year date of publication may also be included in the notice but it is not essential in this class of work.

Promptly after such publication, two complete copies should be sent to the Register of Copyrights, Library of Congress, Washington 25, D.C., together with application form KK and a fee of \$6 for registration and certificate. In the case of prints published as advertisements in periodicals, send either two copies of the periodical or one copy of the periodical with one tear sheet or proof of the print.

In copyrighting a periodical, the publisher should insert the word "copyright" or the abbreviation "copr.," the date of publication, and the name of the copyright owner either on the title page or on the first page of text of each separate number, or under the title heading. The copyright notice for a book consists of the word "copyright" or the abbreviation "copr." and should be accompanied by the year date of publication and the name of the copyright owner. This notice should appear on the title page or on the page immediately following.

One registration of an advertisement is sufficient for copyright protection even though the same advertisement appears in several publications and during successive periods of time. However, the advertisement should contain the original copyright notice every time it is published; it is not sufficient to incorporate the notice only in the original publication of the message.

The first term of copyright is 28 years, computed from the date of publication in the case of a published work and from the date of registration in the case of an unpublished work. In the twenty-eighth year a renewal application may be requested to secure a second term of 28 years. If the original copyright term expires without the filing of a renewal application, the work falls into the public domain and such expired copyright may not thereafter be revived. Copies of the

work need not be filed with the renewal application.

In order to be accorded copyright protection, an advertisement must contain at least some degree of original literary or artistic quality, even though such quality be exceedingly slight. By "originality" is meant not so much "imaginativeness" or "attractiveness" as the characteristic of being different from another work—that is, not copied. The advertisement may be a combination of art work and text, or it may be purely textual matter.

It is interesting to note that up until 1903 advertisements were not copyrightable in the United States, since it was the opinion of the courts that they did not promote "progress of science and useful arts." (The first Article of the Constitution granted Congress the "power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.") However, a ruling of the Supreme Court delivered by Mr. Justice Holmes [*Bleistein v. Donaldson Lithographic Co.*, 188 U.S. 239, 28 Sup. Ct. 298 (1903)] gave copyright protection to advertisements on the basis that pictorial illustrations (such as those advertisements under study in that case) were works connected with the fine arts and therefore copyrightable. This opinion now applies to advertisements entirely devoid of illustrative matter.

In order to reproduce any material that has been copyrighted, it is advisable to obtain permission in writing from the copyright owner. The entire issues of newspapers and magazines are usually copyrighted by their publishers, from whom permission may be requested. Press dispatches appearing in newspapers may be copyrighted by one of the press associations. To use Associated Press material, permission should be obtained from Press Association, Inc., an A.P. subsidiary at 50

Rockefeller Plaza, New York City. United Press (U.P.) may grant permission if a clipping of the matter is sent together with a description of the use to which it is to be put. Their address is 220 East 42d St., New York City. International News Service (I.N.S.), 235 East 45th St., New York City, also requires the clipping and a description of use.

copy testing The determination of the relative effectiveness of any element in an advertisement, or of the advertisement as a whole, at relatively low cost for the purpose of including the successful element or advertisement in a future campaign which can be run with maximum possibility of success. Advertisers are frequently faced with a choice of presenting one appeal rather than another, or offering their product at one price rather than another, or displaying one proposition rather than another. For example, an advertiser selling flashlight batteries through retailers could offer this "economy" and "convenience" appeal to his prospective customers: "My batteries stay fresh for years . . . give light when you need it." An alternative appeal toward self-protection would be: "My batteries help give you the protection you need at night." Another advertiser may be in doubt as to whether he ought to charge \$14 or \$16 for his product. Yet another firm selling to consumers through door-to-door salesmen might want to learn the most attractive proposition that could be offered to these direct-sales prospects. Also, a doubt might exist as to the most effective illustration, layout, or copy approach.

Any of several copy-testing methods may be used to learn the answer to such problems. Once the correct answer has been learned, future advertising may incorporate the most effective element. Such procedure removes poor elements from an important campaign and sends it off with

COPY TESTING

greatest possibility of success. Also, copy testing helps remove the risk of spending large sums of money on advertising that contains unprofitable aspects.

In 1947 the Copy Research Council published the opinions of their 36 members concerning the methods of copy testing, and the uses to which they may be put. Here is a summary of their "vote."

(a) Copy testing by having people express their opinions (as in the consumer-jury technique). A majority of all council members believed that opinions are reasonably effective in measuring attention value and interest and in comparing layouts; fairly effective in measuring clarity and in comparing copy themes and appeals—only a few members voting to the contrary; not effective in measuring selling power, credibility, conviction, and the extent to which an advertisement will be read and understood. The vote on each of these points was very close.

(b) Copy testing by having people report or expose their behavior while reading or hearing the message. A majority of the council believed that reading behavior was highly useful in showing whether readers were gaining or losing interest in a campaign, or more interested in some other campaign for a similar product, or more interested in one or another form of text, art, or layout treatment. A majority believed that this method was moderately useful in showing how many readers noticed the advertisement, or associated it with the product, or read most of it. Only a few members believed it to be any indication of how well the advertisement is understood, how convincing it is, or how many sales it will make.

(c) Copy testing by having people indicate a change in attitude in terms of comprehension, remembrance, belief, and conviction. A majority believed that the measurement of changes in attitude is highly accurate in determining whether the facts

stated in an advertisement are remembered, and that they are moderately accurate in determining whether the facts stated are believed and whether the reader's viewpoint has been changed. Half the members believed that attitude measurements are highly accurate in indicating the extent to which the text of an advertisement will be understood. All the remaining members believed that they are at least moderately accurate.

(d) Copy testing by having people make inquiries. When advertisements seek to promote sales, either directly or through distributors or retailers, a majority believed that inquiries when properly used can provide a strong indication of overall effectiveness. When advertisements seek to promote an institution, an idea, or a philosophy, almost half of the members believed inquiries can provide a strong indication, while an equal number believed that they can provide only a slight indication of over-all effectiveness.

(e) Copy testing by having people purchase the advertiser's product. Here the council felt safe in assuming what the attitude is of most advertising men. Where one advertisement can be shown to result in more purchases or sales than another, they agreed that it is a better advertisement. Consequently there was no need for a ballot on the significance of purchases. However, although their significance is uncontested, measurement is extremely difficult, and there are many conflicting opinions regarding the technique.

In calling for orders or inquiries as measures of effectiveness, perhaps one of the more popular techniques is the use of the split run. Some newspapers and magazines offer the service whereby two different pieces of copy are run in the same publication issue; 50 percent of the circulation incorporates copy A and the other 50 percent contains copy B. Both advertisements measure the same size, are

CORNER CARD COPY

of the same shape, and are inserted in the same position in the publication. The only variable is the element to be tested. Both advertisements are keyed and call for response in the form of an order or inquiry. The advertisement eliciting the greater number of replies is considered to be the more powerful, its greater effectiveness being attributed to the element tested. Sometimes it is possible to split-run as many as four advertisements simultaneously. *See* SPLIT RUN.

Some advertisers undertake copy testing by running a relatively small campaign in a localized area such as a medium-sized town. This system is used when the advertiser has retail outlets in the town offering his product for sale. Before the campaign is run that is designed to test a new product feature, appeal, or other element, he asks the cooperation of dealers in taking an inventory of stock they are carrying for his product. Upon the completion of a test campaign he again takes inventory so that he knows how many units of the product moved across the retail counters during the campaign. The number of sales thus effected is considered to be a measure of the effectiveness of the advertising.

In consumer jury testing, a representative group of consumers are shown actual advertisements or layouts of advertisements, and are asked to rank each according to effectiveness or degree of attraction to them. The findings obtained through this method guide the advertiser in choosing the right appeal, price, or other element.

Yet another system is the "pre-evaluation" of advertisements by giving a rating to each element according to a specified check list. For example, one question in the check list may ask, "Is the product name mentioned in the headline?" If the headline in the advertisement under study contains the product name, it is given a specified score. Other elements are treated

similarly, and the respective scores totaled to yield a final score which is considered indicative of its success or failure. *See also* TEST MARKET; ADVERTISING RATING; STARCH RATING.

copy writer A writer of advertising matter who creates the text for a printed advertisement. The word "copy" means "text," and is derived from the fact that typesetters were requested to copy written or typewritten matter by setting it in type. The copy writer may therefore prepare textual matter for newspaper and magazine advertisements, outdoor posters, direct-mail literature, and related advertising. The person who prepares text to be spoken over a radio or television program or announcement is more properly called a "script writer" or "continuity writer." Copy writers are employed in advertising agencies, advertising copy services, advertising and promotion departments of business firms, and other organizations where advertising must be created.

corner card copy Textual matter with or without art work placed on the left-hand side of the face of an envelope, post card, postal card, or self-mailer, and designed generally to present the initial sales message to the recipient. Corner card copy may have one of several specific objectives: to stimulate curiosity and impel the reader to continue into the body of the mailing; to present so strong an appeal to self-interest that the prospect will want to read the mailing rather than discard what is obviously advertising matter; to attract by means of its illustration; to save space by delivering the initial sales message, which is continued within the mailing. This last objective is frequently employed when a single post card or postal card is used and all possible space is needed on both sides for the delivery of the message. In such cases the message

COST PER INQUIRY

may begin at the top of the left-hand side, continue to the bottom of the face of card, and carry over to the other side. The copy on the address side may occupy no more than the left half of first-class mailing cards, and for third-class cards may not extend beyond a 3½-in. area measured from the right edge. The remaining space is reserved for the address.

Examples of corner card copy found on envelopes and cards are: "Here is your big opportunity . . ."; "A personal message from job headquarters"; "Confidential information for . . ." This last corner card copy is followed by the prospect's name and address on the face of the envelope. Some printers have available for advertisers electrotypes of stock corner card designs suitable for use on envelopes and applicable to certain types of business.

cost per inquiry The cost of obtaining an inquiry from prospects through the use of such media as publications and radio, computed by dividing the media cost by the number of inquiries received. Advertisers desire to elicit inquiries for many reasons: to obtain leads for salesmen; build a list of prospects to whom follow-up literature may be sent as a means of selling through mail order; determine the effectiveness of the medium in reaching prospects, and so on. Irrespective of the purpose of securing inquiries, it is desirable to learn how much it costs to obtain each inquiry through the use of the medium in question. Such a figure will tell the advertiser many important facts. He will know whether he can make a profit on a direct-mail operation; for if the cost of obtaining an inquiry is so high that it eats into his gross profit made on the consequent sale, the operation is a failure. Also, by comparing the cost per inquiry derived from one medium with that resulting from another, he may determine which medium is the more effective and

the more economical for his purpose.

As an example in the computation of cost per inquiry: An advertiser has purchased space costing \$200 in a magazine for the insertion of a sales message offering information about his product, and elicits 400 inquiries from prospects. The cost per inquiry in this case is 50 cents. If the advertiser follows these inquiries up by direct-mail literature calling for an order, he must also compute the cost of obtaining a single order. *See* COST PER ORDER.

cost per order The cost of obtaining an order through mail-order advertising, computed by dividing the cost of the advertisement space or the direct mailing by the number of orders received from customers. For example, an advertisement appearing in a newspaper or magazine costs \$100 for space alone, and offers merchandise for sale direct from the advertiser. A total of 50 orders is received. It has therefore cost the advertiser \$2 to obtain a single order through the medium of the advertisement (\$100 divided by 50), this figure representing the cost per order.

The cost of art work, composition, engraving, and miscellaneous expenses incidental to the production of the advertisement is generally not considered in computing the cost per order. Because the same art, typography, and engravings may be used for multiple insertions, for rigid accuracy these costs should be apportioned to every insertion to which they apply. Since this procedure cannot be undertaken until every advertisement has appeared, it is not a practical step—particularly when the same advertisement may be run for years. Therefore only the space cost enters into the computation—unless, of course, the advertiser contemplates running the advertisement only once, in which case all production costs are considered. Notice also that the cost

COST PER PAGE PER THOUSAND CIRCULATION

of the merchandise is not a factor in arriving at the cost-per-order figure.

In the case of direct-mail advertising calling for orders, all production and mailing costs are included in the total cost of the mailing. These comprise printing, paper, art, composition, engravings, envelopes, postage, and such items. These expenses are totaled and divided by the number of orders received, this procedure being followed every time a new mailing is sent through. However, when a mailing is repeated as in the case of one follow-up succeeding another that is identical to it, or when one mailing is sent to several groups of names at different times, accuracy calls for the apportioning of art, composition, and engraving costs among each mailing. Again, this may not be practical since it may not be known how many identical mailings will be sent. One solution is the disregard of these costs in the computation of the cost-per-order figure. Of course, paper, printing, envelopes, and postage represent costs which must be borne anew for each mailing, and these figures should be totaled to

expenses of a salesman sent out to obtain orders and is treated in the same manner. If a mail-order advertiser is selling merchandise at \$x per unit, he must compute his manufacturing and operating expenses (personnel, rent, light, and so forth) and arrive at his gross profit, which is determined by subtracting these expenses (per unit) from his sale price per unit. From this resultant figure must be subtracted the cost of selling each unit, in terms of cost per order. The final figure represents the net profit derived from the mail-order operation. See also COST PER INQUIRY.

cost per page per thousand circulation

The cost of reaching 1,000 readers of a magazine with a one-page black-and-white advertisement. If the cost of a page of space in which a black-and-white advertisement is to be printed is \$750, and the magazine's circulation is 500,000, the cost per page per thousand circulation may be determined by the following formula:

$$\begin{aligned} \text{Cost per page per} \\ \text{1,000 circulation} &= \frac{\text{cost of black-and-white page}}{\text{circulation}} \times 1,000 \\ &= \frac{\$750}{500,000} \times 1,000 = \$1.50 \end{aligned}$$

arrive at the full cost of the mailing.

When other media are used for eliciting orders, the same procedure may be followed. For example, matchbooks, blotters, car cards, and radio may be employed to call for orders. For the first three media, production costs enter into the computation; time and talent costs are the major elements in the cost of securing orders through radio.

The cost-per-order formula is useful in determining the amount of net profit enjoyed as the result of product sale. The order cost is equivalent to the salary and

The cost per page per 1,000 circulation formula is useful when an advertiser desires to compare two magazines from the point of view of economy. Comparison of the cost of space units alone is not valid, since the factor of circulation must be considered. Although the space rate of magazine A may be higher than that for magazine B, the first publication may offer greater circulation per dollar spent than the second, and therefore actually be the more economical medium. Therefore in order to take the factor of circulation into account, comparison is made

COST PER THOUSAND FAMILIES

on the basis of reaching 1,000 readers with a black-and-white page.

If it is desired to compare the relative values of publications in relation to the costs of color advertising, the formula becomes:

$$\text{Cost per page (to be printed in the desired number of colors) per 1,000 circulation} = \frac{\text{Cost of a page (to be printed in the desired number of colors)}}{\text{circulation}} \times 1,000$$

These formulas, used for magazine space, are comparable to the milline formula employed for the comparison of newspaper space values. Of course, the cost per page per 1,000 circulation formula is not the only standard of evaluation. Each magazine must be considered in the light of readership characteristics, methods of obtaining circulation, editorial contents, and related factors.

cost per thousand families The cost of delivering an advertising message by radio or television to each thousand set-owning families in the area of a station. Like the milline rate for newspapers and cost per page per thousand circulation for magazines, the cost per thousand families represents a convenient way to compute the relative effectiveness of a station or program in reaching listeners, in comparison with other stations or programs.

In order to arrive at the cost-per-thousand figure it is necessary to have available the following data: the cost of time purchased from the station for broadcasting; the number of families which the station claims as its "circulation" or regular audience; the rating achieved by the program. This rating may be obtainable from one of the research techniques used for the measurement of program audiences, such as the listener diary method or Nielsen Radio Index. The program rating

is given in terms of the average percentage of families who report listening to the program.

For example, a sponsor pays \$100 weekly for program time, and the station he uses claims a total audience of 668,520

families. His program has obtained a rating of 9.5. In order to compute the number of radio families reached by the program, it is necessary to multiply the station's total audience by the rating. This yields a program audience of 63,509 families ($668,520 \times .95$). The sponsor must therefore spend \$100 to reach 63,509 families, or slightly more than \$1.50 to reach 1,000 families in the area of the station. With this information at hand the advertiser can compare costs with other programs he has run in the past or is currently running over the same station or over a competing station.

The Nielsen Radio Index service provides subscribers with a similar formula, in terms of the number of radio or television homes reached during all or any part of the program per dollar of expenditure for time and talent. This formula may also be used to weight cost against rating to determine whether a program or station is reaching prospects more or less economically than another program or station.

country edition See *PREDATE*.

coupon 1. A convenient device incorporated in an advertisement providing space in which the consumer may indicate his name, address, and other pertinent information for return to the advertiser for the purpose of ordering goods or

service, requesting a sample or informational literature, inviting a representative to call, or for any other purpose the advertiser may desire.

The coupon represents a contract between buyer and seller when it is used for ordering merchandise or services; for this reason many advertisers prefer to make specific statements in their coupons, particularly in reference to exact cost of merchandise, method of payment, responsibility for payment of postage or shipping cost, money-back guarantee, and the like. A coupon may therefore incorporate any combination of the following elements:

(a) Dotted line or broken rule surrounding the coupon area to indicate its presence and to suggest the action of clipping. Instead of the dotted line, some advertisers "dress up" their coupons by overlaying a tint block of color (when color can be used), or by encompassing the coupon with a scroll-like effect. Another method of decoration is the placement of a small spot illustration in or near the coupon. This may show a pair of scissors about to clip along the dotted line, or may depict the product itself.

(b) Advertiser's name, address, postal zone number.

(c) Key number for the advertisement.

(d) Description of the offer, such as identity of merchandise offered; price; sizes, styles, specifications, and colors available, from which the customer may choose.

(e) Terms of sale, including answers to such questions as "May the merchandise be returned for full refund?"; "If so, under what conditions?"; "Who is responsible for payment of postage or shipping, and under what conditions?" "How long will delivery take?"

(f) Method of payment, such as cash, check, or money order with order; C.O.D.; on approval; by installments.

(g) Other information pertinent to the offer, such as cost of merchandise in foreign countries.

(h) Space for insertion of the customer's name, address, postal zone number, and any other information about him desired by the advertiser, such as age, occupation, employer's name.

To encourage clarity, some advertisers print beneath the space for the customer's name the following words: "Please print plainly." However, when the customer's signature is wanted as a means of consummating a coupon contract, the legend may read: "Please write plainly."

When a choice of styles, sizes, specifications, or colors is available, many advertisers list each choice in the coupon, preceded by a check box in which the customer may indicate his desire. Other advertisers simply request the reader to write his choice in the space provided for it in the coupon. Sometimes the customer is asked to encircle his choice, the available units being listed.

The placement of the coupon within the advertisement is of particular importance. Most advertisers prefer to lay out their advertisements so that the coupon falls at the lower right-hand or lower left-hand corner of the space. Experiments in placing the coupon at the top of the advertisement, for example, do not appear to have been successful, while placement in the middle position between the two lower corners may cause the inquirer to destroy the right-hand or left-hand portion of the advertisement in the process of removing the coupon. Such destruction may not be desirable because many readers prefer to retain the complete advertisement (sans coupon) for future reference.

Another reason for the placement at the end of the sales message is the fact that the coupon represents the salesman's practice of "asking for the order." It

COUPON

therefore properly follows the delivery of the advertiser's sales points in the headline, subhead, and body copy.

When advertisers know the exact position in which their couponed advertisements of page size are to be placed (as in the case of purchase of preferred position or of a specific magazine page or cover), they arrange to have the coupon placed so that it is adjacent to the outside edges of the page on which the message appears. This, of course, permits easy clipping or tearing out by the reader. Left-hand pages will require the coupon to be placed at the lower left corner; right-hand pages, at the lower right corner.

When the advertiser does not know where his sales message is destined to appear (as in run-of-paper space buying), he cannot plan the correct placement of the coupon. However, he can place it in either the lower right or left corner and request the publication to insert on a right-hand or left-hand page, respectively. While this request does not guarantee compliance by the publisher, the advertiser's wish in the matter may at least be given consideration.

Some advertisers, in an effort to economize on production costs, lay out their messages so that the coupon in one corner is balanced by a unit or block of units of similar size and shape appearing in the other corner. For example, the coupon appearing in the right-hand corner may measure 3 by 2 in. The unit in the left-hand corner—a panel of copy—measures the same size. Without disturbing the other elements in the message, the advertiser is able to transpose the coupon from left to right, replacing it with the panel of copy. In this manner an advertisement may be instantly adaptable to right or left page position by a simple switching of the two elements. The technique obviates the need for preparing a completely new lay-

out or a new engraving, since the major portion of the advertisement remains undisturbed.

When the advertiser buys the third or fourth cover of a magazine for a couponed advertisement, the coupon will fall in the lower right- or left-hand corner, depending upon the cover purchased. Similarly, the advertiser on the reverse side of the cover may also incorporate a coupon in his message, so that one coupon is backed up by another. Should this occur, those prospects removing the coupon from one advertisement destroy the coupon appearing on the other side, and they correspondingly damage the opportunity of the advertiser to draw response. To avoid such a possibility, many advertisers inquire of the publication whether their advertisement will be backed up by a couponed message; if so, they either rearrange the layout so as to place the coupon in another position, or cancel the advertisement for that issue.

An error in key number appearing in the coupons of several messages run by the same advertiser may cause doubt concerning the source of the inquiries or orders. This may happen when advertisements carry the same key number, an incorrect key, or none at all. Such confusion may be clarified by obtaining tear sheets from all publications concerned, and by comparing the backs of the coupons with the reverse sides of the tear sheets. Matching in this manner will permit the advertiser to identify the publications from which they were clipped.

Coupons may be incorporated in newspaper and magazine advertisements, matchbook covers, and on the face of blotters. Some firms have incorporated *two* coupons in a single advertisement in the belief that after one reader removes one coupon, a second reader will still be able to order or inquire through the convenience of a coupon. In one case an

COURTESY ANNOUNCEMENT

insurance advertiser offered two propositions in a single-page advertisement, one directed to men, the other to women. To facilitate inquiring, he included two separate coupons, one applying to the man's policy, the other to the woman's.

Paragraph 6, Section 552 of the Postal Laws and Regulations states in reference to the use of coupons in publications:

Coupons, order forms, and other matter intended for detachment and subsequent use may be included in permanently attached advertisements, or elsewhere in newspapers and periodicals, provided they constitute only an incidental feature of such publications and are not of such character, or used to such extent, as to destroy the statutory characteristics of second-class publications, or to bring them within the prohibition of the law denying the second-class rates of postage to publications designed primarily for advertising purposes, or to give them the characteristics of books or third-class matter. Coupons, etc., consisting of not more than one-half of one page shall be regarded as an incidental feature.

2. A certificate distributed by a manufacturer to prospects and consumers who are able to obtain specified merchandise or a sample at their local retail store upon presentation of the certificate, with or without the payment of a small sum of money. Distribution of coupons may be effected by house-to-house canvassers who leave them with housewives and other consumers; by mailing them to consumers and prospects; and by enclosing them in the packaging of other products sold by the advertiser.

Coupon distribution is employed to achieve any of the following objectives: (a) to sample the merchandise offered for sale by the advertiser, particularly goods recently introduced to the market; (b) to initiate a buying habit for established merchandise among those prospects who have not yet tried the product; (c) to

unload dealers' shelves when stock does not move fast enough.

The coupon may offer a sample of the merchandise free of charge or for a small sum to the consumer, who must take the certificate to the retail store for redemption. It may offer two items of the merchandise for the price of one plus one cent (called a "one-cent sale") to those customers who redeem the coupon at the local store. It is also possible to offer a reduction in the price of a product as a short-term trial offer to coupon holders. Other advertisers use coupons to offer a premium to coupon bearers who buy one or more of their products at the redemption store; in some cases a slight charge may be made for the premium.

Manufacturers using the coupon-redemption plan must of course make adequate arrangements with retailers for the acceptance of coupons and for reimbursement. Dealers must be told of the nature of the operation, and the length of time it will last in their area. Food and soap merchandisers have found extremely favorable redemption percentages—as much as 60 percent in certain markets—for coupons worth 10 cents on established products. Consequently they have sometimes turned from door-to-door sampling to direct-mail coupon distribution.

courtesy announcement A spot-announcement broadcast by a station in behalf of a sponsor calling to the attention of listeners the fact that the sponsor's series of programs will be broadcast in the near future and urging set owners to tune in at the appropriate time. The courtesy announcement is a service offered to new sponsors without charge by some stations and is designed to help build an audience for the series of programs about to begin. In many cases such announcements are

COVER

broadcast repeatedly for a week or 10 days preceding the first broadcast. The courtesy announcement is just one method of audience building. The sponsor may also insert advertisements in the local newspaper urging listeners to tune in, and may use transportation and point-of-sale advertising, among other techniques.

cover Any of the outer four pages (front outside and inside, back outside and inside) of a book, booklet, catalogue, magazine, or other publication, serving as a protection for the contents. The front outside cover is called the first cover; the front inside is the second cover; the back inside is the third cover; and the back outside is the fourth cover. Advertising space on covers of trade and consumer magazines is considered the most desirable position for an advertisement because of maximum exposure of the message to readership. Consequently cover space commands the highest rates in most publications. In most cases fractional page units are not sold for covers, the advertiser being required to take a full page. In many cases the use of color is specified as a prerequisite to the purchase of cover space.

When the cover of a booklet or catalogue, for example, is made of the same stock as the inside pages, it is said to be a "self-cover."

coverage 1. The circulation of a publication.

2. The number or percentage of the total number of potential consumers in any area claimed by a publication as its circulation or readership.

3. The number or percentage of those workers in any trade, profession, business, or industry who read or subscribe to a trade paper.

4. The geographic area throughout which a publication circulates among readers; the geographic area throughout

which the signal of a radio or television station may be heard satisfactorily.

5. The number or percentage of the total number of radio or television set owners residing in any area who tune in to a radio or television station or network with a specified degree of regularity.

6. The number of people traveling outdoors who are exposed to messages appearing on a specified number of posters and painted displays, multiplied by the frequency with which such exposure occurs for each person.

7. The number of passengers riding one carded vehicle continuously in a transportation system that accepts car card advertising.

Although the term "coverage" is often used synonymously with "circulation" and is applied to the concepts previously outlined, its most important—and authentic—usage occurs in radio broadcasting. For that reason a description of methods of determining coverage of radio stations follows. *See also* CIRCULATION.

The determination of coverage for radio stations on a mutually satisfactory basis within the industry has not yet been achieved. Indeed, broadcasters have not agreed even on the definition of what constitutes a "listener." In some instances station operators have acted on the basis that "coverage" represents the number of people who can hear the station's signal satisfactorily. They accordingly prepare a geographic map for their stations in which its signal reaches one or more levels of strength. Such a map is called variously a "contour map," "signal-strength map," or "field-intensity map." For a description of the method of preparing such a map, refer to FIELD-INTENSITY MAP.

Another method of determining coverage is based on the concept that the number of set owners who can hear the station is not so important as the number

of listeners who tune in to the station with a specified degree of regularity. This feeling is derived from the premise that the ability to hear a station does not assure actual listening, since aggressive station promotion by competitors, popularity of competing programs, and other factors may cause a shift in listening from one station to another, even though all stations in the listener's vicinity may be heard satisfactorily. A primitive, inexpensive, and not very accurate method of computing coverage in terms of listeners is the mail survey (*see* MAIL-SURVEY MAP), by which special offers are broadcast inviting listeners to write for a booklet or to request the playing of a musical number, for example. The postmarks on such requests indicate the location of listeners, and a map can be prepared accordingly.

Another method based on listenership is the mail ballot (*see* MAIL-BALLOT MAP), by which a printed form is sent to set owners who are asked to indicate the stations to which they listen and the frequency with which they listen to each station. The mail-ballot technique was used by Broadcast Measurement Bureau for the industry, and has been adapted from the listener-diary method (*see* LISTENER DIARY) developed originally by the Columbia Broadcasting System.

Whenever coverage figures are quoted by any station or network, comprehension and evaluation may be aided by a statement indicating the basis on which the figures have been formulated.

coverage map A geographic map indicating the extent of influence claimed by a radio or television station or network. The "influence" may be delineated in terms of those areas in which the station may be received satisfactorily by those who own sets; or in terms of those areas in which are to be found set owners who tune in to the station—preferably with

some degree of regularity. The difference in these concepts arises from the fact that those who can hear a station do not necessarily listen to it. More attractive programming, greater station promotion, and other factors may account for the fact that one station draws many listeners while a competitive station attracts fewer, even though both can be heard.

Various techniques have been used to determine the coverage for a station: the mail-survey map is based on the examination of postmarks on letters sent to the station by those who respond to an offer broadcast by the station or those who comment on its programs and personalities. The mail-ballot map is obtained by asking set owners (in a questionnaire) for the call letters of stations to which they tune. The listener-diary technique involves the maintenance of a 24-hr. record of listening by the set owner with the aid of a specially prepared "diary." The field-intensity map is drawn up by charting those areas in which the station can be heard with a specified degree of intensity.

Because a radio station can be heard more clearly and from a greater distance after sunset, the station usually prepares two coverage maps to indicate the influence of a station during the day and the night. The coverage map represents a useful sales tool for the station and is a method of giving practical market information for the advertiser, since it is the equivalent to a statement of circulation and distribution breakdown for a newspaper or magazine. The map tells the advertiser where listeners or potential listeners to the station are found. By examining the map, the advertiser may decide whether the distribution of his product falls in those areas reached by the station, and whether the station reaches a sufficient number of consumers to warrant any expenditure of money for ad-

COVER ENVELOPE

vertising in that area and over that station. Naturally the value of the map depends upon the validity with which it has been prepared.

In order to show the varying degrees of station influence, some maps are drawn with three distinct areas, each colored in a different tint and representing, respectively, primary, secondary, and tertiary coverage. Primary coverage is represented by those areas (usually broken down into counties) in which the station enjoys greatest influence or greatest number of listeners. Secondary and tertiary coverage indicates the location of counties in which the station enjoys lesser degrees of influence. *See also* LISTENER DIARY; FIELD-INTENSITY MAP; MAIL-SURVEY MAP; MAIL-BALLOT MAP.

cover envelope *See* ENVELOPE.

cover paper Specially made paper principally employed as protective covering for catalogues, booklets, manuals, and other publications. The various types of cover papers include: (a) plate-finish cover of Antique-paper quality that has been smoothed and polished; (b) ripple-finish cover, an Antique cover that has been given a pebbly and slightly polished surface; (c) laid cover, an Antique cover that contains a slightly ridged pattern of vertical and horizontal lines; (d) coated cover, a flexible, strong, and heavy paper that has been coated to accept the printing of fine half tones by letterpress. Some coated covers may be printed by offset lithography.

Cover paper should be selected on the basis of strength, ease of folding, longevity, suitability to the various printing processes, embossing, binding, scoring, and other requirements. Such paper may be used in the production of cards, menus, schedules, and other literature. Some cover papers are lined with bleached or

unbleached cloth for extra strength. Bleached cloth is used when the paper is to be printed on both sides, unbleached for printing on only one side.

Cover papers are made in a manner similar to that for other paper, except that the papermaking machine is run slowly to permit the formation of the desired thickness of the sheet without looseness.

cowcatcher A very brief commercial announcement concerning a secondary product placed at the beginning of a program preceding the first major commercial. The cowcatcher, so called because of its position, advertises one of a family of products sold by the sponsor, but this product is not mentioned again during the broadcast. The cowcatcher is simply a device to permit brief mention of a product other than that to which the program's advertising as a whole is devoted. For example, the announcer of a program sponsored by a manufacturer of canned foods may mention product A at the very start of the show. Immediately thereafter he may introduce the program's stars and deliver the opening commercial for product B. Succeeding commercials also are slanted toward product B, product A not being mentioned again. A brief mention of a *third* product at the end of the program is called a **НИТЧНИКЕ**.

Craftint A brand name of a shading medium, particularly the "doubletone" drawing paper, which permits the rendering of shading effects by means of two separate screens or patterns invisibly processed into the paper and brought up by brushing on special developing liquids. Craftint paper is available at art supply stores and direct from the Craftint Mfg. Co., Cleveland, Ohio. For an explanation of Craftint technique refer to **SHADING MEDIUM**.

crash finish A design applied to the surface of paper in such a manner that the stock appears to have the characteristic of rough cloth.

created news A story, incident, or event of currently newsworthy value resulting from deliberate and premeditated planning by a personality, organization, or publicity agent for the purpose of having a report of the occurrence disseminated in the form of news by magazines, newspapers, radio, and other channels of communication. For example, the publicity agent may suggest to the president of the company which he represents that the latter prepare a prediction of the course of business and prosperity during the coming year. This prediction is then incorporated in a publicity release and may be sent to the news or financial editors of newspapers, to business publications, to radio stations, and perhaps to the wire services for regional or national dissemination to newspapers. The degree of acceptance of such material depends upon the relative importance of the person making the prediction, and the degree of news value inherent in the statement. Since this activity does not merely happen but is consciously "engineered" to obtain publicity, it is called *created news*.

credit line A statement accompanying an article, photograph, drawing, or other original work, mentioning the name of the author, artist, or copyright holder. The right to reproduce a copyrighted work as part of another work may be granted with the stipulation that credit for ownership or authorship is given. For example, the credit line "Reproduced by courtesy of . . ." may be printed below the reproduction of a photograph appearing in an article.

When numerous reproductions are made in a magazine or other publication,

it is also the practice to group all credit lines into a single panel or box instead of having each line accompany the corresponding work.

crop To remove, or indicate the removal of, those portions of a photograph or drawing which are not to be reproduced, or those portions of a printing plate which are not to be printed. In the case of cropping a printing plate, a proof of the matter is marked so as to indicate to the plate maker exactly those areas which are to be cut away. Plate cropping may be necessary when insufficient space is available for the inclusion of the entire plate, when certain matter ought not to be included in the advertisement although it appears on the plate, and when removal of certain portions of the plate improves the layout of the advertisement.

Cropping a photograph or drawing is performed for the purpose of saving space, removing undesirable elements, and improving composition. When it is desired to enlarge illustrative matter for reproduction within a limited space that cannot accommodate the enlarged size, cropping parts which are not important may permit enlargement of the more desirable elements.

When art work is to be cropped, a common procedure is to draw crop marks just outside the area to be reproduced. It is best not to indicate the crop marks directly on the original copy, but rather on a protective overlay such as a sheet of layout paper. One reason for this is the possibility of having to use the entire original at a future date. The indication of crop marks directly on the copy would therefore damage the work. Crop marks in the form of intersections of horizontal and vertical lines may be placed at all four corners on the overlay directly over those points on the art work or photograph representing the extremity of each

CROP MARKS

section of the area to be reproduced. To indicate the dimensions of the copy for final reproduction, double-headed arrows should point to the two extremities, with the length and width being indicated in inches.

Another cropping procedure is to cut away with scissors or razor blade the sections which are not to be reproduced, making certain that the incisions are sharp and straight, without ragged edges. This practice is employed, of course, only when the advertiser does not contemplate using the entire illustrative matter in the future. *See also* CROP MARKS.

crop marks Indications or guide lines marked on original copy such as photographs or drawings, or on an overlay placed over such copy as a means of indicating to the photoengraver the precise area that is to be reproduced. *See* CROP.

Crossley Reports One of the earliest radio program popularity-measurement services, begun in 1930 by Archibald M. Crossley. The Crossley technique was based on the telephone recall method whereby radio set owners in major cities throughout the country were telephoned and asked what programs they had listened to earlier in the day. Tabulation of answers yielded program ratings which were listed in the Crossley Reports. Crossley's service was subsequently underwritten on a contract basis by the Cooperative Analysis of Broadcasting, an organization representing the Association of National Advertisers and the American Association of Advertising Agencies.

However, many radio advertisers and agencies preferred the coincidental telephone method to the recall technique, since listeners were questioned during the actual broadcast of the program and were not required to remember their tuning

behavior. As a result the C.A.B. discontinued the recall method and adopted the coincidental telephone research system. Nevertheless, because of the growing popularity of C. E. Hooper's service, which relied on the same technique to which C.A.B. had switched, and which Hooper had adopted in 1934, C.A.B. discontinued its operation permanently in 1946.

cue A verbal or manual signal designed to inform radio or TV performers, technicians, or engineers that a prearranged action is to follow. A specific word at the end of a performer's speech or dialogue may be used as the cue or signal for the speech of another actor to begin. A gesture such as the index finger of the program director pointed at a performer may be considered as the signal for the latter to take up his part in the show. Cues are used as a method of communication between the program origination point in a network system and the individual stations comprising the network. For example, the key station in the network may be feeding affiliated stations with a cooperative network program, and has arranged for individual stations to cut off from the system at a specified time to deliver a local commercial. The member stations are therefore informed that they are to cut themselves from the network when they hear the cue, "Now, a message from your announcer."

When the network announcer delivers this cue, the stations proceed to disconnect themselves from the network, and the local announcer for each station delivers the commercial for the local sponsor. At the end of a specified interval the local stations rejoin the network. Cues are therefore employed to keep the individual elements of a program running smoothly, to permit a station's consecutive programs to flow without confusion or loss of time,

and to maintain smooth operation between the network system and its member stations.

cursive type A classification of type faces resembling handwriting. *See* SCRIPT.

cut An original engraving used as a printing plate. The term is comprehensive, and may refer to a line cut, halftone engraving, or combination plate. It is frequently applied also to an electrotype, stereotype,

and plastic plate, although these are properly duplicate plates and not original engravings.

It may refer also to a woodcut, a carving made directly on a block of wood and used in printing. The term "cut" is generally employed in reference to letterpress printing rather than lithographic and gravure printing. *See also* PHOTOENGRAVING; ZINC ETCHING; COPPER ETCHING; HALFTONE ENGRAVING; COMBINATION PLATE.

D

dead matter Typography which has been set by the typesetter and never used, or already used for printing purposes and no longer needed. Such type matter is either redistributed to the type cases from which the individual characters were originally taken or (in the case of slugs consisting of complete lines of type) melted down for reuse in casting other slugs.

dead metal An area of metal which, although it is part of a printing plate, is not type high and performs no printing function because it does not contain a reproduction of copy. It is metal left by the engraver in the nonprinting areas of an engraving in order to hold the various parts of the plate together.

deal See BONUS GOODS.

dealer A person or company who purchases merchandise from a manufacturer and stocks it in a retail store for resale and distribution to ultimate consumers. The term is used synonymously with "retailer." The dealer is the ultimate step in the distributive process set up by most manufacturers with national distribution. The manufactured product goes from the producer to the wholesaler and then to the dealer, who offers it to the consuming public. In serving this function the dealer derives his income from a discount on the retail price paid by the consumer.

In attempting to influence dealers to carry a product, manufacturers usually resort to advertising in trade papers, the editorial contents of which concern the retailers' particular business. Such advertising is termed "trade advertising." Direct mail is also used in reaching dealers, par-

ticularly since it is a relatively easy matter to obtain the names of dealers of any classification for circularization by direct-mail literature. In assisting the dealer to sell his product, the manufacturer frequently provides counter and window display cards, decalcomanias, and other point-of-purchase advertising material (also called "dealer aids"). Cooperative advertising allowances are also provided by many manufacturers in order to stimulate local advertising of their products.

A list of trades in which dealers may be found is given in the *Business Paper Market Classifications* of Standard Rate & Data Service. This reference work also lists the various trade papers which dealers read.

dealer aid See POINT-OF-PURCHASE ADVERTISING.

dealer help See POINT-OF-PURCHASE ADVERTISING.

dealer imprinting The process of printing the name and address of a dealer or distributor on such advertising literature as folders and circulars after the literature has been prepared by the manufacturer of the advertised product, an appropriate space having been left blank somewhere on the literature for the purpose of such future printing. As a means of advertising his product, the manufacturer may prepare sales literature to be read by consumers or prospects. Since his product is available at local stores or through distributors, he sends the literature to his outlets. The dealers and distributors then have the literature imprinted with their individual trade names and distribute the

DECALCOMANIA

advertising to prospects or customers either across the counter or by direct mail. In some cases the manufacturer offers to perform the imprinting for the dealers, usually at cost, thus saving them this effort. Some dealers have their job printer run off the imprinting; others merely use a rubber stamp bearing their name and address.

decalcomania A picture, design, or textual matter consisting of several layers of paint, ink, synthetic enamel, or lacquer built up on a temporary, protective paper backing from which the matter may be removed so that it can adhere to a surface. "Decalcomania" is familiarly called "decal," and often is referred to as a "transfer" because it is used for transferring a design from the backing paper to another object. The word is derived from the French *décalquer*, "to transfer a plastic design," and *manie*, "an exaggerated fancy." The process of transferring designs to china and toys became so popular in Germany during the latter part of the nineteenth century—that country being the center of the decalcomania industry—that the name was coined to reflect the craze which the process originated.

A decal may be a name plate, trademark, advertisement, or set of instructions, or may contain any copy desired. It may be printed in one or more colors, and be prepared in any size or design, the large decals being made in sections. It may be transferred to almost any kind of surface—metal, wood, glass, plastic—and can be reproduced inexpensively in quantities of a hundred or less, or in thousand lots.

Decals are printed mainly by lithography, and sometimes by letterpress, silk screen, and intaglio. Special inks and backing paper are employed, the paper being water soluble so that the design may slide off when the paper is moistened.

The more common classifications of decals include the following:

(a) Slide-Off Decal. This is the most common and the simplest type, and is easily and quickly applied with water. It is made face up on paper, and applied by soaking in water for a few moments and sliding the film from the paper to the object. This type can be applied to any smooth area such as glass, metal, wood, or plastic, but should not be more than one square foot in area. It is ideal for name plates, operating instructions, decorations, and such. The adhesive surface is on the back of the film.

(b) Window Sign. This is usually applied on the inside of windows and glass doors. It too is made face up, but the adhesive is applied to the face so that when attached to the inside of the window it may be seen from the outside. This type is unlimited in size, varying between a sign a few inches square and a valance running around a window. Large sizes are prepared in sections. The window sign is soaked in water and smoothed on the glass, to which it adheres after the paper backing is peeled off. The double-duty window sign has adhesive on both the face and back so that it may be applied either inside or outside of the window, or on an opaque surface. The double-face window sign has a design on both sides usable on glass doors so that it can be seen when customers enter and leave the store. The message may be identical on both sides, or different. The sign is opaque so that light cannot shine through to interfere with legibility.

(c) Varnish Decal. This is applied with a special varnish rather than water. The decal is varnished and the surface to which it is applied is wet with water. Then the design is pressed on the surface. Special varnishes are available for use on enamel, paint, or lacquer. The varnish decal is made on "duplex" paper, which

DECALCOMANIA



DECALCOMANIAS

The top decal is designed to remind the customer of the product name, and may be placed on the window or door or other installation at the point of sale.

The middle decal is placed directly on a visible portion of a machine to serve as a warning.

The bottom decals, when placed on the retailer's door, serve both as a reminder message and as a "thank you" note to the customer.

is a combination of a thin tissue sheet and a heavier paper backing to make large sizes easy to handle and apply. It is suit-

able for use in large-size trucks as well as for small name plates, and permits the use of 22-karat gold leaf, aluminum, and bronze.

(d) Lacquer Decal. This type is made with a special heavy-duty lacquer for durability, particularly when exposed to the elements. It is made either single- or double-faced for application to glass or opaque surfaces, and is applied with water in the manner of the window-sign decal.

(e) Transparency. This has a permanent paper base of very thin semitranslucent tissue. An identical sign appears on both sides of the tissue; after application to a window, the decal permits light to shine through for visibility.

Among the purposes to which decals may be put are the following:

- To identify a product in name-plate form.

- To display the trade-mark on the product itself.

- To bear an advertising message.

- To carry information and operating instructions for machinery and appliances.

- To direct customers into the store displaying the decal.

- To carry a slogan or company name.

- To decorate a container or product.

- To serve as poster displays on the sides of trucks, on store windows, and elsewhere.

- To inform purchasers about the uses of a product.

- To carry patent data and serial numbers when applied directly to machinery and inventions.

Decals may be placed on counters, shelves, doors and door frames, bottles, windshields, mirrors, tables and benches, containers, products, vending machines, cash registers, metal signs, charts and diagrams, showcases, windows and window valances, and on the sides of trucks. The use of decals in retail stores is classified as "point-of-purchase advertising." In many cases decals bearing an advertising

DEPTH INTERVIEW

message are given by manufacturers to dealers who carry the advertised product.

deckle edge The uneven, rough edge of paper naturally formed as it is taken from the papermaking machine. Such rough edges are usually trimmed off; but when they are left on, the paper is used for special purposes requiring a decorative effect, such as personal stationery, brochures, fine books, and the like.

deep etching The process of lowering, by the application of acid, the nonprinting areas of a photoengraving (line cut or half tone) so that the lines and dot formations stand higher in relation to the nonprinting surface. Deep etching results in cleaner, finer reproduction of original copy. The process is used also for the removal of undesirable background from the plate, and for the introduction of high lights in half-tone engravings. *See also* PHOTOENGRAVING.

deep-etch offset lithography A form of offset lithography in which the image to be reproduced, instead of remaining on the surface of the metal plate, is etched with acid below the surface so that the lines or dots comprising the image may contain a greater amount of printing ink than otherwise. This procedure results in giving the reproduced copy greater brilliance and depth of color (when color is used), and greater crispness of impression. Also, the deep-etched plate lasts longer than the ordinary lithographic plate. *See also* LITHOGRAPHY.

delayed broadcast A program that has been recorded during its broadcast over a network, so that it may be broadcast again at a later hour or later date over other stations not carrying the original broadcast. The delayed broadcast may be used in the case where an affiliated station

included in the network system is unable to broadcast the network show at the stated time because that period is occupied by a local program which cannot be removed. The affiliate can record the show at the time of broadcast as received from the key station, and broadcast the recording at a later hour or on another day.

delete To remove a character, numeral, phrase, sentence, or paragraph from any section of copy. Such removal is indicated by a proofreader's mark placed in the margin adjoining the copy to be deleted. For usage of this and other proofreader's marks, refer to PROOFREADER'S MARKS.

department store A retail store offering for sale many classifications of consumers' goods, such as clothing, house furnishings, personal accessories, and so on, each classification being assigned to a specific portion of the floor arrangement of the store. The 1948 U.S. Census of Distribution incorporates in its definition of "department store" the requirement of a minimum number of 25 employees, and the inclusion of a furniture department. It does not specify a previous requirement—the \$100,000 annual sales volume.

depth interview A questioning or discussion in which the investigator elicits answers to specific questions from a respondent and then attempts to learn the reasons behind the answers. Motivations behind behavior are frequently very important considerations in the evaluation of public reaction toward a manufacturer's product. For example, it is not sufficient for an advertiser to know that a consumer prefers a competitor's brand to his own, or that the consumer is not satisfied with the advertiser's product features. It is important to learn why the consumer takes the attitude that he does so that appropriate changes in the sales

DESCENDER

program or in the product itself may be considered.

Many questionnaires simply elicit "yes" or "no" answers, or brief responses that reflect only surface behavior. To know why the respondent behaves as he does, it is usually necessary to send an investigator into the field for personal contact with the consuming public, and to elicit reasons for such behavior by carefully worded questions. Depth interviewing is therefore designed to give the advertiser an insight into the reasons behind the overt behavior of his prospects and customers.

descender That part of a typographic letter extending below the line formed by the middle segment of the letter, occurring in the characters *g, j, p, q,* and *y*. *See also* ASCENDER.

detailer *See* MISSIONARY SALESMAN.

diary *See* LISTENER DIARY.

die *See* EMBOSsing PLATE.

die-cutting The process of cutting a surface of paper, cardboard, or other material into a special shape or design with a sharp metal rule or die. Most die-cutting is performed today with relatively inexpensive steel-rule dies by a process closely resembling that of printing. In many cases the cutting die is used just as one would a printing plate. Almost any type of printing press, either platen or cylinder, may be used. The heavier and larger the job, the stronger and larger the press required.

Cutouts made by dies are used in the production of greeting cards; easels, tags, and labels; direct-mail promotional pieces such as calendars, blotters, and "pop-up" mailings (*see* POP-UP); novelty cutouts

such as cardboard games; folding boxes; window cutouts for envelopes, booklets, and catalogues; counter and window displays; sample cards to which products are attached for support and which may bear instructions for product use.

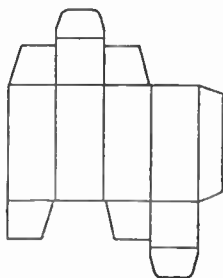
Among the materials that may be die-cut are paper, cardboard, celluloid, asbestos, rubber, felt, leather, cloth, acetate, wood, fiber board, and light-gauge aluminum, brass, and tin. Some of these materials such as the metals require a heavy-duty press. Dies may be used also to score, punch, and perforate.

direct advertising The dissemination of sales messages (in the form of circulars, blotters, leaflets, booklets, and such) by mail or personally to customers and prospects. Direct advertising occurs when a dealer hands literature to a customer across the counter, and when a salesman delivers a catalogue to a prospect. Other examples are the handing of leaflets to passengers leaving subway exits, to passers-by on the street, and to housewives in their homes. The delivery of advertising literature by mail by manufacturer, dealer, or any seller is also a form of direct advertising, but it has been given the more specific terminology of "direct-mail advertising" or simply "direct mail."

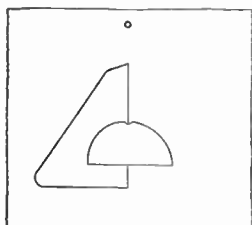
The personal delivery of literature is usually restricted to sections of communities and therefore represents a local effort. Chief users of this form of advertising are retailers such as druggists and jewelers, and service firms such as banks and tailors. Direct-mail advertising, on the other hand, may be local, regional, or national in scope, since personal delivery is not a restricting factor. *See also* DIRECT MAIL.

direct-by-mail advertising *See* DIRECT MAIL.

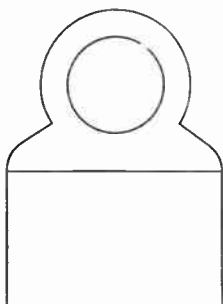
DIRECT-BY-MAIL ADVERTISING



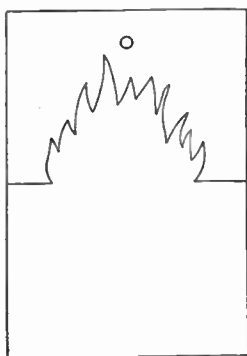
MEDICINE
BOX



EASEL
STAND



BOTTLE
HANGER



STANDING
DISPLAY

**HOW DIE-CUTTING IS APPLIED TO
THE PRODUCTION OF BOXES AND DISPLAY**

Courtesy of ACCURATE STEEL RULE DIE MFRS.

DIRECT MAIL

direct mail An advertising medium in which the postal system is used for the delivery of messages to prospects and customers, the advertisements taking the physical forms of postal cards, post cards, sales letters, self-mailers, broadsides, circulars, leaflets, books, booklets, catalogues, and such. Other forms are inserts, or direct-mail enclosures which may accompany many of the previously mentioned forms. Typical inserts are order form, order card, business reply card, business reply envelope, testimonial copy, product-guarantee form, "gift" coupon, swatch of material, blotter, calendar, and other enclosures.

The advertiser may use direct mail as a medium to accomplish any of the following objectives:

Obtain orders and inquiries from prospects.

Build a list of names of customers who may be sold additional merchandise.

Develop a list of prospects for follow-up by salesmen.

Initiate a buying habit by sending samples of merchandise to prospective consumers.

Persuade professional people (such as doctors and dentists) to recommend products to their patients or clients.

Persuade dealers to stock merchandise, or to reorder additional units.

Renew acquaintance with customers who are inactive, and with those who have apparently ceased to buy.

Turn into orders those inquiries received from advertising in publications, radio, and other media.

Develop sales in areas not covered by salesmen, and in those areas where it is not profitable to send salesmen.

Educate consumers in the value of the product, particularly by means of a continuous, long-term campaign.

Attract prospects into a retail store in order to create store traffic and develop consumer buying habits.

Invite prospects to witness a demonstration or exhibition of merchandise or service.

Increase the number of dealerships in any area.

Among the advantages enjoyed by the direct-mail medium are: the ability to deliver a sales message faster than by such media as magazines and supplements; minimum "waste circulation," since the message may be sent to the right kinds of prospects, selected according to financial, social, industrial, or other stratification; flexibility, since any quantity of mailings may be prepared, any size and shape of paper used, any number of colors employed, any number of inserts included in each mailing, and as much copy incorporated as desired; ability to support the effectiveness of other media when used as a supplementary advertising tool; ability to cover any geographical area, since the advertiser may select those names residing in desired regions and avoid troubled districts such as those suffering from flood and drought; controlled timing, which permits the advertiser to release his mailings at the right time or season; continuity of advertising, since follow-up matter can be sent to the identical prospects at any desired time and interval; ability to test quickly such factors as product appeal, price, copy, and other elements.

Among the disadvantages are: inability to present a news message (such as new product features) as quickly as through newspapers and radio; difficulty in overcoming the reluctance of prospects to open mail that obviously contains advertising literature; the necessity of obtaining a substantial list of names and addresses of prospects before the medium may be employed.

Advertisers make use of direct-mail campaigns in any of the following three ways, depending upon the nature of the product or service, their objective, and their method of business operation:

DIRECT MAIL

(a) In order to obtain a direct order from prospects they send out an initial mailing urging the recipient to respond. If this fails, a follow-up is sent, the copy for which may be changed to conform to the need for additional stimulation and selling. If this meets with no success, another follow-up may be mailed. This procedure may be repeated for as many mailings as the advertiser can make on a profitable basis. Some advertisers prepare as many as a dozen follow-ups, while others send as few as one or two. For example, an initial mailing is sent to a list of 5,000 names, and 150 orders are received for merchandise, representing a return of 3 per cent of the total mailing. If this response is profitable on the basis of cost per order, the advertiser proceeds to send a follow-up mailing to the remaining 4,850 who have not responded. Of this number, 121 orders returned, equivalent to 2.5 per cent. This too, may be profitable, and a second follow-up is issued to those who have not yet ordered—4,729 prospects. Of these only 95 respond, or 2 per cent of the 4,729 who had been circularized. This, however, may be unprofitable for the advertiser, who decides that his original list is now worn out and must therefore be discarded for that proposition. Some mailers have discovered that it is sometimes possible to send another follow-up to a list even after an unprofitable return has been received, and to obtain a higher profitable response. In other words, the trend is not always downward. Eventually, of course, some point is reached where the mailings continue to prove unprofitable, and the advertiser ceases his campaign directed toward the list as far as that product is concerned.

(b) Some mail-order advertisers who have a line of products to sell use direct mail for the presentation of their complete line without any follow-ups. For

example, they send a mailing on product A to a selected list of prospects, some of whom respond. Instead of sending follow-up material concerning the same product to the remainder of the list, they issue a direct mailing on product B to the complete list. Such firms therefore propel a continuous stream of direct-mail literature, each successive mailing being devoted to a single product.

(c) Some advertisers who do not sell through mail order attempt to create a continuing impression of their product or service on prospects. To accomplish this they mail a series of direct advertising literature to their prospects and customers. Each mailing may be devoted to a particular phase of their business, so that an over-all impression is gradually built up. This type of campaign is undertaken by radio and television networks, telephone companies, industrial firms, and others. Frequently the purpose of such direct-mail advertising is the establishment of prestige, good will, and a basic knowledge of the advertiser's service.

Direct mail is a form of direct advertising, and the term is used synonymously with "direct-by-mail advertising." For information relating to the field of direct mail, refer to the following:

BLOTTER	C.O.D.
BOX HOLDER	ENVELOPE
BROADSIDE	ENCLOSURE
BULK MAILING	FOLLOW-UP
BUSINESS REPLY CARD	FORM 3547
BUSINESS REPLY ENVELOPE	INSERT
BUSINESS REPLY LABEL	LETTER
CATALOGUE	LETTER GADGET
CLOSURE	LIST
COST PER INQUIRY	LIST BROKER
COST PER ORDER	LIST HOUSE
	MAIL-ORDER
	ADVERTISING
	ORDER CARD

DIRECTIONAL ANTENNA

ORDER FORM	POSTAGE-METER
POST OFFICE	MACHINE
DEPARTMENT	POSTMARK
POST CARD	ADVERTISING
POSTAL CARD	SECTION 34.9
PRIVATE MAILING	SECTION 34.66
CARD	SELF-MAILER
POSTAGE-SAVER	THIRD-CLASS MAIL
ENVELOPE	

directional antenna *See* ANTENNA.

director In radio and television program production, an executive responsible for the actual presentation of the show. He interviews talent agency representatives, auditions actors and actresses, conducts rehearsals, and supervises the on-the-air broadcast of the program. Frequently he is under the supervision of another executive—the producer. In television, the terms *producer* and *director* are often employed synonymously. *See* PRODUCER.

Directory of Advertising Agency Personnel A comprehensive listing of approximately 3700 agencies, arranged alphabetically and geographically, published by the McGraw-Hill Publishing Co. Each listing includes names of executive personnel, association recognition, date of establishment, number of employees, and other important data. *See also* MC KITTRICK'S AGENCY LIST; STANDARD ADVERTISING REGISTER.

discount A reduction applicable to the regular cost of merchandise, service, facility, or space, time, or other medium granted by seller to buyer upon the performance of a specified action. A discount may be allowed in order to induce prompt payment, as in the case of the cash discount, to encourage the purchase of a greater number of units, as in the case of

the quantity or frequency discount, or for any other action which the seller believes is conducive to an increase in his business. For specified discounts, refer to CASH DISCOUNT; QUANTITY DISCOUNT; DOLLAR-VOLUME DISCOUNT; CONSECUTIVE-WEEKS DISCOUNT; FULL-NETWORK DISCOUNT; OVER-ALL DISCOUNT; ANNUAL REBATE; FREQUENCY DISCOUNT; OPEN RATE.

disk jockey The conductor or master of ceremonies of a participating radio program offering a succession of popular musical numbers on records or "disks." The disk jockey intersperses the playing of these electrical transcriptions with light "chatter" and pleasantries, and with commercials about the products of his sponsors, of which there are several per program. *See also* DISK-JOCKEY PROGRAM.

disk-jockey program A participating radio program sponsored by several advertisers and offering a succession of musical numbers, mostly popular, in electrical transcription form, interspersed with commercials about the products of the various sponsors. The program is so called because the conductor of the show, the "disk jockey," and the spinning records are humorously compared to the rider and the race track. *See also* PARTICIPATING PROGRAM.

display A unit of point-of-purchase advertising material usually prepared by the manufacturer of the advertised product and placed by a retailer of the product within his store. The display may take any of a multitude of forms, among which the following are common: carton in which are packed several units of the product for use on the counter or in the window; decalomania; three-dimensional island display; advertising clock; upright, die-cut display holding several units of the

product; cabinet designed to hold a quantity of the product for selection by the customer; wall plaque; counter or window display card supported by an easel.

Inexpensive displays are usually shipped to retailers by manufacturers without charge. More expensive ones may be given to dealers with the purchase of a minimum quantity of the product. Unusual one-of-a-kind displays may be lent to dealers in rotation for temporary exhibition in their stores during a specified period of time.

For a description of the materials of which displays may be made, refer to **POINT-OF-PURCHASE ADVERTISING**.

display advertising The presentation of sales messages in newspapers and magazines in relatively large space not grouped according to classifications, as contrasted with classified advertising (which is sometimes called "undisplay advertising"). However, the insertion of automotive display advertisements on the automobile page, food advertisements on the food page, and mail-order advertisements in a special mail-order page represent exceptions, among others, to the rule that display advertisements are not grouped according to classification of product or service. Newspaper and magazines generally set up different rate structures for display and classified advertising, and frequently the units of space offered for sale differ. Display space may be offered in terms of agate line, column inch, or fractional page, whereas classified space may be offered in terms of wordage or number of lines of type set in a specified size.

display type Typography characterized by relatively large size in comparison with the size of type used for the main body of the message or text. Display type is most frequently found in the following point

sizes (*see* **POINT**): 18, 24, 30, 36, 48, 60, 72, and in some cases in 96 and 144. Such sizes are often used for headlines, titles, subcaptions, and for special, bold effects. The following is an example of a display face called Title Gothic No. 11, set in 72-point caps.

GOTHIC

dissolve The merging of one motion-picture film scene into a succeeding scene without a sharp break, accomplished by gradually fading out the previous scene on the screen while bringing in the next scene. The technique is particularly useful in the preparation of films for television, publicity, public relations, education, and related purposes and, of course, has been borrowed from the motion picture industry. The dissolve serves the purpose of smoothly transferring the attention of the audience from one scene to another without obvious interruption in continuity. *See also* **WIPE**.

distribution The movement and handling of goods from the point of production to the point of consumption or use. The American Marketing Association recommends that the proper term for this definition be "physical distribution" in order to avoid confusion with "marketing" and with the significance of "distribution" as employed in economic theory. Physical distribution therefore is concerned with the methods of translating the finished product from the producer to the consumer. The term "distribution" is also frequently and loosely used to refer to the number, character, and location of those points of purchase at which a manu-

DISTRIBUTION OF TYPE

factorer's product is available to ultimate consumers.

A typical distributive relationship is the transfer of goods from manufacturer to wholesaler for resale to retailer, and for ultimate sale to consumer. In some cases the manufacturer by-passes the wholesaler, preferring to sell directly to retailers who, in turn, sell to consumers. This may be accomplished by the use of direct-mail advertising and by sending salesmen out in the field for personal contact with retailers. Another distributive channel is the sale of merchandise by the manufacturer directly to consumers through mail-order advertising. A variation is the sale of goods by the manufacturer to individual purchasers or to mail-order houses for resale to consumers through mail-order advertising.

In some cases manufacturers set up their own retail stores as outlets for their merchandise, thus avoiding wholesalers and retailers. Many firms appoint agents or direct salesmen who travel from door to door soliciting orders directly from consumers, businessmen, hospitals, factories, and storekeepers. In some instances the agents carry stock from which they fill orders, but in the majority of cases the orders are transmitted to the firm, which fills them and pays the agents a specified commission.

Manufacturers selling to foreign countries do so by establishing branch offices or factories which in turn sell through retail outlets or directly to industrial firms, if the product is so used. Another method used by exporters not having branch offices is the appointment of sales agents or representatives on a commission basis, their function being the sale of merchandise to appropriate industrial firms or dealers. A variation of this is the appointment of travelers, or traveling representatives, on a salary-plus-commission basis, to visit outlets or firms throughout a specified terri-

tory, which may include several foreign countries.

The character of distribution to be selected by a firm just starting in business is often determined by the nature of the product and the type of ultimate consumer to whom it is to be sold, the location of consumers, their buying habits in relation to the product, and the ability of the firm to break into the distributive scheme employed by organizations selling a competitive product. Another extremely important factor is the comparison of cost of selling through one system of distribution with the cost of selling through another system. For example, some manufacturers have found that by eliminating middlemen such as wholesalers and retailers, they can sell their product at a lower price to the consumer and enjoy a greater profit than would be possible otherwise. Some firms progress from one system to another, ever widening the area of their sales. They may start with purely a mail-order operation, selling directly to consumers; then they attract the interest of dealers who have seen their advertising and who want to stock the product. Retail sales are thus originated, and may be stimulated by having wholesalers take over the distribution to dealers. Finally the producer creates national retail distribution for his product.

distribution of type The disassembling of type characters and their return to the type cases from which they were originally taken for typesetting. When copy is set by hand, the compositor takes each character individually from its case to form the required text. After the type has been used for printing, it must be disassembled for distribution to the respective cases so that it will be available for reuse in the same manner. Distribution is required only for hand-set (foundry) type; when type is set by such machines as the Linotype and

DOUBLE-DUTY ENVELOPE

Monotype, the characters and lines of type are not broken up for distribution, but are melted down for casting into fresh, new type metal by automatic machines.

D.M.A.A. See DIRECT MAIL ADVERTISING ASSOCIATION in Sec. III, Directory of Associations.

dollar-volume discount A reduction applicable to the regular gross cost of time granted by stations to those sponsors who spend a stated minimum amount of money during a specific number of consecutive weeks. For example, a station may allow a discount of 2½ percent to a sponsor who contracts to buy time with a gross value of \$610 or more (but less than \$1,015) during a minimum of 13 weeks. If he contracts for time the value of which is \$1,015 or more (but less than \$1,420), a discount of 5 percent is allowed. A graduated scale with discounts up to 15 percent depending upon the money spent may be set up by the station as an inducement for sponsors to increase their purchase of time.

dolly 1. A wheeled platform on which a television camera is mounted and which can be moved noiselessly so as to permit the camera to include any desired portion of the scene being telecast. Close-ups and relatively distant shots may be taken by the appropriate movement of the dolly carrying the camera.

2. To move the television camera about so as to follow the movements of the performers.

dolly man The operator of the dolly or platform on which a television camera is mounted. The dolly man's function consists of moving the dolly in accordance with the requirements of the scene being taken. To do this properly he must possess a fairly good technical knowledge of

how camera lenses work, their depth of focus, and related matter. Otherwise he might cut out part of the scene by moving the dolly too far in, or include more than is desirable by moving it excessively outward. The dolly man is known also as a "dolly pusher."

dolly pusher See DOLLY MAN.

door opener A relatively inexpensive gift such as a brush, can opener, or plastic bag, which is offered to prospects, particularly housewives, by door-to-door salesmen as a means of obtaining an opportunity to sell other, profitable merchandise. The item derives its name from the fact that these direct salesmen call at the home and offer the gift to the prospect, whose usual response is to admit the salesman into the house, where he is able to deliver a sales talk about his regular line of merchandise.

The door opener also serves the purpose of tending to make the prospect feel obligated to the salesman, thus making his sales effort easier. Another effect of the gift is the development of good will, so that when the salesman calls again he is remembered, and his admittance is less of a problem. It is the practice of the salesmen associated with one large direct-sales organization to present a gift to the housewife each time the salesman calls, even though she does not purchase any item in the regular line of merchandise.

double-duty envelope An envelope with return address which serves both as a self-addressed envelope returnable to the advertiser and as an order form to be filled by the prospect. The face of the envelope bears the advertiser's address, with or without postage-paid indicia (mailable under section 34.9, Postal Laws and Regulations). The four flaps of the envelope open out to reveal a sales message followed by

DOUBLE-LEADED MATTER

an order form, an application blank, a request for renewal of subscription, or any other matter desired by the advertiser. The edge of the top flap is gummed so that it may be sealed over the bottom flap after that has been folded up and under the top flap. The use of the double-duty envelope tends to effect a saving in production cost for the advertiser, and it offers a convenience to the recipient. The envelope is usually enclosed in a mailing to the prospect along with other matter, such as a sales letter.

double-ledged matter Lines of type between each of which has been placed for spacing purposes a strip of metal measuring four points in thickness (1/18 in.). As these strips are not type high, they do not print but merely serve to separate the lines of type. Type matter which is leaded (as contrasted with "double-ledged" matter) is spaced 1/36 in., or two points, apart. One point is equivalent to 1/72 in. *See also* LEAD.

double-page spread *See* DOUBLE SPREAD.

double post card A set of two contiguous cards resembling post cards in thickness and size prepared and printed as a unit by the advertiser for the purpose of sending a prospect a sales message and a reply card for convenience in responding. The use of the double post card is identical to that of the double postal card. However, there are several differences in preparation and mailing. The privately printed double post card may be mailed under Section 34.66, Postal Laws & Regulations, and a precanceled stamp may be used as a sticker or tab to hold the two cards together. In this case, the notation "Sec. 34.66, P.L. & R." must appear in the upper right corner of the card when mailed. No metal clips may be used as fasteners, and the card may be mailed unfastened if desired.

The size of the two cards must conform to the size prescribed for post cards (not less than 2¾ by 4 in. and not more than 3-9/16 by 5-9/16 in.) if the double card is to be mailed for 2 cents and the reply portion is to be returnable for 2 cents. The reply portion may take the form (as it frequently does) of a business reply card, in which case the advertiser must pay one extra cent for service, or a total of 3 cents for each reply card returned to him by the recipients of the double card. *See* BUSINESS REPLY CARD. The reply portion may also take the form of a post card to which postage must be affixed when it is detached and mailed.

The advertiser must be careful to prepare the double card so that the self-address of the reply portion folds inwardly; otherwise confusion between the recipient's address and the advertiser's address will result. One half of the face of the card bearing the consumer's address may be used to carry a sales message. No enclosures may be inserted in double post cards. Undeliverable post cards, whether single or double, are returned to the sender only when they bear his return address in the upper left corner of the address side, together with a pledge to pay return postage. Such cards are charged with postage due to be collected upon delivery. This applies regardless of whether, in the case of double cards, postage has been prepaid on the reply portion.

double postal card A set of two contiguous government postal cards sold as a unit for 4 cents by the Post Office to advertisers and others as a convenient device designed to encourage response from the recipient. The two cards are joined but are detachable by the addressee. As mailed by the advertiser, the outer card bears the consumer's name and address and a sales message, while the other card, to be detached and mailed by the consumer, bears

DRAWING PAPER

the advertiser's name and address. This return card may be used by the consumer to order merchandise, request information, or for any other purpose desired by the advertiser. To prevent the two addresses from confusing the post office handlers, the cards must be folded before mailing. The cards may be mailed loose or the edges may be tabbed with a sticker or seal, or small spots of adhesive may be placed on all four corners; the inside of the two cards, however, should be open for examination by the Post Office if necessary. The Post Office forbids any enclosure such as a sheet of paper to be placed between the two cards when mailed by the advertiser.

A device similar to the double postal card is the double post card, which must be wholly prepared by the advertiser. *See* DOUBLE POST CARD.

double print A printing plate, or its reproduction on paper, made by successively printing two images on a single metal plate. *See* DOUBLE PRINTING.

double printing The process of printing different photographic negatives (line and half tone) in succession on the same metal plate which has been sensitized to receive the images. In most cases the second image is printed into or around the first image, rather than on top of it (as would occur in surprinting). Perhaps the most common example of double printing is the production of a combination plate consisting of both line and half-tone copy on the same metal printing plate. Another example is the printing of two or more half-tone images in succession on the same sensitized plate, resulting in a single plate bearing several half-tone images. Although the term "double printing" is often used synonymously with "surprinting," actually the terms are not identical. "Surprinting" refers to the imposition of one negative on

another, such as the printing of type matter over half-tone copy.

double spread 1. Two pages facing each other in a publication and bought as a unit for a single advertisement.

2. An advertisement occupying two facing pages in a publication. The term is synonymous with "double truck" and "double-page spread." If the two pages or the advertisement occupying the two pages are in the center of the publication, the term "center spread" is used.

double truck *See* DOUBLE SPREAD.

dragou's blood A natural resin in powder form made from the fruit of a rattan palm used as part of the photoengraving process for the purpose of protecting any metal covered by it from the etching property of acid. In the manufacture of a letterpress printing plate it is necessary to protect the sides of lines or halftone screen dots from the action of acid which "bites" into the other portions of the metal not so protected. The powder is therefore brushed on the plate, which is then heated so that the powder melts. As a result, an acid-resistant coating is formed on the sides of the lines and dots where the powder has been brushed. Thereafter successive applications of acid "bite" into the plate deeper and deeper, but do not affect the side walls of the projecting metal. If the sides were affected by the acid, the projections would not stand up under the impression during the printing process. *See also* PHOTOENGRAVING.

drawing paper Paper stock specially prepared to meet the requirements of the artist and layout man. Paper stocks range in rag content from 100 percent down to an absence of rag. Two papers of the same

DROPOUT HALF TONE

rag content may vary according to the quality of the rags used. Papers made from clean new rags have stronger fibers which afford better erasing qualities and folding strength, and they withstand a greater amount of handling.

The very highest grade of papers have a high rag content which imparts strength and durability. Such papers do not become brittle even after many years, nor will they discolor. They also withstand repeated erasures over the same spot, and still permit the drawing of fine, clean-cut lines. Various kinds of vegetable fibers are also employed in the manufacture of drawing papers, and a good grade of stock has been developed. Papers of little or no rag content are intended principally for work of a temporary nature, such as sketching and school practice, where the permanence of the work is of little importance.

White drawing paper is usually chosen where appearance and sharp contrast are of prime importance. It is used in any work which is intended for photographic copying or photoengraving. Cream or buff-color pages permit much handling without soiling, and also lessen eyestrain. Green-tinted paper soils even less readily than the cream or buff, and minimizes eyestrain. A fine-grained surface is especially adapted to pencil work, pencil tracing to be inked in later, or color work. For rough pencil sketching and general detailing, a coarse-grain paper is most often chosen. A smooth surface is usually preferred for fine pen-and-ink work, fine ink ruling, mapping, and all complicated drawings. Drawing papers are specially prepared to accept application of individual techniques, such as charcoal, pastel, tempera, oil, and water color as well as pen-and-ink and pencil. Also available are specially prepared drawing boards, such as Ross board, scratch board, and Craftint drawing board.

dropout half tone A photoengraving of an illustration containing tonal values (or its reproduction on paper) in which certain areas are high-lighted, or characterized by the absence of printing, permitting the paper to show through as a contrasting effect. When half-tone copy—that is, a drawing or photograph with continuous tonal values—is photoengraved, it must first be photographed through a screen so that the image can be properly accepted by the sensitized metal plate and reproduced. The interposition of a screen serves to break up the copy into small dots, which when photoengraved and printed combine to give the illusion of continuous tones. These dots appear on the photographic negative and they are reproduced on the metal plate in the form of small projections above the nonprinting surface of the metal. This screening breaks up not only the medium and dark tones but also the light or white areas in the original copy. As a result the lighter areas are “grayed” by the interference of the screen pattern. High-lighting is designed to restore or introduce the white areas.

When a strongly contrasting effect is thus desired by the removal of the grayed sections—that is, by high-lighting them—it is necessary to “drop out” the dots which form the gray area. This can be accomplished either by opaquing the dot formation in the negative after the original copy has been screened by the camera; or it can be done by re-etching the desired areas in the half-tone print which has been transferred to the metal printing plate during the process of photoengraving. This re-etching serves to eliminate the dots from the plate through the corrosive action of acid so that they do not print. Several other methods for the introduction of high lights are also used in addition to the two mentioned, and involve work during the photographic or the re-etching process. Because of the extra labor re-

quired for the production of dropout effects, such half tones are more expensive than the ordinary half-tone printing plate. One method of avoiding extra expense is the use of the screened Velox. See VELOX.

dry-brush drawing Art work prepared with a brush that is only slightly moistened with India ink and applied to illustration board the surface of which is rough. The ink used is so thick that it does not fill in the depressions in the surface of the paper; the result is a rough, sketchy illustration.

dry offset lithography A variation of offset lithographic printing in which the image on the printing plate is etched so that it stands out in relief in the manner of a letterpress plate. See LITHOGRAPHY.

dry run A rehearsal of a television show that does not take place before the camera. In order to prepare a show for television broadcasting, performers usually require a certain amount of rehearsal for proper timing and delivery. The rehearsal that takes place previous to the actual broadcast is performed usually in the television studio with the camera in operation, so that the sponsor or program director may see exactly how the show will look on the air. Because the use of television studio facilities is very expensive, many sponsors put their casts through a dry run. They rent a private studio or hall, dispense with costumes, television camera, and lighting equipment, and whip the show into shape. Then, after the preliminary rehearsal is completed, a final rehearsal may take place in the television studio before the camera.

dummy A hand-sketched set of sheets of paper cut and bound or folded to indi-

cate the size, shape, appearance, layout, and contents of a proposed folder, booklet, magazine, book, catalogue, or other publication to be printed. Art work is roughly drawn in those areas where the illustrations are to appear; textual display matter designed for headlines and sub-heads may be sketchily hand-lettered, if desired. Body text representing successive paragraphs is usually shown by drawing horizontal lines across the pages occupying that space in which the type lines will appear. The units occupying each page, such as art, copy, panels, decorations, and the like, are laid out in proper size and position.

The dummy may also be prepared on the kind of paper stock to be used for the actual printing. When proofs of engravings of illustrations and of typographic matter are available, they may be pasted in position in the dummy so that the printer may use the paste-up as a guide. Sometimes blueprints of original art work are employed for paste-up purposes.

For those uses to which a dummy is put, refer to LAYOUT.

Du Mont Television Network A network of approximately 47 interconnected television stations to which may be added approximately 15 non-interconnected stations. The network system owns and operates WABD, New York; WDTV, Pittsburgh; and WTTG, Washington, D.C.

The key station of the network initiated operations in 1941 through experimental station W2XWV; the first network program was disseminated by coaxial cable in 1946. The network is a division of the Allen B. Du Mont Laboratories, Inc., an organization specializing in television research, manufacturing of sets, and telecasting.

duotones Two half-tone plates which when printed combine to yield a two-color im-

DUPLICATE PLATE

pression of original monochrome copy, the printed impression consisting of a dark color and light tints. In making duotones from monochrome copy, two half-tone negatives are prepared—one for the key plate (the engraving containing the maximum detail found in the original) and the other for the tint plate. A normal half-tone negative is made for the former, and a rather heavy or flat negative for the tint plate. Plates are engraved from the respective negatives, and are inked and printed to yield the duotone effect. Duotones are known also as “duograph” or “duplex” half tones.

duplicate plate A printing plate that reproduces the copy found in an original engraving. A duplicate plate may be an electrotype, a stereotype, or a plastic plate. The plastic plate and the electrotype may be made from any original plate or from type matter combined with an original plate; the stereotype is made from a matrix, a paper mold which in turn has been fabricated from an original plate, from an electrotype, or from a combination of type matter and an original plate or electrotype. Although a matrix is a duplicate, it is not a metal plate and cannot be used directly for printing. It is first necessary to make a stereotype from the matrix to perform the printing of the duplicated copy.

Duplicate plates are ordered when it is not desirable to risk the loss of a more expensive original plate during shipment to the publisher or the printer; when the same copy must be sent in plate form to two or more publications for simultaneous printing; and when the original plate must be preserved for the production of duplicate plates in the future as well as for current needs. A duplicate plate, worn down during the printing process, can be replaced by another duplicate; but an original engraving, once damaged, cannot be

inexpensively reproduced. If the original copy exists, another original engraving must be prepared.

A duplicate plate is likely to be less faithful to the original in its reproductive quality, since it is at least two steps removed from the original copy. Also, the duplicate may not yield so many printing impressions as the original engraving. Also, some magazines do not accept duplicates, and require the original engraving from the advertiser. *See also* ELECTROTYPE; STEREOTYPE; PLASTIC PLATE.

duplicator A printing machine of relatively small size designed to reproduce matter that is typewritten, handwritten, or drawn with aniline or hectograph ink. Two types of machines are commonly used—the spirit type (sometimes called “liquid” or “direct”) and the gelatin type.

The spirit-type duplicator operates on the principle of transferring hectograph ink directly from a master sheet to the copy paper. There are several different makes and models of direct-process duplicating machines—some hand-operated, others electrically driven. All operate on the same principle and differ only in their mechanical design. A special hectograph carbon paper is used in the manufacture of a spirit master sheet. When this is placed in a typewriter and type impressions are made, a heavy coat of aniline or hectograph ink is deposited from the carbon paper onto the back of the spirit master sheet, the text being in reverse. The “negative” master sheet is then locked in place on the drum of the duplicator with the carbon deposit on the outside. The copy paper is then moistened and travels between the pressure roller and the master sheet clamped on the cylinder. The dampened face of the copy paper contacts the aniline copy on the master sheet and picks up a sufficient amount of the aniline pigment to produce a single copy. A

DUPLICATOR

liquid duplicator model made by at least one manufacturer produces up to 400 copies from one master sheet. All spirit-type duplicating machines require a special fluid to moisten the printing surface of the copy paper just before it comes in contact with the master sheet. This fluid dissolves a slight amount of hectograph ink from the master sheet, causing enough ink to be transferred to the copy paper for a single reproduction. The machine can print one or all of eight colors in one operation.

The gelatin duplicating machine consists of a gelatin surface which may be a pan of gelatin or a gelatin-covered piece of fabric. Copy to be duplicated is prepared on a master sheet with hectograph ink or indelible pencil. This master copy is pressed against the gelatin and deposits hectograph ink on its surface. Copies are made by contact with the impression on the gelatin and not directly from the master as in the

spirit process. Typewritten masters may be made for the gelatin process by using hectograph carbon paper or a special hectograph typewriter ribbon. Two types of gelatin-process duplicating machines are used: the hand-fed, flat-bed machine and the rotary-type machine, which has the advantage of greater speed of reproduction.

Duplicators are usually employed in offices and may be run by personnel without technical training. The machines are particularly useful when rush work must be performed, such as an urgent office message to be duplicated and distributed, or the reproduction of several copies of an order, report, or bulletin. Some of the other jobs for which duplicators are used include instruction sheets, stock reports, payroll sheets, graphs, lectures, maps, advertising schedules, market reports, sales bulletins, charts, publicity releases, price lists, and menus.

E

ears Rectangular spaces set at either side of the masthead or name of some newspapers in the upper left- and right-hand corners of the first page. The ears may contain the paper's slogan or motto, the weather forecast, or in some cases paid advertisements.

echo chamber See SOUND EFFECTS.

edge gumming The application of adhesive to a sheet of paper for moistening at a later time so that the paper may adhere to another object.

editorial matter Textual matter in a newspaper, magazine, house organ, or other publication, consisting of stories, articles, and other material prepared for the readers of the publication, as distinguished particularly from the advertisements that it may contain. The term "editorial matter" should not be confused with the editorial that may appear in a newspaper or magazine. This matter is also "editorial matter," but the latter term covers everything else the editor has gathered for the interest of his readers.

E.F. See ENGLISH FINISH PAPER.

effective circulation The least number of persons comprising the traffic passing by an outdoor advertising display who have a reasonable physical opportunity to see the poster, painted bulletin, or spectacular. In order to compute the effective circulation, it is necessary to determine the gross number of persons in the pedestrian and vehicular traffic passing by the display, and then take a specified percentage of the

gross figures as recommended by the Traffic Audit Bureau. Effective circulation consists of 50 percent of the truck and automobile passenger traffic, 50 percent of the pedestrian traffic, and 25 percent of the mass transportation traffic (bus and streetcar). Refer to CIRCULATION for a description of the method of computing effective circulation.

Ektachrome A photographic color film which when exposed and processed yields a color transparency suitable for color reproduction by any of the major printing methods. The film is a product of the Eastman Kodak Company, having been introduced in 1946. Ektachrome differs from Kodachrome, another Eastman color film, in that the former may be developed by the photographer himself in his laboratory, while the exposed Kodachrome must be sent to Eastman Kodak Company for processing and return.

The processed Ektachrome is in the form of a transparency, a color film which can be viewed by transmitted light, or by projection on a screen. It serves as original color copy to be reproduced by color plates, and is a popular film for advertising and commercial purposes. See also COLOR WORK.

In 1950 the Eastman Kodak Company suspended the sale of Kodachrome Professional Sheet Film in favor of Ektachrome film. Reasons given by the company for its decision were that manpower and production were to be geared toward making more of one professional color sheet film rather than two different materials, and increased distribution of Ektachrome permitted the prompt local processing of the film. Kodachrome film for

amateur still or 8 mm. or 16 mm. sizes was not affected by the change.

formance and quality of the show by the sponsor. *See* AIR CHECK.

electrical transcription A recording of electrical impulses representing sound waves used for radio broadcasting and for other purposes related to radio. An electrical transcription, which is sometimes called an "e.t.," may be made of anything that can be heard—music, words, or sound effects. The word "transcription" is applied to the recording made specially for radio broadcasting or for related purposes; the word "record" is associated more properly with the home phonograph recording.

electronographic printing A method of printing in which ink is made to "jump" from the printing cylinder or plate to paper over an extremely small gap through the force of electrostatic attraction. The migration of ink to paper through electrostatic force was first demonstrated by the inventor of electronographic printing, William C. Huebner, in Buffalo in 1923, when ink was caused to jump to paper across a gap of one inch. In 1942 the first experimental electrostatic ink image migrated from a photoengraved plate to a sheet of paper across a gap of approximately .025 in. In present electronographic printing practice the gap measures .001 in.

A common method of manufacturing a transcription is to change sound into a series of electrical impulses, which is accomplished by the microphone into which the sound enters. These impulses are transformed into a wax recording from which is made a gold-plated copper master record. This in turn is employed for the production of duplicate transcriptions.

The process is characterized by pressureless printing, since the ink is transferred to paper electrically, and is technically known as both "onset" and "electronographic" printing. The printing press in which the process is performed is called the "onset" press. The Huebner press can be made to employ both curved plates and cylindrical tubes.

Transcriptions may be made for the following purposes:

Among the advantages claimed for this process are the elimination of much wear on the printing plate, since it is not pressed against paper; the elimination of the make-ready process (preparation of the plate for uniform impression), since whatever amount of ink is needed can be lifted from the inked surface to the paper by increasing the current flow of the fluid; and applicability to letterpress, lithographic, and gravure printing.

(a) For the recording (after rehearsal in a studio) of a complete radio program for sale to sponsors and stations. *See* TRANSCRIBED RADIO PROGRAM and OPEN-END TRANSCRIPTION.

(b) For the recording of a spot announcement for delivery to local stations by a sponsor. *See* ANNOUNCEMENT.

(c) For the recording of musical numbers into a music library for lease to stations. *See* TRANSCRIPTION LIBRARY SERVICE.

(d) For the recording of sound effects by a station for use in programs requiring such sounds. *See* SOUND EFFECTS.

(e) For the recording of a network program as it is broadcast so that it may be rebroadcast at a later hour. *See* DELAYED BROADCAST.

(f) For the recording of a program to serve as a reference and as a check on per-

electrotype A duplicate letterpress printing plate made by depositing electrolytically a film of copper on the surface of a mold formed from type matter, from a copper or zinc engraving, from another electrotype, or from any combination of these. The molding material may be wax,

ELITE

lead, Vinylite, or tenaplate. The film of copper becomes a shell which is reinforced with electrotype metal—an alloy of lead, tin, and antimony—for greater strength in withstanding printing pressure. The finished plate may then be mounted on a wood block and be printed. For longer wear, electros (as electrotypes are usually called) may be given a surface coating of nickel, in which case they are called “nickelatypes.”

Lead cannot be used for molding direct from printers' type. Wax molding is fast becoming an obsolete method. The electro, which is a near-perfect duplicate of the original, may be sent to the publication instead, so that the original may be retained for protection against loss or damage. Also, several electros of the same copy may be printed simultaneously, thereby cutting down on the number of impressions required to run off a job, such as a booklet or catalogue. Similarly, electros of the same copy may be sent to several publications scheduled to publish the copy at the same time, while the advertiser may retain the original engraving which is much more expensive to produce than the duplicate electrotype in case of damage or loss.

elite A popular size of type used for the characters in American typewriting machines, measuring 12 characters per linear inch. The other size of type most commonly used in typewriters is the “pica,” which measures 10 characters per inch. Both pica and elite single-spaced typewritten lines measure six lines to the inch in depth, the difference being in the number of characters that can fill the space of an inch. Consequently a greater amount of copy can be typed on a single page with elite type than with pica.

Elliott addressing machine A printing machine designed to address envelopes and

other matter either manually or automatically by the use of a flexible, stenciled address card. This card has its address stenciled into it by any standard typewriter after its tough, inkproof, gelatin coating has been softened to permit the typewriter type to spread it aside. After the type has made its impression through the card, the gelatin coating hardens permanently, thereby forming a stencil through which ink from the surface of a rubber roller passes to print the desired matter. An ordinary typewriter (minus its ribbon) may be employed to stencil the address, or a special stenciling typewriter may do this. Every Elliott address card is guaranteed to print 10,000 addresses, and runs up to 200,000 have been recorded.

Elliott machines may be used to address envelopes, tags, post cards, and payroll forms, and the address cards themselves may serve as a record of purchases and as a ledger form, since the required data may be entered upon the frame which also bears the stenciled address. Bank, laundry, tax, and other forms may be imprinted with the machine. Address cards are available in various colors so that specific addresses may be indexed or identified; and it is possible to typewrite any data directly on the frames of the cards.

Various attachments may be used with the machine. One particularly useful device is the selector, which causes certain addresses to be automatically imprinted by the machine and others to be skipped without making an imprint, and without interfering with the original sequence of stencils in the file. The attachment is often used by publishers to remove automatically from the mailing list those subscriptions which have expired.

One model of Elliott machines is a post-card printing machine, capable of printing from a post-card-size stencil. Art work and hand lettering may be applied to the sten-

cil, which is then run through the machine for the printing of the message on the back of the card. The address cards are then run through the machine to print the name and address of the recipients on the face of each card. Direct-mail advertisers are frequent users of Elliott machines, which are manufactured by the Elliott Addressing Machine Company, Cambridge, Mass.

Elrod A machine that manufactures metal leads and rules of any length and width for use in printing. It is commonly used in newspaper composing rooms.

em A unit used by typesetters and printers to measure the width of type letters, spaces, column sizes, and pages; to calculate the amount of type matter in a typesetting job; to compute the cost of type composition; and to determine the amount of work performed by a compositor on a specific job, the measurement being equivalent to a square of the size of type face under consideration. An em is therefore a square; a 6-point em (for example) is 6 points deep and 6 points wide—1 point being equivalent to $1/72$ in. A 12-point em is similarly proportioned.

The widths of spaces, lines, columns, pages, and running type matter are therefore measurable in fractions or multiples of the em of that particular size of type in which the matter has been set. The phrase "4 to em" indicates a spacing one fourth of an em in width to be placed between type characters or words, since four such spaces constitute a full em. The exact size of the em, of course, depends upon the size of type in question. One half of an em is called an "en."

In many cases the term "pica" is confused with "em," the two being used interchangeably. Unless the type size under consideration is 12 point, the em is not a pica, but a square of the face in use. A pica em, however, is a square 12 points in

width and in height, since the pica (also a printer's unit of measurement of width) is equivalent to 12 points.

embossing The production of printed matter in which the letters or other characters or designs are raised above the surface of the paper or other material by means of a set of two dies. These are so prepared that one, which is placed below the paper, fits accurately into the other, which is placed above the paper. The lower die is therefore of a relief character (raised above the surface of the metal base) and the upper die is intaglio in formation (incised below the surface of the metal).

Embossing is sometimes applied to the printing of letterheads in order to achieve an unusually attractive appearance, and is used also for book covers, which may be embossed in gold leaf, bronze, or aluminum. A hot embossing press is employed, and because of the heavy pressure required, the dies are fabricated of brass. Any embossing may be enhanced by the application of colored inks, which are applied in the usual manner by a printing press.

emcee The colloquial expression for "master of ceremonies," the conductor of a radio or television program. The emcee may act as announcer, introduce the program's guests or participants, in some cases deliver the commercial, and generally keep the show in proper pace throughout. Often he is a popular personality around whom the program is built.

em dash A dash used for the separation of type matter such as figures, equivalent to the width of an em of the type size used in the setting of the type. If the type size used is 12 point, then the em dash measures 12 points in width. For example, this text has been set in 8-point type, and the em dash (—) measures 8 points in width.

EN

When specified on a manuscript or type proof, the term is written $\frac{1}{m}$.

See also EM; POINT.

en A unit of type measurement of width used by compositors and printers to designate the equivalent of one half of an em. If the em in question measures 8 points, then the en measures 8 points deep and 4 points wide.

enamel proof *See* REPRO PROOF.

enclosure An advertising message or object placed in a mailing sent to a prospect or customer. Typical enclosures include such matter as blotter, calendar, leaflet, circular, booklet, catalogue, broadside, premium, sample, order form, letter gadget, testimonial copy, money-back guarantee, business reply card or envelope, "credit" check to be applied as a discount by the customer, set of instructions, announcement, and the like.

Many mail-order advertisers have learned that the insertion of several enclosures relating to the same product or service helps increase the number of orders received. One explanation given is that consumers like to "shop around" and examine the various aspects of the proposition as presented to them by the numerous enclosures in the mailing. This provides an opportunity for an extended direct-mail selling effort and is more likely in many cases to result in a sale. For example, one advertiser has enclosed in the same envelope a sales letter, 52-page brochure, several reproductions of testimonial letters, an enrollment form, a money-order form, and a business reply envelope. Succeeding follow-ups contain equally numerous enclosures.

The value of enclosures is partially derived from the fact that very often their

inclusion in an envelope or package does not add to the cost of postage. Every order received or every advertising impression delivered is therefore obtained virtually cost free by the sender, his only expense being the relatively small cost of paper and printing for the enclosure. Rather than send out only a bill or statement, business firms include in the envelope an enclosure that helps sell additional products or services. Department stores incorporate leaflets and circulars in letters containing charge-account statements sent to customers. Gas and electric companies include advertising of appliances with their bills for consumption of utilities. In shipping merchandise to customers, many firms include circulars and catalogues that help sell additional items, and enclose order forms and reply envelopes for their convenience.

Some direct-mail advertisers agree to include the enclosures of other, noncompetitive sellers in their mailings on the basis of payment to the first advertiser of a specified amount of money for each order received for the second advertiser's merchandise. Since the orders come directly to the first advertiser along with orders for his own merchandise, sharing of profit can be easily determined.

en dash A dash used for the separation of type matter such as figures, equivalent to half the width of an em of the type size used in the setting of the type. When specified on a manuscript or type proof, the

term is written $\frac{1}{n}$. *See also* EM; EM DASH.

English finish paper A printing paper characterized by a relatively smooth surface and little bulk. This type of paper is suitable for the printing of halftones up to 120-line screen by letterpress and for gravure printing, although some English

finish paper can be used for offset printing. English finish is used in a majority of the illustrated magazines, in illustrated folders, and in school books. This type of paper is smoother and less bulky than antique paper. The term "English finish" is often abbreviated "E.F."

engraver's proof An impression of a letterpress printing plate carefully made on a good quality of paper by the photoengraver who has just completed the etching of the line cut or half-tone engraving from which the proof is pulled. The engraver's proof is delivered to the advertiser along with the plate so that the impression may be examined for any defects. Also, the proof indicates the quality of reproduction that the advertiser may expect, provided that the plate is printed on the same quality of paper used for the pulling of the proof. If the plate is printed on coarse newsprint stock, loss of the reproductive quality is to be expected.

engraving 1. A letterpress printing plate produced by the photoengraving process in which an image obtained by photography is transferred to the surface of a sensitized metal plate on which the non-printing areas are etched away, leaving the printing surface in relief. This raised surface is then inked and pressed against paper to form printed matter. An original engraving may be made of zinc, copper, magnesium, or brass. The zinc plate is most commonly used for line work (straight black-and-white lines, without contrast) and is relatively inexpensive. However, a plate etched in zinc does not hold up well under long runs of printing. Copper is used for halftone engravings (made from copy characterized by tonal values), for jobs requiring long runs, and when quality of reproduction of fine art work and delicate tones is desired. Magnesium is a harder metal than zinc and will

usually stand up better under the pressure of mat molding than that metal. Brass plates are frequently employed for extremely long runs. *See also* PHOTOENGRAVING.

2. A printing plate produced by cutting or incising lines and designs into the surface of metal or wood with the aid of special tools. Ink is forced into the depressions and the plate is pressed against the paper to deposit raised mounds of ink on the surface. *See also* INTAGLIO and GRAVURE.

3. Cutting or incising lines and designs into the surface of metal or wood with the manual use of tools. *See* WOOD ENGRAVING.

engrossing Hand lettering executed in a particularly decorative and flourishing manner and applied to the personal name and other textual matter appearing in a diploma, citation, or award. Some artists specialize in engrossing, which can be performed fairly rapidly by experienced men.

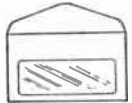
envelope A flat paper container made in a variety of shapes and designs and used to carry a letter, booklet, document, order form, direct-mail literature, and such. There are more than 50 different types of envelopes manufactured, each being designed for a specific use. The selection of an envelope therefore depends upon the use to which it is to be put, the degree of durability required, the appearance of the envelope as an advertising medium, the relation of its weight to mailing costs, size of contents to be mailed, and cost to the purchaser. A suitable envelope should fold easily, should lie flat without curling, should be opaque enough to assure carrying the contents to the recipient with adequate protection from loss or damage.

Envelopes are manufactured in many kinds of paper, according to purpose and cost, and with a variety of closures. Some

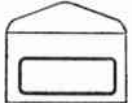
ENVELOPE



AIR MAIL
 6½—(3½ x 6½)
 10—(4½ x 9½)
 9½ x 12½—See **FLAT MAILER**



BANK COUPON 6¼
 6¼—(3½ x 6)



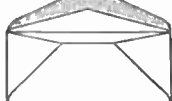
BANK COUPON - MONO OUTLOOK
 6¼—(3½ x 6)



BANK COUPON COIN
 4½ Coin—(3 x 4½)



BANK DEPOSIT
 3½ x 6¼
 3¾ x 6½
 4 x 9¼



BANKERS FLAP
 Outlook Window Style
 (Also except Size 16)
 7½—(3½ x 7½)
 9—(3¾ x 8¾)
 10—(4¼ x 9¼)
 10½—(4½ x 9½)
 11—(4½ x 10½)
 12—(4¾ x 11)
 14—(5 x 11½)
 16—(6 x 12)



BANKERS SAFETY
 6¼—(3½ x 6)
 6¾—(3¾ x 6½)
 9—(3¾ x 8¾)
 10—(4¼ x 9¼)



BARONIAL
 4—(3½ x 4½)
 4—(4¼ x 5¼)
 5¼—(4¾ x 5¾)
 5 Card—(4½ x 5½)
 5¼ Card—(4½ x 5¾)
 5¾—(4¾ x 5¾)
 6—(5 x 6)

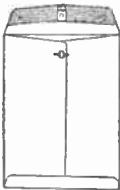


BOOKLET - POSTAGE SAVER
 (Also furnished "Full Gummed")

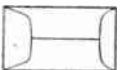
1—(3¾ x 6¼)
 2—(4 x 5½)
 2½—(4½ x 5¾)
 3—(4¾ x 6½)
 4—(4¾ x 9¾)
 5—(5½ x 8¾)
 6—(5¾ x 8¾)
 6½—(6 x 9)
 7—(6¼ x 9¾)
 7½—(7½ x 10½)
 8—(8 x 11¼)
 9—(8¼ x 11½)
 10—(9½ x 12¾)

CARDS (See Baronials)

CATALOG
 (See Open Ends - Center Seam)



CLASP (Columbian)
 0—(2½ x 4¼)
 5—(3¼ x 5½)
 10—(3¾ x 6)
 15—(4 x 6¾)
 11—(4½ x 10½)
 25—(4½ x 6¾)
 35—(5 x 7½)
 14—(5 x 11½)
 50—(5½ x 8¼)
 55—(6 x 9)
 63—(6½ x 9½)
 68—(7 x 10)
 75—(7½ x 10½)
 80—(8 x 11)
 83—(8¼ x 11¼)
 87—(8¾ x 11½)
 90—(9 x 12)
 93—(9½ x 12½)
 94—(9¼ x 14¼)
 95—(10 x 12)
 97—(10 x 12)
 98—(10 x 15)
 105—(11½ x 14½)
 110—(12 x 15½)



COIN
 00—(1½ x 2¼)
 1 A—(2¼ x 3¼)
 3 B—(2½ x 4¼)
 4 C—(3 x 4½)
 4½ D—(3 x 4¾)
 5 E—(2¾ x 3¾)
 5½ F—(3¼ x 5¼)
 6 G—(3¾ x 6)
 7 H—(3½ x 6½)



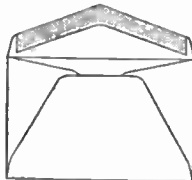
COMMERCIAL
 (See also Official)
 5—(3½ x 5½)
 6¼—(3½ x 6)
 6¾—(3¾ x 6½)



COUPON
 6¼—(3½ x 6)
 6¾—(3¾ x 6½)



DRUG
 (See Pay)
 1—(1¾ x 2¾)
 2—(2¼ x 3½)
 3—(2¾ x 3¾)



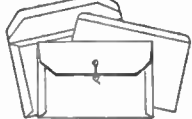
FLAT MAILER (Columbian)
 (6½ x 9¼)
 (7½ x 10½)
 (8¾ x 11¼)
 (9 x 12)
 (9½ x 12½)
 (10 x 13)
 (10 x 15)

AIR MAILER (Red and blue border)
 (9½ x 12½)

GLOVE
 (See Open Ends - Center Seam)



KOST KUT
 6¼—(3½ x 6)
 6¾—(3¾ x 6½)



LETTER AND LEGAL
 (Columbian)
 Letter—(8¾ x 11¾)
 Letter—(9½ x 11¾)
 Legal—(9¾ x 15)
 Legal—(9¾ x 18)
 Legal—(10 x 15)
METAL TOP
 (See Security Ore)



MONO-OUTLOOK
 6¼—(3½ x 6)
 6¾—(3¾ x 6½)
 7—(3¾ x 6¾)
 7½—(3¾ x 7½)
 Check—(3¾ x 8¾)
 8¼—(3¾ x 8¾)
 9—(3¾ x 8¾)
 10—(4¼ x 9½)



NEGATIVE POCKET
 (Double)

4½ x 6¾
 4½ x 6¾
 4¾ x 6¾



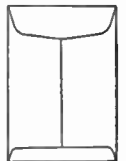
NEGATIVE POCKET
 (Single)

4½ x 6¾
 4½ x 6¾
 4¾ x 6¾



OFFICIAL
 (See also Commercial)


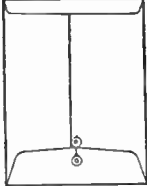
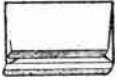


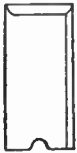



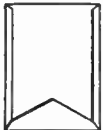


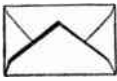







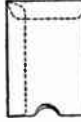
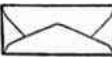
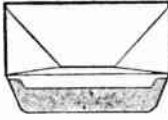




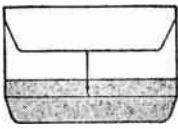

7—(3¾ x 6¾)
 7½—(3¾ x 7½)
 Monarch—(3¾ x 7½)
 8¾—(3¾ x 8¾)
 9—(3¾ x 8¾)
 10—(4¼ x 9½)
 11—(4½ x 10½)
 12—(4¾ x 11)
 14—(5 x 11½)



OPEN END - Center Seam

3¾ x 7½ (8 Glove)
 4 x 6¾ (7 Glove)
 4½ x 9½ (10 Policy)
 4½ x 10½ (11 Policy)
 4¾ x 6¾ (1 Scarf)
 5 x 7½ (3 Scarf)
 5 x 11½ (14 Policy)
 5½ x 7½ (4 Scarf)
 5½ x 8¾ (6 Scarf)
 6 x 9 (1 Catalog)
 6½ x 9½ (1¾ Catalog)
 7 x 10 (3 Catalog)
 7½ x 10½ (6 Catalog)
 8¼ x 11¼ (8 Catalog)
 8¼ x 11¼ (9¾ Catalog)
 9 x 12 (10½ Catalog)
 9½ x 12½ (12½ Catalog)
 10 x 13 (13¾ Catalog)
 11½ x 14½ (14½ Catalog)

CHART OF REGULAR ENVELOPE STYLES, SIZES, AND TRADE DESIGNATIONS

<p>WALLETT FLAP</p>  <p>Victory—(3½ x 7½) Court—(3½ x 5½) Aster—(3½ x 5½) Lanox—(3½ x 6) Aylward—(3½ x 5½)</p>	<p>STRING AND BUTTON (Columbian)</p>  <p>For Sizes See Clasp</p>	<p>SELF SEAL</p>  <p>Commercial and Official sizes 6½—(3½ x 8½) 7—(3½ x 8½) 8½—(3½ x 8½) 9—(3½ x 8½) 10—(4½ x 9½) 10—(4½ x 9½) Social Stationery Sizes 3½ x 5½ 3½ x 7½</p>	<p>POSTAGE SAVER (Also Outlook Window Style)</p>  <p>(See Open Ends - Center Seam)</p> <p>POLICY</p> 
<p>VISIBLE DOCUMENT Furnished in Special Sizes on order</p> 	<p>STOCK FORM PAYROLL Side Coupler - Carbonized 5½ Coupl - (3½ x 5½)</p> 	<p>SECURITY ONE - (Metal Top)</p>  <p>3 x 5 2½ x 5½ (Columbian)</p>	<p>SAFETY MAILER (Columbian - Not Printed)</p>  <p>(See Open Ends - Center Seam)</p>
<p>UTILITY (Open End - Side Seam)</p>  <p>4 x 6½ 5 x 7½ 5½ x 8½ 6 x 9 6½ x 9½ 7 x 10 7½ x 10½</p>	<p>STOCK FORM PAYROLL Style C - Coupler Stap 3½ x 5½ Open End</p> 	<p>SAFETY MAILER (Columbian - Printed)</p>  <p>Available in same sizes as Safety Mailer - See above</p>	<p>POINTED FLAP</p>  <p>Whitree (3½ x 5½) Sutner—(3½ x 6) Goldstone—(3½ x 5½) Seaver—(3½ x 5½) Monarch—(3½ x 7½)</p>
<p>TYPEWRITER</p>  <p>10—(4½ x 9½) 9—(3½ x 8½) 6½—(3½ x 6½)</p>	<p>STOCK FORM PAYROLL 5½ Coupl - (3½ x 5½)</p> 	<p>SAFETY MAILER (Columbian - Not Printed)</p>  <p>5-110—(12½ x 15½) 5-105—(11½ x 14½) 5-97—(10½ x 13½) 5-89—(9½ x 12½) 5-82—(8½ x 11½) 5-73—(7½ x 10½) 5-65—(6½ x 9½)</p>	<p>PAY (See Dwg)</p> 
<p>TWO COMPARTMENT (Columbian)</p>  <p>(With or Without Clasp)</p>	<p>STOCK FORM PAYROLL 8½ V - Open End 3½ x 4½ (Also SELF SEAL style)</p> 	<p>SAFETY MAILER (Columbian - Not Printed)</p>  <p>4½ x 9½ 5 x 11 5 x 11½ 5½ x 11½ 6 x 12</p>	<p>PASS BOOK</p>  <p>8½ x 5 8½ x 5½ 9½ x 5½ 9½ x 6½ 3½ x 5½ 3½ x 6½</p>
<p>THEATER</p>  <p>3—(1½ x 4½)</p>	<p>SQUARE FLAP OFFICIAL (Also Outlook Window Style)</p>  <p>7½—(3½ x 7½) 9—(3½ x 8½) 10—(4½ x 9½) 10½—(4½ x 9½) 11—(4½ x 10½) 12—(4½ x 11) 14—(5 x 11½)</p>	<p>SPOT-OF-GUN POSTAGE SAVER</p>  <p>6½—(3½ x 8½) 6—(3½ x 8½) 10—(4½ x 9½)</p>	<p>OUTLOOK (Window) (Also Postage Saver Style except 6½ and Monarch)</p>  <p>6½—(3½ x 6) 6½—(3½ x 6½) 7½—(3½ x 6½) 7½—(3½ x 7½) 8½—(3½ x 8½) 9—(3½ x 8½) 10—(4½ x 9½) 11—(4½ x 10½) 12—(4½ x 11) 14—(5 x 11½)</p>
<p>SOUVENIR</p>  <p>6½—(3½ x 6½) 6½—(3½ x 6)</p>	<p>SOUVENIR</p> 	<p>POSTAGE SAVER</p> 	<p>LOOK (Window) (Also Postage Saver Style except 6½ and Monarch)</p> 

ESQUISSE

envelopes are made so that the flaps are tucked in without sealing; others have gummed flaps, button-and-string closures, and metal clasps. Names have been given to the various shapes, while sizes are designated by numerals and names. The adjacent chart of envelope styles shows a comprehensive picture of the available designs commonly used. In addition to these, new designs incorporating special techniques occasionally are offered for sale by individual manufacturers.

A bond envelope is one made of bond paper, a type that is relatively strong and firm. Ordinary practice in commercial correspondence is to have envelopes made of the particular paper used for the letterhead, and bond paper is commonly specified for letterhead purposes.

A wove envelope is made of a smooth, white paper that is somewhat softer, bulkier, and not so strong as bond. It is used for mailings of folders and small booklets.

A Manila envelope is made of a creamy, strong paper used for mailing booklets that are large or bulky, and that require a sturdy mailing container.

A cover envelope is one that can be made of the cover paper used for booklets. Most cover papers are manufactured in light weights, which allow the fabrication and use of envelopes in harmony with the booklet cover.

In order to avoid folding a return envelope used as an enclosure in another envelope sent to a prospect or customer, it is possible to use a No. 10 (4½ by 9½ in.) envelope for the original mailing and a No. 9 (3¾ by 8¾ in.) return envelope; or a No. 6¾ (3¾ by 6½ in.) for the original mailing and a No. 6¼ (3½ by 6 in.) return envelope. In either case the return envelope and letter will fit into the larger envelope.

The Post Office sells correspondence envelopes stamped with first-class postage

at very low cost. These, however, are rarely, if ever, used by direct-mail advertisers, who usually mail in bulk at third-class postage. *See also* DOUBLE-DUTY ENVELOPE and TRIPLE-DUTY ENVELOPE.

esquisse A rough layout of an advertisement prepared in greatly reduced size preliminary to the drawing of the full-size layout. The *esquisse*, which is sometimes called a "thumbnail sketch," is useful since it permits the layout man to draw rapidly many small layouts for a large advertisement without the need for preparing each sketch in full size, particularly when the advertisement is to occupy an entire page. By drawing several small sketches the artist can visualize that which is most promising of success when drawn in full scale. The word is pronounced "es-kees." *See also* LAYOUT.

e.t. *See* ELECTRICAL TRANSCRIPTION.

etching 1. A photoengraving or letterpress printing plate produced by applying acid to those areas of the plate which are not to print, leaving the printing areas in relief as the result of the corrosive action of the



What happens when the etching process is incompetently performed. The relief printing surface characteristic of a letterpress plate has been undercut and thereby weakened. Chipping or breakage may result, and it is difficult to make good mats from such plates.

acid. The acid is applied to a metal plate bearing a photographic image that has been protected against the action of the acid by special powder. The unprotected metal is etched away, leaving portions of the plate in relief, representing the printing surface. Etching may be performed

also by electrolysis, called "electrical etching," in which the unprotected areas are disintegrated by the passage of an electrical current. Etching of line copy (without continuous tonal values) is usually done on zinc, while half-tone copy (con-



Here the etching is clean and deep, providing the basis for satisfactory reproduction of original copy.

taining tonal values) is usually reproduced on copper. See also ENGRAVING and PHOTOENGRAVING.

2. Disintegrating sections of a metal printing plate through the corrosive action of acid or by an electrolytical process so that specified portions of the plate may be left in relief as a printing surface.

exclusive agency selling That form of selective selling (the policy of selling only to those dealers and distributors who meet the seller's requirements) whereby sales of an article or service or brand of an article to any one type of buyer are confined to one dealer or distributor in each area, usually on a contractual basis. This definition does not include the practice of designating two or more distributors or dealers in an area as selected outlets. While this practice is a form of selective selling, it is not "exclusive agency selling."

export advertising The delivery of sales messages in areas and markets lying beyond the boundaries of the advertiser's home country. Export advertising is undertaken to enlarge the scope of sales enjoyed by the manufacturer by creating a demand in other countries. Because each country has its individual and nationalistic customs, language, religion, and history,

export advertising is usually "tailored" for each nation. It is therefore not a wise policy to transfer rigidly the advertising techniques used in domestic selling to the export sales campaign.

Advertisers selling abroad have learned that it is not advisable to translate domestic copy literally, since the translation may not convey the same meaning and spirit to the foreign reader that it does to the domestic population. In areas where illiteracy is very high advertisers make frequent use of film slides which serve not only to present the product and its use visually, but also to reduce the need for reading to a minimum. Such slides are entirely acceptable to motion-picture houses in many export areas, such as Latin America. Also, the advertiser may have to emphasize the illustrative matter in his advertising rather than text. An other solution to the problem of illiteracy is the presentation of sales messages by radio rather than through publications.

Advertising in the United States is considered to be far in advance of the techniques and facilities available in other countries. In most cases there is lack of verifiable data concerning circulations of newspapers and magazines; space and time rates are often not fixed but subject to bargaining. Reproductive and printing facilities in many countries may be either primitive or unsatisfactory. Many advertisers make a practice of preparing reproductive material in the United States for shipment to media abroad.

Copy appeals may have to be prepared in conformity with the nature of the foreign market, since the appeals used domestically may not be applicable. It is of extreme importance to check the accuracy of the illustrations used for export advertisements, since the visual portrayal of people, clothing, customs, and practices not true to the section of the country in which the advertisement appears may

EXPORT TRADE ACT

either alienate or unintentionally amuse the reader.

Many firms and advertising agencies preparing copy for Latin-American consumption engage copy writers and translators who are natives of or who have lived in the foreign countries to which the messages are directed. This helps ensure the use of the proper idiomatic expressions peculiar to the individual country. For example, even though Spanish is the official language of such countries as Cuba, Mexico, and Argentina, nevertheless there are variations in word usage and meanings. The use of a Spanish word common in Cuba but not used in Mexico would be equivalent to a "boner."

Many exporters maintain that if a catalogue is to be useful to a foreign purchaser as a tool in obtaining quotations or estimates for merchandise, it should list prices quoted c.i.f., port of entry, or to indicate a percentage to be added to the catalogue price to arrive at an estimated c.i.f. price. The term "c.i.f." means "delivered to the port of destination," and is derived from the initial letters found in the phrase "cost of merchandise to the purchaser plus marine insurance plus ocean freight." Quotations that include cost of merchandise plus insurance plus freight indicate to the foreign buyer his total cost in obtaining the goods delivered to a port in his country. The catalogue should also contain the following information: cable code word, catalogue number, average gross and net weights and the usual information to be found in most catalogues—description of each item, specifications, and such.

The Inter-Continental Press Guide, published in Havana, Cuba, is the Latin-American equivalent of Standard Rate & Data Service, listing the magazines and newspapers published in the various countries, as well as those printed in the United States for Latin-American readership.

There are several export advertising agencies in the United States specializing in the preparation of such advertising, their more important functions being the selection of media, preparation of copy, and transmission of material to media. *See also* EXPORT ADVERTISING ASSOCIATION in Sec. III, Directory of Associations.

Export Trade Act A Federal law providing for exemption from the antitrust laws under specified conditions to cooperatives or associations engaged solely in export trade. Export associations are required to file with the Federal Trade Commission, which administers the act, copies of their organization papers, periodic reports on their operations, and such other information as may be requested from time to time. If the F.T.C. has reason to believe that an association is not operating in accordance with the law, an investigation may be made and recommendations issued for readjustment of the business of the association.

The law prohibits restraint of the trade of a domestic competitor of the association, artificial enhancement or depression of prices within the United States, and substantial lessening of competition or other restraint of trade in this country. The F.T.C. makes inquiry as to whether associations are engaging in unfair methods of competition in foreign trade, eliminating competition in the purchase of raw materials in the United States, and other illegal activities. The Export Trade Act is known also as the Webb-Pomerene Act.

extended type Type characters distinguished by a smaller height-width ratio than is exhibited by the regular or normal characters of the same type face. Extended type, which is also called "expanded," appears to be squat and wider than the normal face. Fewer characters of extended

EXTRA-CONDENSED TYPE

type can therefore fit into a specified area than would be possible with regular characters. Such type faces are useful when a bold effect and emphasis are desired for copy, and when it is necessary to fill out a certain amount of space with copy that

ordinarily would not occupy the full area.

external house organ *See* HOUSE ORGAN.

extra-condensed type *See* CONDENSED TYPE.

F

facsimile An exact reproduction of any subject matter. This may be a photographic or photostatic duplication of printed, handwritten, or drawn matter the size of which is retained in the reproduction. The term is often used when an advertiser running a contest requires entrants to forward a box top or wrapper of his product (as evidence of purchase) or facsimile thereof. The preparation of a facsimile in this case would require the drawing or tracing of the matter.

facsimile broadcasting A process of broadcasting radio waves by which any printed or drawn matter originating at a sending station may be transmitted to a receiving unit where it is reproduced electronically on a roll of specially prepared paper. Facsimile broadcasting techniques make use of the same transmitting and receiving facilities employed for FM broadcasting. Material to be transmitted may consist of printed matter, illustrations, typewriting, photographs, handwriting, charts, and so on. A scanner or electric eye is directed toward the graphic matter and converts it into electric impulses, whereas a radio microphone changes sound waves into electric impulses.

This electrical energy is broadcast and ultimately received by a recorder, the function of which is to change the impulses back into graphic matter reproducing the original. This is accomplished by means of paper treated in such a manner that it is sensitive to electrical energy. Consequently the black-and-white or colored image originally scanned appears on the sensitized paper, which has been inserted in the recorder in the form of a continuous roll of approximately 400 ft.

Facsimile broadcasting is therefore capable of delivering the equivalent of a printed newspaper directly into the home, and extends to advertisers the possibility of using the medium to transmit graphically an advertising message, just as radio transmits a verbal one. Before this medium becomes a serious competitor to other channels of communication, however, it will be necessary for recorders or printers to be available to the public at a reasonable price; a steady and useful source of information—the equivalent of a newspaper's editorial matter—will have to be fed regularly to consumers; and it will have to attract a sufficient number of purchasers of equipment for reception to warrant the expenditure of advertising dollars for which other media are already competing.

fading The diminution of the volume of a broadcast signal which the radio station engineer effects by reducing the volume control on a specified microphone in the studio from which the broadcast emanates. The fading effect is used when it is desired to lead from music into an announcement without an abrupt cessation of music. For example, the orchestra may seem to fade into the background as the announcer's voice begins. To obtain this effect, the engineer decreases the volume on the music while turning up the volume on the voice.

Fading equipment is used also in running two or more musical transcriptions together without a definite end and beginning for each, respectively. As the music of the first record is about to end, the engineer slowly reduces the volume, and brings up the volume on the second rec-

FAKE COLOR PROCESS WORK

ord. In this manner the transition from record to record is smooth and practically unnoticeable.

Fairchild photo-electric engraver An electromechanical machine that produces halftone engravings directly from photographs on a plastic material by a direct process without the use of photography or chemicals. The machine resembles a small lathe mounted on a metal cabinet. Its mechanical components consist of two cylinders mounted on a common shaft, an engraving assembly, a scanning assembly, gear housing, and dot spacing generator, all mounted on top of the cabinet.

In the center compartment of the cabinet is an amplifier system by which details of photograph to be reproduced are transmitted from the scanning assembly to the engraving assembly. A stroboscopic microscope and meter are also provided for checking the tone level before making the engraving.

The machine burns away the surface of a plastic material to produce the engraving. This is accomplished by a heated pyramid-shaped stylus on the engraving assembly which penetrates the plastic to varying depths according to the impulses transmitted from the photoelectric cell as it scans the photograph. The unburned surface area of the plastic forms the halftone dot pattern—those portions more deeply burned away producing the highlight areas and those of shallower depth producing the darker tones.

Lateral travel of the stylus is at the rate of one inch every three minutes, while the cylinder holding the plastic material rotates at the rate of $3\frac{1}{3}$ revolutions per minute. Thus a half tone 4 in. in width and of any depth from $\frac{1}{4}$ in. to 8 in. can be produced in eight minutes; a one-column cut in 6 min., and a five-column cut in 30 min.

The maximum picture size accommo-

dated is 8 by 10 in., and engravings produced are of the same size as the photographic print on the scanning cylinder. When cuts larger or smaller than the original copy are desired, the pictures can be enlarged or reduced photographically—or cropped to size. Only 65-line screen halftones can be produced by the machine.

After removal from the cylinder, the plastic halftone is trimmed to the required size with a print trimmer or shears. With double-coated Scotch tape or other adhesive, the plastic is mounted on the stereotype or other base ready for printing. When the engraving is to be stereotyped, the plastic is first mounted on a base and locked up in a form. A mat is rolled or pressed in the usual manner, and the stereotype is cast for printing. The engraving can be printed direct on a flat-bed press; and either direct or from a stereotype on a tubular or semicylindrical press.

The total cost of producing plates ranges from 3 cents per square inch up to 10 cents, including rental costs, labor, and engraving materials, depending upon the volume of engravings used. The machine is available through a leasing arrangement on a monthly rental fee basis. It requires no unusual skill for operation.

The machine has been named **SCAN-AGRAVER**, and has been used mostly by newspapers with circulation of under 100,000, and by the larger weeklies.

fake color process work The process of producing half-tone color printing plates from a black-and-white original, such as a photograph, by the introduction of color values into the negatives and their respective plates which combine to form the colored reproduction. In having such plates made it is usually desirable to give the photoengraver a color guide as an indication of the colors to be reproduced. The photoengraver then makes as many

FAMILY

negatives of the original copy as there are colors to appear in the reproduction. These negatives, however, are not color separation negatives since the original was not colored; therefore additional work is performed on the negatives, particularly an increase in contrast through manipulation of exposure time.

Each negative is then printed on a sensitized metal plate, and further work is performed on the negatives. Finally the plates are etched and carefully re-etched, burnished, and tooled to simulate the color values. The printing of all the color plates results in a color reproduction of a monochrome original, which is why the term "fake" is employed to describe the process. Fake color work is usually used when the genuine color process work from a color original is not practical. The results are often not satisfactory because of a certain unnaturalness present in the reproduction. Moreover, the quality of reproduction is greatly dependent upon the skill and artistic ability of the photoengraver, etcher, and finisher. Other, newer methods than the one described are used for the production of fake color plates; this one, however, is most commonly employed.

family A group of type faces bearing a resemblance to each other in terms of design and character, but varying in weight of the strokes, width of the body, and general effect. A typical family group consists of the various fonts of Bodoni:

Bodoni (Lino)	Ultra Bodoni (Mono)
Bodoni Italic (Lino)	Ultra Bodoni Italic (Mono)
Bodoni Bold (Lino)	Ultra Bodoni Extra Condensed
Bodoni Bold Italic (Lino)	Bodoni Open (ATF)
Bodoni Bold Condensed (Mono)	Bodoni Campanile

Bodoni Book (Lino)	Bodoni Campanile Italic
Bodoni Book Italic (Lino)	Bodoni Poster Compressed

Some type members of the same family are known under different names, since they have been cut by different type manufacturers. For example, Ultra Bodoni is essentially the same face as Bodoni Black, Bodoni Modern, and Bodoni Poster. Another example is represented by the square-serif family of faces, including Karnak, Girder, Memphis, Cairo, Stymie, and Beton. These are substantially identical in design, but have been named differently by their respective manufacturers.

F.C.C. See FEDERAL COMMUNICATIONS COMMISSION.

Federal Communications Commission The Federal agency created by the Communications Act of 1934 and charged with the regulation of interstate and foreign communications by means of electrical energy, including radio, television, and wire services. The commission, which reports directly to Congress, licenses radio and television operators and nongovernmental stations; provides for the orderly development and operation of broadcasting services; makes available a rapid, efficient, nation-wide and world-wide wire and radio communication service with adequate facilities at reasonable charges; promotes the safety of life and property through improved communications systems; and by such means strengthens the national defense.

The F.C.C. does not license networks, but does license individual stations, putting the responsibility for their operation directly upon the person, corporation, or other group obtaining the license. The commission may not censor radio or television programs, the act stating, "Nothing

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in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station, and no regulation or condition shall be promulgated or fixed by the Commission which shall interfere with the right of free speech by means of radio communication." The commission has held that freedom of speech on the radio must be broad enough to provide full and equal opportunity for the presentation of all sides of public issues. The act says, "If any licensee shall permit any person who is a legally qualified candidate for public office to use a broadcasting station, he shall afford equal opportunities to all other such candidates for that office in the use of such radio facilities . . . provided, that such licensee shall have no power of censorship over the material broadcast under the provision of this section. No obligation is hereby imposed upon any licensee to allow the use of its station to any such candidate." See also COMMUNICATIONS ACT OF 1934.

Federal Trade Commission An administrative agency consisting of five commissioners created in 1915 under the Federal Trade Commission Act of 1914 for the purpose of assisting in the successful operation and perpetuation of free enterprise and the competitive system of economy through application of the provisions of the F.T.C. Act and other acts. Each commissioner is appointed for a seven-year period, and the chairmanship rotates annually. The duties of the commission fall into two categories: legal activities in the enforcement of the laws it administers, and general investigations of economic conditions in interstate and foreign commerce. The legal activities have largely to do with the prevention and correction of unfair methods of competition in accordance with Section 5 of the F.T.C. Act,

and with the prevention of unfair and deceptive acts and practices in accordance with the Wheeler-Lea amendment of 1938 to the original act. In addition to the F.T.C. Act, other statutes administered in whole or in part by the commission are the Clayton Act, the Webb-Pomerene Export Trade Act, the Wool Products Labeling Act, and certain sections of the Lanham Trade-Mark Act. In the administration of these acts, the principal responsibilities of the commission are:

To promote free and fair competition in interstate commerce in the interest of the public through prevention of price-fixing agreements, boycotts, combinations in restraint of trade, unfair methods of competition, and unfair and deceptive acts and practices (Federal Trade Commission Act, Section 5).

To safeguard the consuming public by preventing the dissemination of false or deceptive advertisements of foods, drugs, cosmetics, and devices (Federal Trade Commission Act, Section 12-15).

To prevent certain unlawful price and other discriminations, exclusive-dealing and tying contracts and arrangements, acquisitions of the stock of competitors, and interlocking directorates (Clayton Act, Sections 2, 3, 7, 8).

To protect producers, manufacturers, distributors, and consumers from the unrevealed presence of substitutes and mixtures in manufactured wool products (Wool Products Labeling Act).

To supervise the registration and operation of associations of American exporters engaged solely in export trade (Export Trade Act).

To apply for cancellation of registered trade marks which are deceptive, immoral, or scandalous, or which have been obtained fraudulently, or which are in violation of other provisions of the Lanham Trade-Mark Act.

To gather and make available to the

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President, the Congress, and the public, factual data concerning economic and business conditions as a basis for remedial legislation where needed, and for the guidance and protection of the public (Federal Trade Commission Act, Section 6).

The F.T.C. operates several divisions consisting of the following:

General Counsel, charged with the function of handling the commission's cases which are reviewed by the courts after decision. The department includes the General Counsel, an Associate General Counsel, an Assistant General Counsel, and assisting attorneys. The General Counsel also acts as the principal legal adviser to the commission in a wide variety of matters.

Bureau of Litigation, in charge of preparing, trying, briefing, and arguing complaints in litigated cases, with the assistance of a staff of attorneys.

Bureau of Legal Investigations, consisting of the Division of Field Investigation and the Division of Radio and Periodical Advertising. The Director of the Division of Field Investigation is responsible for the coordination of the legal investigational activities so that there will be no conflict of jurisdiction or duplication of work between the divisions attached to his office. He is also responsible for the initiation of industry-wide investigations whenever it appears that simultaneous action against all members of an industry is warranted in the public interest. The Division of Radio and Periodical Advertising examines advertisements in the light of possible violation of provisions of the F.T.C. Act and other acts administered by the F.T.C.

Bureau of Stipulations, to which all matters considered appropriate for settlement by the stipulation procedure for the negotiation of agreements to cease and desist from unlawful practices.

Bureau of Trade Practice Conferences and Wool Act Administration, which is concerned with the establishment of trade practice conferences for the elimination and prevention of unfair trade practices, and with the administration of the provisions of the Wool Products Labeling Act.

Bureau of Trial Examiners, consisting of a staff of attorneys designated as trial examiners, who are charged with the trial of issues under the various acts administered by the F.T.C.

Bureau of Medical Opinions, which is concerned with furnishing the commission with professional opinions in medical, chemical, or scientific questions relating to foods, drugs, cosmetics, and devices arising in connection with investigations or the trial of cases instituted under the provisions of the F.T.C. Act.

Other bureaus are the Bureau of Industrial Economics and the Bureau of Administration.

The Division of Radio and Periodical Advertising conducts investigations of cases involving false and misleading advertising violative of the F.T.C. Act. The division surveys numerous newspapers, magazines, catalogues, almanacs, and radio broadcasts to determine whether the law has been violated. Publication advertisements are examined extensively. For example, during 1948 a total of 321,447 newspaper, magazine, and other periodical advertisements and 643,604 commercial radio continuities were examined. From this material, 11,444 published advertisements and 8,819 broadcast statements were designated for further study as containing representations that might be false or misleading. Coverage of television advertising was also initiated.

A case before the commission may originate in any one of several ways: through complaint by a consumer or a competitor; from federal, state, or municipal sources; or upon observation by the commission

itself. The F.T.C. may initiate an investigation to determine whether the laws administered by it are being violated. No formality is required in making application for complaint. A letter setting forth the facts in detail is sufficient, but it should be accompanied by all evidence in possession of the complaining party in support of the charges made.

Upon receipt of an application for complaint, the commission through its Bureau of Legal Investigations considers the essential jurisdictional elements before deciding whether it shall be docketed for investigation. When docketed, it is assigned to the Chief Examiner or the Chief of the Division of Radio and Periodical Advertising, depending upon the type of investigation to be made. Cases requiring field investigations are assigned to the Chief Examiner; other matters are assigned to the Division of Radio and Periodical Advertising. The matter is thereafter assigned to an attorney for the purpose of developing all the essential facts.

The general procedure in matters requiring field investigations is to interview the party complained against, advise him of the charges, and request such information as he may care to furnish in defense or in justification. It is the policy of the commission not to disclose the identity of the complainant. If necessary, competitors of the respondent are interviewed to determine the effect of the practice from a competitive standpoint. Often it is desirable to interview consumers and members of the general public to obtain their assistance in determining whether the practice alleged constitutes a violation, and also to establish the existence of the requisite public interest.

In those cases where a field investigation is not practical, a contact letter is sent to the advertiser and a request is made for a sample of the product advertised, if this

is practicable, and the quantitative formula if the product is a compound. Representative specimens of all advertising copy containing all claims made for the product during a six-month period also are requested. Upon receipt of these data, scientific opinions are obtained, based upon the sample and formula. Then a list of the claims that appear to be false and misleading is sent to the advertiser, together with a statement based upon the scientific opinion obtained. The advertiser is invited to submit informally by letter, or in person, or by counsel, any evidence he chooses in support of his claims.

If, after a consideration of all available evidence, including that furnished by the advertiser, the questioned claims appear not to be false or misleading, the division reports the matter to the commission with the recommendation that the case be closed. If it appears that the advertising is false or misleading, the matter is referred to the commission with the recommendation either that a complaint be issued (*see* CEASE AND DESIST ORDER) or that negotiation of an appropriate stipulation (*see* STIPULATION) be authorized, provided that the advertiser should desire to dispose of it by such voluntary agreement to cease and desist from the use of the acts and practices involved.

In addition to carrying out the purpose of the F.T.C. Act by means of the cease and desist order and the stipulation, the commission also makes use of the trade practice conference; in such conferences an effort is made to define and catalogue unfair trade practices from which cooperating members of the industry agree to refrain.

The commission declines to issue advance opinions of the acceptability of advertising claims and statements, or otherwise to evaluate or criticize proposed advertising. It is felt by the F.T.C. that such a course in which advertising is

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passed upon before dissemination would result in a form of censorship, which is not considered desirable.

In the exercise of its jurisdiction with respect to practices and commodities concerning which other federal agencies also have functions, it is the established policy of the commission to cooperate with such agencies to avoid unnecessary overlapping or possible conflict of effort. It is also the policy of the F.T.C. not to institute proceedings in matters such as the labeling or branding of commodities where the subject matter of the questioned portion of the labeling or branding used is, by specific legislation, made a direct responsibility of another federal agency. In proceedings involving false advertisements of foods, drugs, cosmetics, and devices, account is taken of the labeling requirements of the Food and Drug Administration in any corrective action applied to the advertising. The commission issues free weekly releases of its activities. To be put on its mailing list, simply address a request to the Federal Trade Commission, Washington 25, D.C.

Federal Trade Commission Act An act passed by Congress in 1914 for the prevention and correction of "unfair methods of competition" (in accordance with Section 5 of the basic act) and for the prevention of "unfair and deceptive acts and practices" (in accordance with the Wheeler-Lea Amendment of 1938 to the original act). This amendment broadened the basic act by providing for the prevention of unfair and deceptive acts so as to extend the same protection to the consuming public that the original act extended to competitors in industry. The act also provides for the creation of the Federal Trade Commission, the functions of which are legal activities in the enforcement of the law, and general investi-

gations of economic conditions in interstate and foreign commerce.

The F.T.C. Act broadly prohibits unfair methods of competition and unfair and deceptive acts and practices in interstate commerce, and directs the commission to prevent their occurrence. Congress refrained from attempting to catalogue the practices it deemed unfair and deceptive, fearing that precise definition might result in evasion. Despite the breadth of language, Section 15 of the act does provide concrete standards for the advertising of foods, drugs, cosmetics, and therapeutic devices (Wheeler-Lea Amendment) as follows:

The term "false advertisement" means an advertisement . . . which is misleading in a material respect; and in determining whether any advertisement is misleading, there shall be taken into account (among other things) not only representations made or suggested by statement, word, design, device, sound, or any combination thereof, but also the extent to which the advertisement fails to reveal facts material in the light of such representations or material with respect to consequences which may result from the use of the commodity to which the advertisement relates under the conditions prescribed in said advertisement, or under such conditions as are customary or usual.

Decisions of the courts in unfair competition cases furnish some guidance in distinguishing between unlawful and lawful advertising. Many of the decisions of the commission as printed in the volumes of *Commission Reports* deal directly with the distinction. The courts sometimes premise their decisions determining rights and duties of private litigants in unfair competition cases on the proposition that each case is a "law unto itself," however.

In the first case in which the Supreme Court had occasion to consider the meaning of "unfair methods of competition" (*F.T.C. v. Gratz*, 253 U.S. 421) the Court associated with the phrase those practices

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“opposed to good morals because characterized by deception, bad faith, fraud, or oppression, or as against public policy because of their dangerous tendency unduly to hinder competition or create monopoly.”

The following list illustrates unfair methods of competition and unfair or deceptive acts and practices condemned by the F.T.C. from time to time in its orders to cease and desist:

The use of false or misleading advertising concerning, and the misbranding of, commodities, respecting the materials or ingredients of which they are composed, their quality, purity, origin, source, attributes, or properties, or nature or manufacture, and selling them under such name and circumstances as to deceive the public. An important part of these include misrepresentation of the therapeutic and corrective properties of medicinal preparations and devices, and cosmetics, and the false representation, expressly or by failure to disclose their potential harmfulness, that such preparations may be safely used.

Making false and disparaging statements respecting competitors' products and business, in some cases under the guise of ostensibly disinterested and specially informed sources or through purported scientific, but in fact misleading, demonstrations or tests.

Selling as new rebuilt, secondhand, renovated, or old products, or articles made in whole or in part from used or secondhand materials, by so representing them or by failing to reveal that they are not new or that secondhand materials have been used.

Selling or distributing punchboards and other lottery devices which are to be or may be used in the sale of merchandise by lot or chance; using merchandising schemes based on lot or chance, or on a pretended contest of skill.

Creating the impression that the customer is being offered an opportunity to make purchases under unusually favorable conditions when such is not the case by using such devices as sales plans in which the seller's usual price is falsely represented as a special reduced price for a limited time or to a limited class, or a false claim of special terms, equipment, or other privileges or advantages; use of misleading trade names calculated to create the impression that a dealer is a producer or importer selling directly to the consumer, with resultant savings; the use of the “free goods” device to create the impression that something is actually being included without charge when it is fully covered by the amount exacted in the transaction as a whole, or by services to be rendered by the recipient; the use of false representations that an article offered has been rejected as nonstandard and is offered at an exceptionally favorable price, or that the number that may be purchased is limited.

Describing various symptoms and falsely representing that they indicate the presence of diseases and abnormal conditions which the product advertised will cure or alleviate.

Using containers ostensibly of the capacity customarily associated by the public with standard weights or quantities of the product contained, or using standard containers only partially filled to capacity, so as to make it appear to the purchaser that he is receiving the standard weight or quality.

Falsely representing that the seller owns a laboratory in which the product offered is analyzed and tested.

Concealing from prospective purchasers unusual features involved in the purchaser's commitment, the result of which will be to require of the purchaser further expenditure in order to obtain the benefit of commitment and expenditure already

FEE BASIS

made, such as the failure to reveal peculiar or nonstandard shape of portrait or photographic enlargement, so as to make securing of a frame from sources other than the seller difficult and impracticable, if not impossible.

Falsely representing that products are composed in whole or in part of ingredients or materials which in fact are present only to a negligible extent or not at all, or that they have qualities or properties which they do not have.

Concerning penalties for violation, Section 5L of the act states:

Any person, partnership, or corporation who violates an order of the Commission to cease and desist after it has become final, and while such order is in effect, shall forfeit and pay to the United States a civil penalty of not more than \$5,000 for each violation, which shall accrue to the United States, and may be recovered in a civil action brought by the United States.

The original, unamended Federal Trade Commission Act makes no provision for penalties for publishers, radio or television station operators, or other media owners who disseminate false or deceptive statements in behalf of advertisers. However, the Wheeler-Lea Amendment comprising Sections 12 through 15 of the act specifies the conditions under which media owners may be held liable under the act. (See WHEELER-LEA AMENDMENT.)

For a discussion of the procedures followed in the prosecution of violations of the F.T.C. Act, as well as other acts administered by the commission, refer to FEDERAL TRADE COMMISSION; STIPULATION; CEASE AND DESIST ORDER. See also TRADE PRACTICE CONFERENCE; ROBINSON-PATMAN ACT; CLAYTON ACT.

fee basis 1. A compensatory agreement between advertising agency and client by which the agency is paid a specified regular sum by the advertiser in exchange for

services rendered, the usual 15 percent in commission from media being passed on to the client instead of being retained. The fee basis is suggested by the agency whenever it feels that the extent of commissionable advertising authorized by the client is insufficient to pay for the services of the agency. For example, the client may be spending \$1,000 monthly in media from which a 15 percent commission is received. This yields a gross income of \$150 for the agency. It may decide that its services are worth more than that, and may offer to work on a fee basis by which the client agrees to pay a monthly sum of \$400 (for example); the agency agrees to pass on all commissions received from media owners to the client—provided such commissions do not exceed \$400. When they do, the agency may then agree to work wholly on a commission basis, since it will be receiving at least \$400 from commissionable activity. This practice is not rebating (see REBATE) but a legitimate business transaction practiced by many agencies.

2. The agreement between agency and client whereby advertising service that is not commissionable is to be performed in behalf of the client for a specified sum of money. For example, should the client desire the preparation of a catalogue, the agency is unable to obtain any commission for its work since there is no commission involved that is payable by a medium owner. Therefore the agency may agree to undertake and supervise production of the job for a stated fee. This fee is for service only. The advertiser must of course pay for typography, art, paper, engravings, printing, and miscellaneous expenses. Whether or not copy writing is to be paid for is a matter for individual agreement.

When the agency purchases advertising materials (such as art work, typography, printing plates, and so on) for the client,

FIELD-INTENSITY MAP

it is more or less standard practice for the agency to bill the client by adding either 15 percent or 17.65 percent to the cost of materials. When 15 percent is added, the compensation is actually only 13 percent, whereas when 17.65 percent is added, the compensation is the standard 15 percent. The following cost analysis shows how this works out.

Cost	\$85.00
Add 17.65 %	
of \$85	15.00
Selling price	100.00
Selling price	\$100.00
Less 15 %	
of \$100	15.00
Cost	85.00

The practice of adding a specified percentage is applied also to the hiring of radio or television program talent.

feed To transmit a radio program to stations, particularly those included in the network whose key station originates the broadcast. For example, the radio program is fed to affiliated stations by the network system through telephone lines specially made for broadcasting purposes and leased from the American Telephone and Telegraph Company. The broadcast emanating from the network's key station passes along to the station's transmitter for delivery in that station's local area. At the same time the program is sent by line to the Long Lines Department of A.T. and T. where it is routed over special telephone lines to those stations in various parts of the country scheduled to receive the program. When the broadcast is received by the distant station, it is sent along to its transmitter where it is broadcast locally, just as the station's local programs are disseminated. The affiliated stations of all four national radio networks are connected by these leased telephone lines on a yearly basis. The networks may

originate broadcasts from points outside the key station itself—such as sports events—by making use of special line facilities provided by A.T. and T.

The television program is fed by coaxial cable or relay station.

field-intensity map A geographic map prepared by a radio or television station as a means of plotting the location of those areas in which the station can be heard. The field-intensity map is one type of coverage map, and is designed to show the location of sections where the station's physical power (called its "signal") makes itself evident. The station's waves reaching radio receivers vary in strength, depending upon the distance of the receivers from the station, upon the power of the station (expressed in kilowatts), and the character of the topography surrounding the station and the set-owning homes. Since the map is determined by measuring the strength of the signal, the field-intensity map is known also as a "signal-strength map."

This type of map is charted by equipping an automobile or field car with a receiving antenna and a set capable of receiving the waves emitted by the station's transmitter. The engineers in the field car measure the signal strength for miles around the transmitter. Their findings in the form of a map show where the station can be heard satisfactorily, where its signal is inadequate, and where it cannot be heard at all. The determination of "adequate signal strength" is based on signal intensity standards recommended by the Federal Communications Commission for satisfactory reception in various areas.

The resultant map is that of an area encompassing the station's transmitter by an irregular, closed, and roughly circular line defining the contour of the area in which the station can be heard. For this

FIELD STRENGTH

reason the map is called at times a "contour map."

This type of coverage map is purely the solution of an engineering problem, and measures the ability of set owners to receive the station's signal. It does not reveal whether or not the owner actually listens to the station, even though he may be able to hear it. Since the practice of tuning in to a station depends upon the attractiveness of its programming, the extent of station promotion, and related factors, the field-intensity map cannot be used to show the location of *listeners*, particularly those who tune in with a degree of regularity. It is this concept of listenership—preferably regular listenership—that is more important to time buyers than mere ability to listen. The map does show the location of the station's potential listeners who may be turned into actual listeners. *See also* MAIL-SURVEY MAP; MAIL-BALLOT MAP; COVERAGE MAP; LISTENER DIARY.

field strength The strength or intensity of radio or television waves disseminated from a station as measured at numerous points throughout the area in which the station can be heard. Field strength is measured by mobile equipment which records the intensity of the broadcast signal for miles around the station's transmitter. Plotting these points of varying strength results in a field-intensity map containing irregular or roughly circular lines surrounding the transmitter, which is the focus of dissemination. Field-strength measurements are usually undertaken in accordance with the procedure stipulated by the Standards of Good Engineering recommended by the Federal Communications Commission. *See also* FIELD-INTENSITY MAP.

filler A very short item of news, information, or humor, not characterized by any

special timeliness, inserted at the end of newspaper editorial matter or beneath an advertisement for the purpose of filling out the column. In many cases fillers appear as brief bits of humor or as factual statements characteristic of the data found in the *Encyclopedia Britannica* or the *World Almanac*.

Editors of newspapers, particularly small-town papers, use them to round out a short column of type matter. Publicity agents often prepare complete sheets of filler material incorporating the name of the personality or organization they represent, and regularly forward the matter to newspaper editors for possible use. Clip sheets sent to newspapers by publicists may contain fillers which the editors may extract to suit their purpose.

fill-in The individual insertion of the recipient's name and address, and the appropriate salutation, in a form letter already printed. The use of the fill-in is designed to make the sales letter more personalized than if it were devoid of such matter. After the letter has been printed, it is simply inserted in a typewriter and the appropriate matter is typed in. To approach the appearance of complete personalization, the fill-in should match the body of the letter as closely as possible; otherwise it is immediately apparent that the message is a form letter, since the character of the filled-in typing is distinguishable from the body typing.

It is not possible, of course, to expect a typewritten fill-in to match the body of a letter which has not been printed in typewriter type. The typewriter itself is used in preparing a stencil for mimeographing, and it may be used to type copy for duplication by offset lithography. Also, imitation typewriter type can be used in multigraphing, and can be specified for letterpress printing. In each case

the fill-in may be inserted, although with varying degrees of matching, depending upon the process used in printing the body of the letter.

When the automatic electric typewriting process (*see* HOOVEN PROCESS and AUTOMATIC ELECTRIC TYPEWRITING) is employed, the fill-in is perfectly matched, for it is typed by the same typewriter and ribbon that is used for the rest of the letter. Also, other data may be filled in when this process is specified. For example, in the midst of the body of the letter may appear the recipient's name, as well as numerals and other figures or words applicable to the particular person or firm addressed.

The use of filled-in letters is not prerequisite to successful direct-mail advertising. It is particularly desirable in special circumstances, when the impression of complete personalization must be attained. For example, charity organizations soliciting funds frequently make use of automatic electric typewriting and have the recipient's name and address filled in so that the letter is not distinguishable from a form letter. However, there have been many successful direct-mail campaigns incorporating sales letters without filled-in matter. Such letters often begin with a headline or with the salutation "Dear Friend," "Dear Business Executive," or other appropriate phrase.

film A very thin layer of silver emulsion which is sensitive to light, laid over a support or base such as a glass or metal plate, celluloid, or paper, and used in the production of photographic negatives and prints. The emulsion consists of crystals of silver salts which, when exposed to light, become capable of being changed into a form of black, metallic silver. The unexposed portions of the salts are not capable of such change. The formation of the exposed salts contributes to the development of a photographic image.

filter *See* COLOR FILTER.

fine screen A screen used in photoengraving half-tone copy, consisting of more than 100 ruled lines per linear inch. The more frequently used fine screens include 110, 120, 133, 150, 175, and 200. Screens up to 400 lines have been employed for the reproduction of fine art work. *See* SCREEN.

first-class mail Mail matter consisting of letters, government postal cards, handwritten post cards, business reply cards, business reply envelopes; all matter sealed or otherwise closed against inspection; all matter entirely or partially in writing, whether sealed or not, with the exception of manuscripts accompanied by their proof sheets; typewritten letters and their carbon copies, whether produced by automatic electric typewriting or not; letterpress-printed copies of letters.

Facsimile copies of handwriting or typewriting processed by mimeographing, multigraphing, and offset lithography are considered as third- or fourth-class mail (depending on weight), provided such matter is presented in a minimum of 20 identical, unsealed copies at post-office windows or other depositories designated by postmasters. If mailed elsewhere or in quantities less than 20, such matter is chargeable at first-class rates. The weight of first-class mail is limited to 70 lbs.

first cover The front outside cover of a magazine bearing its title and date of publication. Consumer magazines do not sell first-cover space to advertisers, but some business papers do make available a specified portion of the first cover for an advertisement. When sold, the first cover must be bought as a unit and not in fractions of the space.

fixative A mixture of alcohol and shellac applied by an artist to pencil, pastel, and

FLAGGING

charcoal drawings in order to prevent the surface from smudging or rubbing off. Fixatives are blown on art work by an atomizer activated by pressure on a rubber bulb or by mouth. A special kind of fixative is the liquid solution which can be rubbed or airbrushed over a retouched photograph to prevent streaking or running of the retouched areas. It forms a permanent, transparent, and protective covering when sprayed over glazed, oiled, waxed, or glass surfaces, as well as over retouched photographs. The term is spelled also as "fixatif."

flagging The peeling of the corners and edges of posters resulting from the failure of the paper to adhere to the panel to which it had been pasted. This may in turn be caused by weather conditions such as rain, heat, frost, and humidity. Flagging may be caused also by the rapid escape of moisture from the glue.

flat-bed cylinder press A printing press consisting of a "bed," a flat support which holds the "form" or printing surface, and a cylinder, to which a sheet of paper is held by gripping mechanism and around which the paper travels to be impressed against the inked form. In some presses the bed moves back and forth under the revolving paper-bearing cylinder; in other instances the bed remains stationary and the cylinder moves back and forth over the bed. In still other cases both the cylinder and the bed move.

The flat-bed cylinder press is used both in letterpress and lithographic printing. When used in lithography, the press contains ink and water rollers in conformance with the requirements of that kind of printing. The bed moves under the water roller which moistens the printing plate. This results in applying water to the non-printing areas of the plate, since the image on the plate to be printed is antipathetic

to water. When the bed proceeds to move under the ink roller, the ink adheres only to the image, which is receptive to the grease in the ink; it does not, however, adhere to the rest of the plate which is covered with a layer of water. This repellent action is the result of the antipathy of grease for water.

flat proof A preliminary impression made from a printing plate for which no make-ready has been prepared—that is, for which no attempt has been made to provide a uniform printing surface. The impression obtained in a flat proof is therefore of poor quality, being spotty in some areas and heavy in others.

flat rate A single rate for space chargeable to advertisers by some newspapers and magazines and not subject to quantity or frequency discounts. Some publishers grant discounts to advertisers who buy a specified minimum amount of lineage during a year, or a specific amount of space, such as a page, for a stated number of insertions, such as 3, 6, or 12 per year. The "open rate" operates in these cases. However, those publications offering no such discounts are said to establish a flat rate applicable to all advertisers regardless of amount of space or frequency of insertions.

flog A blank sheet of paper used in the manufacture of a matrix from which a stereotype is made. See *MATRIX*.

flop To turn a film negative over from left to right so that when it is reproduced and printed the contents face in the direction opposite from that which they originally faced. For example, a photograph may be taken of a man facing toward the left for use in an advertisement. However, when the layout has been roughed out, it may be decided that a better arrangement

is obtainable by having him face toward the right instead. When the photograph is delivered to the photoengraver or printer for reproduction, he is therefore instructed to flop the negative which he makes from the original photograph, and to make the engraving or reproduction from the flopped negative. The instruction "flop" is simply written on the order accompanying the photograph. The resultant engraving will show the man facing toward the right.

However, it must be remembered that certain undesirable reversals may occur when copy is flopped. These are not noticeable when a face is reproduced; but when a policeman's cap containing the words "police department" appears on the subject's head, the letters also will be reversed. The same situation occurs when medals are worn, when a newspaper or other printed matter appears in the photograph, and when an automobile is shown traveling along the right side of the road. In some cases it is possible to avoid such reversals by proper retouching, such as the obliteration of any words appearing in the photograph when they are not considered essential.

flow of audience *See* AUDIENCE FLOW.

flush blocking The mounting of a letterpress printing plate on a block of wood and the trimming of the edges of plate and block as close as possible to the printing area on the plate so that no excess metal or wood protrudes. Each of the four sides of the block of wood is "flush" or even with the edge of the plate's surface to be inked and printed. Flush blocking is indicated when it is desired to place type matter or another plate adjacent to the blocked plate. If this plate is not flush blocked, excess metal or wood along the edges keeps the plate apart from the type or second plate during the printing process.

flush cover The cover of a booklet, catalogue, manual, or other publication that has been trimmed or cut to the same size as the text pages within.

flush indention A method of paragraphing in which each line of text in the paragraph measures the same width, with the possible exception of the last line. The term is derived from the fact that the first line of the paragraph, instead of being indented to the right, is set flush with the left-hand margin of the column to be occupied by the text.

When flush indention is used, it is generally advisable to increase the space between paragraphs in order to indicate paragraph divisions to the reader. When the first line is indented toward the right, no such spacing between paragraphs is required, since the indention serves as paragraph division. *See also* INDENTION and OVERHANGING INDENTION.

FM *See* FREQUENCY MODULATION.

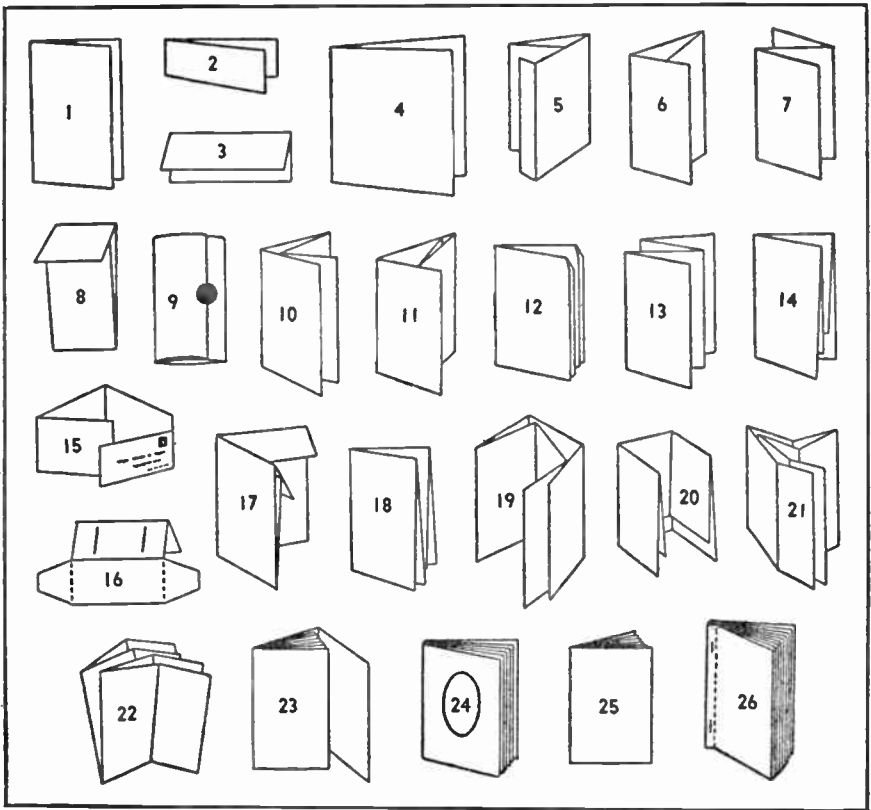
folder A sheet of paper printed on one or both sides in one or more colors on white or colored stock and folded one or more times. In many cases the folder is designed to fit one of the standard envelope sizes— $4\frac{1}{8}$ by $9\frac{1}{2}$ in. (No. 10 size) or $3\frac{3}{8}$ by $6\frac{1}{2}$ in. (No. 6 $\frac{3}{4}$ size). The folder may be used as a direct-mail enclosure in an envelope or package, or distributed by hand as part of a direct-advertising program.

folds The diagram pictures the various practical folds which can be economically produced in the average bindery.

See illustration on following page.

folio 1. A page number as it appears on the page of a book or on a page proof. In the production of books, one of the initial steps is the setting of type for printing on long sheets called "galley proofs." These comprise a series of run-

FOLIO



Kind of Folder		Style of Fold
1	4 page	1 fold, upright
2	4 page	1 fold, oblong
3	4 page	1 fold, upright
4	4 page	1 fold, square
5	6 page with flap	3 parallel folds
6	6 page	2 parallel folds
7	6 page	2 folds, accordion
8	4 page with flap	2 parallel folds, oblong
9	6 page	2 parallel folds and sealed
10	8 page	2 parallel folds
11	8 page	3 parallel folds
12	8 page with 2 cut corners	2 folds, right angle
13	8 page	3 accordion folds
14	8 page short fold	2 folds, right angle
15	6 page die-cut	3 parallel folds
16	6 page special die-cut piece	
17	8 page with flap	2 parallel and 1 right angle fold
18	8 page	2 folds, right angle
19	12 page	3 parallel folds
20	12 page	1 parallel, 1 right angle and parallel fold
21	16 page	3 parallel folds
22	16 page	3 folds, right angle
23	Saddle stitched pamphlet with 6 page cover	
24	Sewed book	
25	Saddle stitched pamphlet	
26	Side stitched book, with scored cover	

ning type matter without regard to division into pages. After the galley proofs have been corrected, page proofs are made up, each proof containing several pages. Numbering of each page is indicated on the page proofs, the number being called a "folio."

2. To number consecutively the pages of a book (in page-proof form) or of a manuscript.

3. A page of a manuscript or of a printed book.

4. A booklet the pages of which are formed by folding a single sheet of paper once, and which is bound by stapling or saddle stitching.

follow-up 1. Direct-mail literature sent in response to an inquiry received by the advertiser; or one of a series of mailings directed to a single prospect who has evidenced interest in the advertiser's goods or service. A follow-up may be sent to prospects who respond to an offer delivered through such media as newspapers, magazines, and radio. The advertiser may offer a booklet of information about his product, a sample or swatch, or a gift. Upon receipt of the request by the prospect, the first follow-up is sent. The ideal procedure is to mail the follow-up as soon as possible after receipt of the request; the longer the lapse of time between response and mailing, the less ardent may be the prospect's interest in what the advertiser has to offer.

Many advertisers prepare a series of follow-ups to be sent to prospects, each mailing attempting to sell the same product, but usually different in copy approach, appeal, and nature of the contents. As many as 12 follow-ups have been sent out by some advertisers, who have found that many consumers who do not order at the receipt of the first mailing may order at the second, third, fourth, or even at the tenth or twelfth

mailing. The number of follow-ups that can be mailed on a profitable basis generally depends upon the net profit that can be made on a single sale. If it is high enough, it may warrant the expense of repeated mailings.

Also, some advertisers are willing to exert sufficient effort to turn an inquirer into a customer even at an initial loss, since they are able to sell the customer repeat orders of their product at little or no sales cost. Another reason for taking an initial loss in creating a customer is the fact that advertisers can sell other products in their line, once they have converted the inquirer into a customer. *See also* DIRECT MAIL.

2. A personal visit by a distributor, agent, or any seller to a prospect who had indicated an interest in the former's product or service. Advertisers who do business through agents, retail stores, distributors, and salesmen often find it profitable to obtain leads for them to follow up. A common practice is to offer in publication and other forms of advertising an informative booklet, sample, gift, or the name of the local dealer. The names of prospects requesting the information or item are forwarded to the local outlet or representative for follow-up purposes. Dealers and distributors may write to the inquirers and offer to demonstrate the product or give full information about it; salesmen and agents may visit personally to present a full sales story and to demonstrate the product, if that is practical.

font A complete assortment of alphabetical letters, numerals, characters, and symbols in roman and italic, upper and lower case, and in small capitals belonging to a particular type face in a specific point size. Some type faces are not made in italic or in small caps, nor do they always contain certain symbols, accented letters, and other rarely used characters.

Garamond Bold Characters

TWELVE POINT

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ÆŒ

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\$1234567890 { } * † ‡ § ¶ — 1/8 1/4 3/8 1/2 5/8 3/4 7/8

*ABCDEFGHIJKLMN**OP**QRSTUVWXYZ* ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
Special No. 5 Special No. 7 Small Caps

FA PA TA VA WA YA Ta Te Th Ti To Tu Va Ve Vo Wa We Wo Ya Ye Yo
FA PA TA VA WA YA Ta Te Th Ti To Tu Va Ve Vo Wa We Wo Ya Ye Yo

f f, f. f- fa fe fo fr fs ft fu fy ff ff, ff. ff- ffa ffe ffo ffr ffs ffu ffy
f f, f. f- fa fe fo fr fs ft fu fy ff ff, ff. ff- ffa ffe ffo ffr ffs ffu ffy

A complete font of type cut by Intertype Corporation. See FONT.

Whatever characters they do include, however, constitute the particular font for that face. A complete font may therefore include the following, in roman and italic: the 26 letters of the alphabet in upper and lower case, and in small caps; numerals from 1 to 0; the period, comma, colon, semicolon, question mark, exclamation point, quotation marks, hyphen; the ampersand (&), dollar sign (\$), cent sign (¢).

state commerce. A food, drug, device, or cosmetic is deemed to be misbranded if its labeling is false or misleading in any material aspect. The act defines a "label" as a "display of written, printed, or graphic matter upon the immediate container of any article. The term "labeling" means "all labels and other written, printed, or graphic matter (a) upon any article or any of its containers or wrappers, or (b) accompanying such article at any time while such article is in interstate commerce, or held for sale after shipment or delivery in interstate commerce."

Food, Drug, and Cosmetic Act A Federal law passed in 1938 prohibiting the misbranding or adulteration of any food, drug, cosmetic, or health device in inter-

In clarifying the meaning of the term "accompanying" the courts have issued these opinions:

FOOD, DRUG, AND COSMETIC ACT

In determining whether circulars accompanied packages, it is not material whether they traveled in the same crate, carton, or other container, or on the same train, truck, or other vehicle during their interstate journey.

Packages and circulars which had a common origin and a common destination and which arrived at their destination simultaneously are held to have accompanied each other regardless of whether physically they were together during their journey.

Booklets and drugs which had a common origin and a common destination and which were displayed and distributed together in the stores of dealers as part of a distributional scheme, are held to have "accompanied" each other to all intents and purposes as much as if they were actually enclosed in the same shipping container, though they were shipped at different times and there was no physical association during the interstate journey.

In the light of these decisions, therefore, and unless they are reversed by the higher courts, circulars constitute labeling even though they did not physically accompany the packages during the interstate journey to the retailer's counter.

The avowed objective of the new act was to strengthen the protection afforded the public by eliminating loopholes and expanding consumer protection.

The act was not made for experts nor is it intended to prevent self-medication; it was enacted to make self-medication safer and more effective; and to require that drugs moving in interstate commerce be properly labeled so that their use as prescribed may not be dangerous to the user.

The purpose of the law is to protect the public, the vast multitude which includes the ignorant, the unthinking, and the credulous who, when making a purchase, do not stop to analyze.

In defining the provision of the act, the following terms have been clarified by the act itself:

"Food" means (a) articles used for food

or drink for man or other animals, (b) chewing gum, and (c) articles used for components for any such article.

"Drug" means (a) articles recognized in the official U.S. Pharmacopoeia, official Homeopathic Pharmacopoeia of the U.S., or official National Formulary, or any supplement to any of them; and (b) articles intended for use in the diagnosis, cure, mitigation, treatment, or prevention of disease in man or other animals; and (c) articles (other than food) intended to affect the structure or any function of the body of man or other animals; and (d) articles intended for use as a component of any articles specified in (a), (b), or (c); but does not include devices or their components, parts, or accessories.

"Devices" means instruments, apparatus, and contrivances, including their components, parts, and accessories, intended (a) for use in the diagnosis, cure, mitigation, treatment, or prevention of disease in man or other animals; or (b) to affect the structure or any function of the body of man or other animals.

"Cosmetic" means (a) articles intended to be rubbed, poured, sprinkled, or sprayed on, introduced into, or otherwise applied to the human body or any part thereof for cleansing, beautifying, promoting attractiveness, or altering the appearance, and (b) articles intended for use as a component of any such article, except that such term shall not include soap.

Among the more important acts prohibited by the Food, Drug, and Cosmetic Act are the following:

(a) The adulteration or misbranding of any food, drug, device, or cosmetic in interstate commerce.

(b) The alteration, mutilation, destruction, obliteration, or removal of the whole or any part of the labeling of, or the doing of any other act with respect to, a food, drug, device, or cosmetic, if such act is done while such article is held for sale after shipment in interstate commerce and results in such article being misbranded.

FORM

The act proceeds to state for foods, drugs, devices, and cosmetics those acts and practices which result in adulteration and misbranding. For example, a food is adulterated if it bears any poisonous or deleterious substance which may render it injurious to health; it is misbranded if it is offered for sale under the name of another food.

A drug is adulterated if it purports to be a drug the name of which is recognized in an official compendium, and its strength differs from the standard set forth in such compendium; it is misbranded if its labeling does not bear adequate directions for use and such adequate warnings against use in those pathological conditions or by children where its use may be dangerous to health, and so on.

A cosmetic is adulterated if it has been prepared under insanitary conditions; it is misbranded if its container is so made, formed, or filled as to be misleading as to capacity.

A device is adulterated if it consists in whole or in part of any filthy substance; it is misbranded if its package does not bear a label containing the name and place of business of the manufacturer, and an accurate statement of the quantity of the contents, and the like.

These provisions are given only as examples; the complete act is specific and comprehensive as to those situations which constitute adulteration and misbranding of foods, drugs, devices, and cosmetics.

Concerning penalties, the act reads as follows:

Any person who violates any of the provisions . . . shall be guilty of a misdemeanor and shall on conviction thereof be subject to imprisonment for not more than one year, or a fine of not more than \$1,000, or both such imprisonment and fine; but if the violation is committed after a conviction of such

person under this section has become final, such person shall be subject to imprisonment for not more than three years, or a fine of not more than \$10,000, or both such imprisonment and fine. In case of a violation of any of the provisions . . . with intent to defraud or mislead, the penalty shall be imprisonment for not more than three years, or a fine of not more than \$10,000, or both such imprisonment and fine.

Although the labeling of a product may be regarded as advertising, advertising which is not labeling is not subject to the provisions of the Food, Drug, and Cosmetic Act, but falls under the jurisdiction of the Federal Trade Commission Act. There is still an indefinite status concerning dual jurisdiction between the Federal Trade Commission and the Food and Drug Administration, which administers the Food, Drug, and Cosmetic Act. In one case the Court of Appeals held that the winning of a case by a manufacturer from the Food and Drug Administration prevented the Federal Trade Commission from proceeding against the company for the dissemination of advertising claims which were similar to those found in the case already won. But in another case, another court said, "The power of the district court to condemn misbranded articles under the Food, Drug, and Cosmetic Act is not affected by the possibility that such misbranding may also be the subject of a cease and desist order under the Federal Trade Commission Act."

The assemblage of letterpress printing plates, or of type matter, or of both plates and type, locked together and secured in a printing press for inking and printing as a unit. When the various printing units are combined in a letterpress form, they are said to be "locked up." The term "form" is not usually applied to the matter printed by the litho-

graphic or gravure processes. The printing units designed for reproduction by lithography (type matter and art work) are combined into a single element called a "plate"; in gravure work, the printing units are combined into a single element on a cylindrical plate, and the term "cylinder" is therefore used instead.

form 3547 A post-office form used in connection with the sending of direct-mail literature by which the postmaster notifies the advertiser of the addressee's new address in case of removal, and of the reason for nondelivery of mail matter. The use of this form thus permits the mailer to clean his lists (*see* CLEANING A LIST), keep his addresses up to date, and prevent wastage of his literature. Rules for the use of the form are found under paragraph 5, Section 769, Postal Laws and Regulations, and in the instructions contained in the U.S. Postal Guide relating to the form. Provisions apply only to third- and fourth-class matter sent out in the regular course of business. The form may not be used for the purpose of tracing people nor for the purpose of collecting past due accounts. The request for notification by form 3547 should be printed in the lower left-hand corner of the address side of the envelope.

When the postmaster receives a piece of third-class mail (or fourth-class) that is undeliverable, he has a choice of several possibilities in disposing of it. He can hold it and notify the sender or the addressee that forwarding postage is required; he can forward it; he can return it; or he can destroy it. His action depends on the instructions printed on the envelope. When the forwarding address is within the same postal district as the original address, the mail is delivered automatically. The postmaster simply transfers the mail and it is delivered just as though it were correctly addressed.

However, in such cases if the request for form 3547 has been printed on the envelope for notice of the new address, the postmaster will send this and the mailer may correct his list. Following are several different types of instructions for the postmaster:

(a) Mailer's name and address only, without instructions.

Blank Mfg. Co.
Erie, Pa.

If forwarding order for third-class mail has been left by the addressee, postmaster holds and notifies him to send postage. If claimed, postmaster forwards to addressee, who pays the cost of forwarding. If unclaimed, postmaster destroys the mail without notice to the sender. If forwarding order for third-class mail has not been left or if addressee is unknown or deceased, postmaster destroys the mail without notice to the sender.

The use of name and address only is recommended only for lists requiring no cleaning and for mail of little or no value.

(b) Mailer's name, address, and "return postage guaranteed."

Blank Mfg. Co.
Erie, Pa.
Return Postage Guaranteed

If forwarding order for third-class mail has been left, postmaster holds and notifies addressee that postage is required for forwarding. If claimed, postmaster forwards to addressee, who pays cost of forwarding. If unclaimed, postmaster returns to sender who pays for return. If forwarding order for third-class mail has not been left or if addressee is unknown or deceased, mail is returned to sender who pays for return.

This type of instruction is used when the mailer desires the return of undelivered matter, but is not interested in correcting his list (since no provision is made

FORM 3547

for securing new addresses which are known to the postmaster).

(c) Mailer's name, address, and "return and forwarding postage guaranteed."

Blank Mfg. Co.

Erie, Pa.

Return and Forwarding Postage Guaranteed

When forwarding address is known, postmaster forwards to addressee and demands postage. If accepted, mail is delivered and addressee pays cost of forwarding. If refused, postmaster returns to sender who must pay for forwarding and for return. If forwarding address is not known or addressee is unknown or deceased, mail is returned to the sender, who must pay for return.

This type of instruction ensures that the mail will be forwarded to the addressee. Since the addressee has left no forwarding instructions for third-class mail, he may be antagonized by the fact that such mail has been sent on to him and that he has to pay postage on it.

(d) Mailer's name, address, and request for form 3547.

Blank Mfg. Co.

Erie, Pa.

Form 3547 Requested.

If forwarding order for mail has been left, postmaster holds and notifies addressee that forwarding postage is required. At the same time he notifies the sender of the new address on form 3547, for which the sender must pay postage. If claimed, postmaster forwards to addressee, who pays cost of forwarding. If unclaimed, postmaster destroys the matter without further notice to the sender. If forwarding order for third-class mail has not been left or addressee is unknown or deceased, postmaster destroys the mail without notice to the sender and without sending form 3547.

This type of instruction produces no returned mail, although it does give the

sender notice of new addresses when they are known. However, when address is not known or mail is undeliverable for any reason, no notice is sent to the mailer and he is unable to correct his list. This objection may be overcome by using other types of instructions.

(e) Mailer's name, address, "return postage guaranteed," and request for form 3547.

Blank Mfg. Co.

Erie, Pa.

Return Postage Guaranteed

Form 3547 Requested.

If forwarding order for third-class mail has been left, postmaster holds, and requests addressee to send postage, and he also notifies sender of the new address on form 3547 for which the sender pays the postage. If claimed, postmaster forwards to addressee who pays the forwarding postage. If unclaimed, postmaster returns to sender who pays for return postage. If forwarding order for third-class mail has not been left or addressee is unknown or deceased, mail is returned to the sender who pays for return.

Such instructions permit the sender to be notified of a new address when this is known and secures the return of the mail if the address is not known and mail is undeliverable.

(f) Mailer's name, address, "return and forwarding postage guaranteed," and request for form 3547.

Blank Mfg. Co.

Erie, Pa.

Return and Forwarding Postage Guaranteed

Form 3547 Requested.

When forwarding address is known, postmaster forwards to addressee and demands postage. At the same time he notifies the sender on form 3547 of the new address. If accepted by the addressee, mail is delivered and addressee pays the forwarding postage. If refused, postmaster

returns the mail to the sender who must pay for forwarding and return. If forwarding address is not known or addressee is unknown or deceased, postmaster returns the mail to the sender, who pays return postage.

The addressee has not left forwarding orders for third-class mail, but because of the instructions on the envelope it is sent on to him as "postage due." All mail returned to the sender may be used for removing "dead" names.

format 1. The style and design of a book, magazine, catalogue, or other publication in regard to typography, paper, binding, layout, page size, illustrative treatment, shape, and such.

2. The contents and structure of a radio or television program in regard to continuity, music, dramatic action, audience participation, and related elements.

Fotosetter machine A photographic line composing machine in which individual characters in photographic negative form are projected upon film or light-sensitive paper. The machine produces film positives, film negatives, and photographic paper positives, suitable for making plates for the three printing methods: letterpress, lithography, or gravure.

Development of the Fotosetter machine started when the rights to the unique Fotosetter matrix or "Fotomat" were acquired by Intertype Corporation. The company is currently leasing the machine to commercial users in the advertising, publication printing, business form, map-making and other related fields.

In many respects the Fotosetter machine resembles the familiar slug-casting machine. Likewise, the matrices (called "Fotomats") used in the new machine look very much like those used in the slug-casting machine. However, instead of bearing a depressed character into

which molten type metal is pumped, the "Fotomat" has a negative photographic master character embedded in its side, secured in position and protected from injury. Light projected through the character exposes the image on film or photographic paper.

Manipulation of the keyboard releases the matrices from the magazine and delivers them in an assembling elevator to form a line of any length up to 42 picas. At this point the operator may make any corrections required, just as he does on a slug-casting machine. Because the thickness of each matrix is equal to the width of the character it bears, the letters are perfectly spaced while being photographed. The amount of spacing required for the justification of a line is automatically divided by the machine throughout the entire line, between characters if necessary, and between words.

In place of the conventional casting mechanism, camera equipment is used. After the line has been delivered to the justifying mechanism, the camera begins to function and the matrices in the assembled line are projected and photographed, letter by letter, upon film or sensitized paper. After a line has been photographed, the matrices are returned automatically to the magazines from which they were originally drawn. These matrices carry tooth combinations which permit their redistribution to the proper magazine, to be used again when required.

The photographic composition thus secured on film or paper may then be used as original copy for reproduction on a photo-engraved plate for printing by letterpress, a lithographic plate for printing by that method, or for reproduction on a cylinder for gravure printing. White-on-black (reverse plate) copy may also be obtained through a photographic process. Typographical changes and corrections may be made in the original film by cut-

FOTOTYPE

ting out the incorrect line and by stripping in a reset line. The correction device incorporates a unique register method which provides automatic alignment when cutting lines for correction purposes.

The Fotosetter machine is equipped with a keyboard containing 114 keys, 24 more than are available to the operator on a single keyboard line-casting machine. The keyboard provides for three alphabets, a complete set of figures, points, etc. From one font of "Fotomats" in a magazine, an operator can secure eight different sizes of type. By means of a knob and dial, the operator selects the desired lens to obtain the desired size of type. These lenses are prefocused to magnify or reduce the character image on film or paper. A Fotosetter machine equipped with four magazines and eight lenses can produce 32 different type face sizes without a magazine change.

Among the advantages claimed for the Fotosetter machine are the following: reproduction of a sharper character image than that obtainable by printing metal type on paper; elimination of setting metal type; elimination of making up of the type form; and elimination of "repro" proofs on coated stock or on glassine sheets.

Fototype Alphabetic characters which have been printed on individual perforated pads of white cardboard, one character to a strip, for mounting as original copy (instead of typesetting) to be reproduced by any of the major printing processes. Fototype is sold in albums of specific fonts. Composition by Fototype consists of detaching the required characters and inserting each in a special holder face down. When the copy has thus been set and properly spaced, a strip of Scotch tape is placed across the back of the series of characters and the complete strip is lifted out of the holder, ready to be mounted face up on a sheet of paper or board. This

copy may then be reproduced as an engraving for letterpress printing, or incorporated with art work, typewriting, Variotyping, or other matter and made into a lithographic or gravure printing plate.

Fototype is a convenient method of economizing on the cost of hand or machine composition of type matter, particularly when display copy must be set, such as headlines, subheads, type matter for sales presentations, manuals, and the like. It is not often used for extensive body copy as the procedure of hand setting individual characters for many paragraphs is rather tedious.

Direct-image Fototype may be used directly for offset lithographic printing. The individual characters have been printed on chemically coated paper which is water-receptive except where the letters appear. Typewriting may also be performed directly on sheets of such paper, which comes in blank form; the coated paper has a pressure-sensitive adhesive on the underside so that it can be securely attached to a master plate. The characters forming the copy together with the typewritten matter on the coated paper are then attached to a blank "carrier" master or offset printing plate of aluminum, paper, or zinc. Those portions of the plate bearing typing or Fototype attract ink and therefore are printed; the other areas are water-receptive and therefore do not print. (See LITHOGRAPHY.) Art work can be attached to the carrier master in the same manner as typing and other copy. A special sealer fluid may be used to eliminate the edges of pasted copy, and to eliminate certain parts of the offset plate for corrective purposes. Direct-image Fototype avoids the need for making a photographic reproduction for offset printing, thus saving time and expense. The method is primarily intended, however, for users of offset duplicator machines.

Also available are Fototype transparen-

cies—sharply printed letters on thin, acetate sheets, spot-laminated to a cardboard backing. Letters are supplied in pad form, each letter precision die-cut for alignment vertically and horizontally. When Scotch tape is applied to a line of letters assembled in the Fototype composing stick, the acetate is detached from the backing sheet and becomes part of the tape, forming a transparent film. These transparencies may be used wherever Fototype opaque letters are employed, as well as direct film positives. They may be used to form copy for reverse-plate letterpress printing, saving one step in the photographic process of first making a negative and then a positive, since the transparencies take the place of the positive. Fonts and equipment are available from Fototype, Inc., Chicago.

foundry 1. A plant engaged in the production of duplicate printing plates called “electrotypes” and “stereotypes”; 2. a plant engaged in the production of metal type characters sold to compositors and printers.

foundry proof An inked impression of type matter or engravings or both which are about to be duplicated by electrotyping or mat making at a foundry. In the process of preparing a book or magazine for printing, the type matter and original engravings of illustrations are formed into pages, the proofs for which are called page proofs. It is then necessary to prepare duplicate printing plates for each page, since the original type and engravings are usually not used for direct printing; not only may they be damaged in the process, but also it is desirable for speedier reproduction to print the same page matter simultaneously. Consequently, less expensive duplicates called “electrotypes” are made from the page matter. When such matter is sent to the foundry, it is duplicated by

the electrolytic process. A proof pulled from the original type matter and engravings before duplication is called a “foundry proof,” and is sent to the advertiser or publisher not for the purpose of having him record any corrections (which would be very expensive at this late stage) but for verification of corrections previously indicated on the page proofs.

The foundry proof therefore serves primarily as a filing copy of the page matter. Such a proof is pulled also before the matter is used for the production of a matrix from which a stereotype is made. Foundry proofs are characterized by the appearance of heavy black borders around the form. These thick impressions represent metal strips called “bearers,” which have been placed around the page forms to keep them in place and to help support them against the pressure exerted during the process of making an electrotype or a matrix. These foundry marks are not reproduced and therefore do not appear in the electrotype or matrix.

foundry type Type characters bought by a compositor directly from the foundry manufacturing the type and used for the manual setting of copy character by character. Foundry type is therefore contrasted with machine-set matter such as that composed on the Linotype and Monotype machines. Printing is usually not performed directly from foundry type. The compositor sets the given copy with foundry type, and then puts the type matter on a proof press, inks it, and pulls a proof (called a “repro” proof) for delivery to the customer. This repro proof is then used as original copy to be photo-engraved, with or without accompanying art work, into a metal printing plate. It is this plate that performs the actual printing—or a duplicate of it—and not the foundry type itself. This procedure prevents the expensive type matter from be-

FOUR-COLOR PROCESS PHOTOGRAPHY

ing damaged or battered during the printing process were it to be used directly.

Another use of foundry type occurs during the preparation of a duplicate plate. After the copy has been hand-set, the type matter and engravings, if any, are locked up in a form and delivered to an electrotypist, who proceeds to make a duplicate printing plate called an "electrotype." Upon the completion of the electrotyping process and the pulling of repro proofs, foundry type is redistributed to its respective cases by the compositor and it is again available for use.

four-color process photography The method of obtaining color separation negatives of original color copy by photographing it through filters for separation into the three primary colors (red, blue, yellow). A fourth "color" value of black may also be obtained through the use of a filter. Color copy is reproduced first by making photographic negatives which are not colored, but black-and-white representations of the color values as found in the original copy. There are two generally used methods of color separation:

(a) The direct half-tone method is the more popular procedure. Original copy is placed before the camera and four screened negatives (if the original is half-tone copy) are made with the aid of color filters. This method differs from the other in that the negatives have been screened. For a further description of the procedure, refer to **COLOR SEPARATION NEGATIVE**.

(b) The indirect half-tone method is not employed so frequently as the direct. When the original copy is received in the engraving plant, it is analyzed by the color photographer, color retoucher, and etcher. They refer to the printing inks available to the publication in which the reproduction is to be printed, select the color of inks to be used, and determine what corrections are required photographically.

The color copy is then placed before the camera and separation negatives are made without a screen with the aid of a coating of emulsion sensitive to all the colors of the spectrum. These negatives are called "continuous-tone negatives," since they are not screened or broken up into dot formations. A reading is taken from these negatives with a densitometer, a photoelectric instrument designed to measure the density of silver deposits—that is, the difference in density between the deepest shadows and the extreme highlights of the image. The relative densities must be measured in order to determine the existence of color balance.

The negatives and the copy are again analyzed to correct discrepancies that exist between the original color copy, the filters, and the printing inks to be used. Some of these corrections are made by a color retoucher using a neutral dye to match closely the color value on the photographic emulsion on the plate. The majority of the corrections are made photographically by the use of color-correction masks. These are photographic films or plates in either negative or positive form, which are placed in register over the original continuous tone negative. These correction films or plates do not contain all of the image of the original, but only areas where the corrections are necessary; otherwise they would defeat their purpose because they would disrupt color values on the portion of the plate that does not need correction.

After the four negatives have been corrected, positives are made on continuous tone emulsion plates. These positives also are read with a densitometer, as were the negatives, in order to keep them in perfect balance as far as density is concerned. These are further color-corrected by pursuing the same procedure that was followed on the negatives. The positives are then placed in front of the camera with

reflected light illumination and photographed through a screen on a collodion emulsion, strip film, or silver wet plate. These plates can be of color-blind emulsion because the camera is really copying black-and-white originals. These screen negatives are stripped in position and exposed on copperplate.

Whether the indirect or direct half-tone method is used, the succeeding steps are identical for the production of color plates. A metal plate, one for each of the four color values, is sensitized and the image appearing on the photographic negative is "burned in" or transferred to the plate. This print is developed and made acid-resistant so that the application of acid to the entire plate corrodes only the nonprinting surface, but leaves intact the area formed by the image, which is to be printed. The four plates are then inked successively with their corresponding color—red, blue, yellow, and black—and run over a sheet of paper to reproduce the original in color. *See also* COLOR WORK.

Fourdrinier A papermaking machine named after Henry and Sealy Fourdrinier, who constructed in 1804 the first practical papermaking machine based on patents bought from a Frenchman, Louis Roberts. It was Roberts who, in 1799, conceived the idea of making paper on a movable, endless wire screen. For a description of the operation of the Fourdrinier, refer to PAPER.

fourth-class mail Mail matter (known also as domestic parcel post) which includes all parcels over eight ounces in weight containing circulars, books, catalogues, and other matter wholly in print, together with merchandise, farm and factory products, seeds, cuttings, bulbs, roots, plants, and all other mailable matter not embraced in the first and second classes. The same matter in parcels weighing eight

ounces or less is considered as third-class mail.

Fourth-class matter must not exceed 70 lb. and must be limited in size to 100 in. in length and girth combined. Costs must be prepaid by the sender, and are computed according to the distance or zone, and the weight. For parcel-post purposes, the country is divided into units of area 30 min. square which form eight postal zones. The unit numbers are shown in the state list of post offices in the official Postal Guide, Part I, obtainable from the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Zone keys make maps unnecessary, and are furnished free to purchasers of the guide. To ascertain in which zone a post office is located, first find the unit number of the office of address, and then refer to the parcel-post zone key for the mailing office.

Fourth-class matter must be so wrapped that the contents may be examined easily by postal officials. When not so wrapped, or when it contains writing not authorized by law, the matter is subject to first-class postage. Sealed parcels of merchandise or other fourth-class matter may be mailed at the fourth-class rate, provided that the parcels are labeled in printing to show the nature of the contents, as for example, "Merchandise—Fourth-Class Mail," together with the inscription, "Postmaster: This parcel may be opened for postal inspection if necessary," and the name and address of the shipper. Such name may be written or hand stamped when printing is not practicable.

There may be enclosed with fourth-class matter a written or printed invoice showing the name and address of the sender and of the addressee; the names and quantities of articles enclosed, together with inscriptions indicating price, style, stock number, size, and quality of the article, and related data. Such inscriptions as

FOURTH COVER

"Merry Christmas," "With best wishes," and "Do not open until Christmas" may be written on fourth-class mail, or on a card enclosed.

When it is desired to send a letter with a parcel on which postage at the fourth-class rate has been prepaid, the letter may be placed in an envelope prepaid at the first-class rate and addressed to correspond with the address on the parcel and then tied to or otherwise securely attached to the outside of the parcel in such manner as to prevent separation, and not to interfere with the address on the parcel. The stamps to cover the postage on the parcel must be affixed to the wrapper, and those to pay the postage on the letter must be attached to the envelope of the letter. Parcels to which letters are attached are treated as fourth-class matter. Combinations of envelopes and containers having two compartments may be used for this purpose. The letter must be placed on the address side of the parcel. Books containing no advertising matter other than incidental announcements of books enjoy special rates.

fourth cover The outside back cover of a magazine, booklet, catalogue, or other publication. The fourth cover of a magazine is available to advertisers usually as a unit rather than in fractions of the space. Many consumer magazines and some business publications restrict fourth-cover space to color advertisements. Fourth-cover position is considered generally to be the most effective placement for an advertisement because of its exposure to great reader traffic. This fact is reflected in the higher space rates charged for fourth-cover space by magazine publishers than those rates set for second and third covers. This does not mean that fourth-cover space is necessarily the *best* position for all advertisers. While readership of advertisements appearing in this position may

be very great, the higher cost of such space must also be considered. Advertisers who call for inquiries and orders have often found that although they obtain maximum number of responses from fourth-cover position, the *cost of obtaining each response* may be much higher than the cost per order or inquiry derived from advertisements placed elsewhere in the magazine.

fraternal magazine A periodical, the editorial contents of which are largely devoted to the interests of members of a specific fraternal order or society. The magazines *Eagle* and *Elks* are examples. The fraternals, as they are often called, may also include in the editorial contents articles and news of general interest, fiction, cartoons, and such. Magazines of this classification are listed under "Fraternal" in Standard Rate & Data Service for consumer magazines.

fraud order An order issued by the Postmaster General to prevent the use of the mails for the operation of a scheme to defraud or to prevent the use of the mails in conducting a lottery or similar scheme. The fraud order contains instructions to the postmaster at the post office where the persons or concerns conducting the unlawful scheme receive mail to return to senders all mail addressed to such persons or concerns, and to stamp such mail with the following notation:

FRAUDULENT

Mail to this address returned by order
of the Postmaster General.

The order also directs the postmaster not to cash money orders drawn in favor of the persons or concerns named in the order, but to repay such money orders to the senders. It also prevents the delivery to the persons or concerns named in the fraud order of all mail except official gov-

ernment mail or mail from a senator or representative.

A fraud order and the finding of fact upon which it is based become public records available for inspection by any person or concern accused of using the mails to defraud, or for the purpose of conducting a lottery. The complaint is accompanied by a notice of hearing from the Solicitor of the Post Office Department stating the time and place of the hearing to be held regarding the charge of fraud, and containing other information necessary for the accused party to have in order to prepare a defense. A copy of the Rules of Practice of the Post Office Department is also furnished to the accused (called the "respondent"). Rule 51.11 sets forth the conditions upon which some cases may be settled without the necessity of a trial and the possibility of the issuance of a fraud order. Unless a case is disposed of by an Affidavit of Discontinuance, a hearing must be held and the decision as to whether or not a fraud order will be issued must be based on the evidence received at the hearing, as provided by the Rules of Practice. *See also* LOTTERY.

Rule 51.11 of the Rules of Practice of the Post Office Department states:

Compromises. (a) If the respondent desires to dispose of the charges without a hearing, he may apply for permission to file an affidavit providing for the discontinuance and abandonment of the enterprise charged to be unlawful upon such terms and conditions as may be prescribed by the Solicitor. (b) An application for permission to file an affidavit of discontinuance should be filed before the date set for the hearing on the charges. Permission to dispose of a pending case on such basis shall rest on the discretion of the Solicitor, and the granting of an application shall depend upon the nature of the charges and the circumstances involved.

For the full text of the Rules of Practice, refer to POST OFFICE DEPARTMENT.

fraud, postal laws relating to fraud Those sections of the postal laws relating to schemes to defraud, lotteries, and other illegal enterprises and activities in which the postal system is used may be found by referring to LOTTERY.

free Without cost or expenditure of substantial time or effort, and without the requirement of purchasing an article other than that offered as "free." This is substantially the definition currently considered valid by the Federal Trade Commission for use in advertising in interstate commerce. In January, 1948, the F.T.C. formulated and adopted an "administrative interpretation" with reference to the use of the word "free" and words of similar import in advertising to designate or describe merchandise sold or distributed in interstate commerce. This interpretation, published in the Federal Register, states:

The use of the word "free" or words of similar import in advertising to designate or describe merchandise sold or distributed in interstate commerce, that is not in truth and in fact a gift or gratuity or is not given to the recipient thereof without requiring the purchase of other merchandise or requiring the performance of some service inuring directly or indirectly to the benefit of the advertiser, seller, or distributor, is considered by the Commission to be a violation of the Federal Trade Commission Act.

This interpretation was voted upon by the five commissioners, of whom two voted in the negative on the question of adoption. As an example of corrective action in connection with the use of the word, the F.T.C. ordered a seed company to stop using "free" to describe prizes which were available to children who sold a specified number of packages of seed for the firm at a stipulated price. "Actually," the commission said, "the articles are not 'free' or given as gifts, but must be earned by selling certain required quantities of seeds."

FRENCH FOLD

In attempting to avoid a charge of misuse of the word, some advertisers have changed from the phrase "free goods" to "bonus goods" to describe merchandise offered without extra cost to dealers who order a specified quantity of items. The phrases "free of extra charge" and "free of extra cost" have also been used. Other variations include "yours as a gift," "yours almost as a gift," "yours at no extra cost," and the like. One mail order advertiser changed from "free" to "yours for only a 3-cent stamp" and discovered through split-run testing of both phrases that the 3-cent offer outpulled the "free" proposition!

French fold A single sheet of paper printed on one side and so folded that the unprinted side is folded in and the printed side constitutes four pages. To obtain a French fold, the printed side must be laid face down and the top folded down over the lower half. Printing now appears on the two facing pages, constituting pages two and three of the fold. The left-hand fold is now folded over the right side, revealing the printing appearing on what becomes the first page of the fold. The back panel may, if desired, bear printed matter. The French fold may be used as an enclosure in a direct mailing, and is frequently found as a form of printed invitation or announcement.

frequency discount A reduction applicable to the regular cost of space or time granted by some media owners to those advertisers who fulfill specified requirements concerning the frequency with which their advertising message is placed in the medium. Some radio stations grant a weekly frequency discount based upon the number of hours bought during each week. For example, a discount of $2\frac{1}{2}$ per-

cent may be allowed when the sponsor buys 10 or more but less than 15 station hours weekly; and a discount of 5 percent when he buys 15 or more but less than 25 hr. weekly. A variation of this is the frequency discount based upon the number of days per week in which the sponsor's programs are broadcast. For example, a discount of 10 percent may be allowed when the sponsor buys time for 3, 4, or 5 days per week; and a discount of 20 percent when he buys time for 6 or 7 days per week. Also, a frequency discount may be earned in some cases when the sponsor buys a specified number of commercial announcement periods within a time limit. For example, when the advertiser's announcements are broadcast from 13 to 25 times, he is allowed a discount of $2\frac{1}{2}$ percent; announcements delivered from 26 to 51 times are granted a discount of 5 percent, and so on.

Magazines sometimes allow a discount based upon the frequency with which the advertising message appears within a 12-month period. For example, cost of a full page of space bought once in a monthly magazine is \$575. When bought for six issues within the year, the space costs only \$550 per page; twelve insertions during the year bring the cost per page down to \$525.

Newspapers may offer a frequency discount based upon the number of times the insertion is placed by the advertiser. For example, regular cost of space may be 91 cents per agate line. Twenty-six insertions of the advertiser's messages bring the cost down to 87 cents per line, and 52 insertions reduce the agate line rate to 85 cents.

The offer of a frequency discount encourages the advertiser to take advantage of the effect of continuity of advertising at a lower unit cost, at the same time helping to increase the amount of billing enjoyed by the medium.

FULL NETWORK DISCOUNT

frequency modulation A method of transmitting sound waves (or audio signals) to a radio receiver by varying or modulating the frequency of the carrier wave generated by the radio station's transmitter. A sound wave directed into a microphone is transformed into an electrical impulse called an "audio signal," which is then passed along to the frequency-modulation transmitter. A carrier wave generated by the transmitter acts as a vehicle for the audio signal in its trip to the radio receiver, which must be equipped to receive the signal. The method by which the audio signal causes the frequency of the carrier wave to vary or fluctuate is called "frequency modulation," or more familiarly FM. When the audio signal causes the *amplitude* or power of the carrier wave to fluctuate, the operation is called "amplitude modulation," or AM.

The advantage of FM broadcasting arises from the fact that static caused by weather conditions, electrical appliances, trolley lines, and other interference has little or no effect upon reception by the FM set. Also, the fidelity of sounds, particularly musical notes in the high-frequency range, is capable of better reproduction by FM than by AM broadcasting. This results in greater clarity and definition of musical broadcasts, although there is no appreciable difference noticeable in dramatic and speech programs. However, because FM carrier waves cannot follow the curvature of the earth, but must travel in a straight line, an FM set cannot be situated beyond the horizon in relation to the FM transmitter if it is to receive that station's broadcasts. This limits the radius of sets from the FM transmitter to a distance of approximately 100 miles. Additional transmitters must be installed to permit FM sets located beyond that radius to receive the broadcasts. On the other hand, AM carrier waves can follow the lines of the earth (until they eventually

weaken) and therefore are not so limited in reception. Because of the difference in transmission methods, AM sets cannot receive FM broadcasting, and FM sets are incapable of AM reception.

The audio signal of a television broadcast is disseminated by frequency modulation.

frisket paper A strong, transparent, specially prepared paper which can be applied to an area as a protective coating or mask, permitting the artist to work on adjacent areas without damage to the frisket-coated sections. For example, the paper may be placed over a part of the drawing while the artist uses an airbrush on another portion. The frisket prevents the protected area from receiving the paint or liquid issuing from the brush. Frisket paper is used also as a stencil for the application of designs which have been cut into the paper. It is usually applied with rubber cement, although some paper is manufactured with a self-adhering backing eliminating the need for cement.

Another kind of frisket material is a liquid solution which can be applied by brush, pen, or ruling pen. It dries quickly, forming a protective film over the work, and may be removed easily by stripping it from the surface very much like a sheet of rubber.

F.T.C. See FEDERAL TRADE COMMISSION.

full binding The covering of the back and sides of a book with the same material, such as leather or cloth.

full network discount A reduction applicable to the regular cost of radio time granted by network systems to those sponsors who contract to use the facilities of a minimum number of network-affiliated stations included in the full network plan.

FULL POSITION

Advertisers who sponsor network programs may make use of various groups of stations. The basic network consists of stations located in the nation's major markets; to the basic network may be added supplementary groups of stations as the sponsor desires. The full network comprises all or a major portion of basic and supplementary stations, and the full network discount is designed to encourage the full use of stations rather than just the basic network alone.

The discount, which may be 10 percent, 15 percent, or whatever the network specifies, is applied not to the gross time costs, but to the net costs computed after deduction of other discounts and rebates, such as the annual discount. For example, the rate card of one network states:

A discount of 15 percent will be allowed on the net billing (after deduction of all other allowable discounts and rebates) for station time for programs which actually use at least 125 stations with an aggregate gross rate per nighttime hour of \$26,000 or more. If some stations are unavailable for a program which otherwise would earn the entire full network discount and the aggregate gross rates per nighttime hour of the stations actually used aggregate less than \$26,000 but at least 90 percent thereof, the full network discount will be reduced at the rate of 1 percentage point for each 2 percentage points by which the aggregate gross rates per nighttime hour of the stations actually used is less than \$26,000 provided that at least 125 stations (including all stations required to meet station grouping requirements having an aggregate gross rate per nighttime hour of at least \$26,000) remain on firm order throughout the term of the contract.

full position In a newspaper page, the space occupied by an advertisement which

is so placed that it appears at the top of the column with editorial matter along one side, or placed so that editorial matter appears directly above it and along one side. By "editorial matter" is meant reading matter such as news stories and articles, excluding advertisements.

full run 1. The insertion of an advertisement in every edition published by a newspaper on any one day. For example, a newspaper may publish a "home-town" edition circulated in the city of publication, and an out-of-town or "country" edition. The newspaper therefore establishes a rate for each edition and a rate for advertisements inserted in both editions applicable to those advertisers desiring the full run.

2. A display of a car card in every vehicle in a transportation system. The term "full service" is used also to refer to this. *See* CAR CARD.

full service A display of a car card in every vehicle in a transportation system. The term is used synonymously with "full run." *See also* CAR CARD.

full-time station A radio station licensed by the Federal Communications Commission to broadcast 24 hr. daily.

furniture Metal or wood strips and bars placed around type matter and printing plates in a chase or metal frame for the purpose of properly spacing the type pages and holding them securely in position during the printing process. Printer's furniture is removable and comes in various sizes so as to fit between the printing matter and the chase.

G

gaffoon A colloquialism for “sound effects man,” used particularly in television program production.

galley The shallow tray used by typesetters to hold type after the characters have been set in the composing stick. It usually consists of a thin brass bottom with three perpendicular sides a little more than ½ in. high; the fourth side is open to permit the removal of the type for printing purposes.

The usual full-length galley is about 2 ft. long and from 4 to 7 in. wide, but many wider sizes may be obtained. Short, wide galleys of various sizes are used by compositors for making up book pages and for other special uses.

galley proof Type matter set for ultimate appearance in a book, booklet, or magazine, and printed on a long sheet of paper, equivalent in length to several magazine columns or several book or booklet pages. As copy is set in type in the form of column-wide or page-wide lines, each line is placed one below the other in the compositor's tray or “galley.” When the galley is filled, the type lines are inked and printed on a sheet of paper, which becomes the galley proof. This may be sent to author or proofreader for correction and returned to the compositor, who proceeds to make up page proofs from the galley proofs. In the production of a dummy for a booklet or magazine, galley proofs can be cut up to fit each page as required, taking into account illustrations and other matter to appear on each page. This pasted-up dummy may then be sent to the compositor or printer to indicate the desired division into pages. Cor-

rections made on galley proofs are relatively inexpensive when compared to changes specified on page proofs because of the extra labor involved in remaking type forms for pages.

gang run The simultaneous printing of two or more different jobs on the same press for the purpose of reducing the number of impressions or press runs required to complete the work. For example, by combining the type forms of the pages of a catalogue with those of the pages of a booklet and placing all forms on a single press, the printer can run off both jobs simultaneously instead of completing the printing of the catalogue and then processing the booklet. Such practice decreases the amount of time and labor that would be required for the consecutive printing of catalogue and booklet, and the economy may be passed on to the customer whose work is gang-run with that of other customers of the printer.

gate fold An insert in a book or magazine consisting of a section of paper folded one or more times so that its final folded size matches the other pages of the publication. The folded page swings out like a gate to present the full illustration or message, thus providing the user with larger space than would be possible with only a single page. When several pages are folded, the insert is often called an “accordion fold.” Gate-fold advertisements appear more frequently in trade publications than in consumer magazines.

gathering The arrangement of signatures of a book or catalogue in consecutive order preparatory to binding, each signa-

GAZE MOTION

ture being a section obtained by folding a single sheet of paper into 8, 12, 16, or more pages. After gathering—an operation that may be performed on an automatic gathering machine—the signatures are taken to the sewing department of the bindery (if they are to be bound by sewing) or to the wire-stitching department (if they are to be bound by saddle-wire or side-wire stitching).

gaze motion The travel of the eyes of a reader of an advertisement or of an editorial page in a publication from one layout unit to another in a sequence specifically devised by the layout man for the purpose of leading the reader logically through the contents of the page or to lead his eye to a particularly important element. The various units in a layout can be so placed that the reader's interest is initially attracted by one unit, which passes the reader along to another, and so on, so that the contents of the page have been read with maximum interest and minimum confusion. The judicious placement of illustrations, copy blocks, and other layout elements helps accomplish this.

Many techniques may be employed to direct a reader's eyes to a single point of great importance. A more obvious practice is to incorporate an arrow or series of arrows directed to the logotype or trade name in an advertisement. More subtle is the placement of a series of small "spot" illustrations tending to lead the eyes to a specified point. Sometimes a single unit may achieve the desired result. For example, the handle of a lawn mower may be so placed in an advertisement that it diagonally stretches from the top left-hand section of the layout where the headline may start) to the bottom right-hand area (where the advertiser's name appears). In this manner the headline appeal and the trade name are closely associated.

ghost writer A writer who prepares a speech, book, thesis, or other literary work on assignment for another person whose name appears on the work as author. Ghost writers offer their services on a fee basis, and their names are never used in connection with the creation of the job. Several ghost-writing firms as well as many individuals are available to those in need of such services and may be found by examining advertisements in literary magazines and in book review sections of some newspapers.

give-away show A radio or television program in which a prize of money or merchandise is given by the sponsor to the listener or viewer who is telephoned by the program conductor and who answers a specified question correctly. In general the format consists of music and light entertainment, interspersed with telephone calls made to determine the winner. Calls are made to numbers chosen at random from telephone directories; sometimes the numbers are selected by spinning a roulette wheel. The person answering the telephone may be asked to answer a question put to him by the master of ceremonies. If he answers correctly, the prize is awarded to him. Sometimes a key word or slogan is mentioned at the beginning of the broadcast, and telephone respondents are asked to name the word or slogan as proof of listening. In many cases the prizes which are not won because of failure to give the correct response are accumulated to form a "jack pot" which eventually goes to the first listener with the correct answer.

Such programs have been very popular with sponsors because of the relatively huge audiences attracted by the possibility of winning money or merchandise. Several diverse viewpoints have been expressed in connection with give-away shows. One states that the format appeals to the gam-

GOTHIC TYPE

bling instinct of listeners and does not serve the public interest. Another states that this kind of show represents valid entertainment which the public enjoys, as evidenced by the large audiences tuning in. A third asserts that the give-away is actually a kind of lottery and therefore a violation of the Communications Act.

In the opinion of some advertising critics, the format is fundamentally weak and not capable of building and maintaining a large audience loyal to the sponsor's products, particularly because the incentive to listening is a prize and not inherent entertainment value existing in the program. Also, it is said that the show may create ill will among many of the audience who fail to receive a call or win a prize.

glassine proof An impression of type matter made on a thin sheet of semitransparent paper by the compositor for the purpose of permitting the typography to be checked for size and fit against the layout. When copy is sent to a commercial typographer for setting in accordance with the requirements of a layout, the compositor runs the type matter off on several sheets of glassine as well as on opaque proof paper. Typographical corrections are made on the opaque proof paper; the glassine proof may be used to determine whether the type matter fits into the space designed to accommodate it.

This checking is accomplished by placing the glassine proof directly on the layout so that it covers the space in which the type is to appear in the finished advertisement. Since the glassine proof is semi-transparent, it can easily be determined whether the type matter printed on the glassine will fit in the space, or whether deletions, additions, or a rearrangement must be made in the text.

glossy See REPRO PROOF.

glossy paper A printing paper to which a smooth coating of white pigment has been applied, and which is characterized by a high degree of whiteness and opacity and by a smooth, hard surface. Glossy paper, which is also called "glossy-coated" and "enamel-coated" paper, is a type of "book paper" and is used whenever quality of pictorial reproduction is a primary consideration.

Glossy paper is especially suitable for printed matter to be used in the reproduction of fine-screen half tones by letterpress. The finest glossy stock will accept 133-screen and 150-screen half tones with excellent results. This type of paper may be employed in the printing of books, magazines, direct-mail pieces, and other jobs requiring great reproductive fidelity of original copy.

A variety of materials may be used for the coating of paper, the traditional coating pigments being clay and a combination of lime and alum, called "satin white." However, other pigments are sometimes employed. Casein, a product precipitated from soured milk, is the adhesive that binds the coating to the body stock. After the coating has been applied, the paper is run through calenders or rolls so that the coating may be smoothed and polished. See also CALENDERED PAPER; COATED BOOK PAPER; PAPER.

good-will advertising See INSTITUTIONAL ADVERTISING.

gothic type A classification of type face characterized by the relative uniformity of weight in the stroking of the letters, and by the absence of serifs. Gothic faces include Futura, Vogue, and Kabel, and are sometimes called "sans serif" or "block letter." The term "gothic" should not be confused with faces referred to as Old

GOUACHE

English, Text, or black letter. *See* BLACK LETTER.

This line has been set in FRANKLIN GOTHIC

gouache A completely opaque type of water color with a gum arabic base, used for drawings.

gravure printing A process of printing in which the copy to be reproduced is transferred to a metal plate where it is incised below the surface, inked, and impressed on paper. The procedure of preparing gravure printing plates is as follows:

(a) A photograph is taken of the copy to be reproduced. The image is then transferred to a copperplate or cylinder which is etched by acid in such a manner that very deep depressions are made in those areas characterized in the original copy by darkness and very shallow depressions in those areas showing lightness. Intermediate tones such as gray are represented by medium-deep depressions or cells. A screen is used as in letterpress and lithographic printing. In conventional gravure work a 150-line screen is employed, containing transparent lines and opaque squares. The darker the tone, the deeper is the cell formed by the screen; the lighter the tone, the shallower the cell. In the "News-Dultgen" method of gravure printing the screen is characterized also by the size of the cells as well as depth—the darker the tone, the larger and deeper the cell, and the lighter the tone, the smaller and shallower the cell.

(b) Ink is applied to the etched plate. The individual cells comprising the image are filled with ink, and the excess is wiped off from the surface of the plate.

(c) Paper is fed to the press and by capillary action and suction the ink is drawn from the cells in the plate to the paper to form the printing.

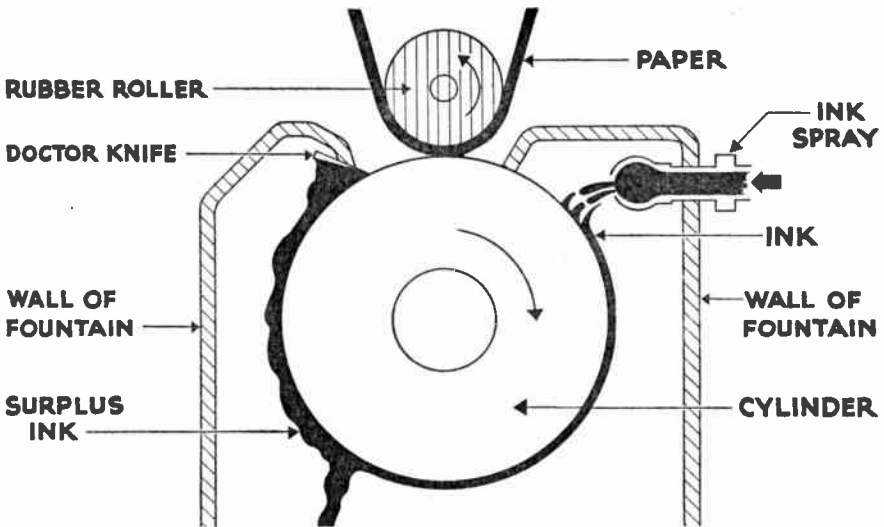
Gravure printing is characterized by

soft, velvety effects (because the ink is laid on the surface of the paper) and by subtle gradations of tonal values (because of the wide variation possible in the depth of the individual cells making up the reproduced copy, and therefore the varying amounts of ink deposited on the paper). The best kind of paper for gravure work is that containing a specific absorptive quality so that the liquid ink may be laid on the paper without excessive spread. Gravure printing may be accepted by a cheaper grade of paper than is possible with letterpress and lithography.

Credit for the invention of gravure is attributable to Karl Klic, a Bohemian photographer, who developed the process in 1894 for the purpose of reproducing works of art which, until that time, could not be duplicated satisfactorily. In 1903 the process was brought to the United States and first used in an American newspaper in 1914 by *The New York Times* to print its supplement section. Four-color reproduction by gravure was achieved in 1921 by the *Chicago Tribune*, and an advertisement in four colors was printed by that paper in 1922. *See also* ROTOGRAVURE PRINTING; SHEET-FED GRAVURE PRINTING; PHOTOGRAVURE PRINTING.

See illustration on next page.

gross circulation The maximum number of people passing an outdoor advertising display who have a reasonable opportunity to observe the poster or painted bulletin for which the circulation is computed. In determining circulation figures for outdoor advertising posters, two sets of data must be obtained: (a) the gross circulation, and (b) effective circulation, which is the least number of persons comprising the traffic passing by the display who have a reasonable opportunity to see it. For information on computation of gross and effective circulations, refer to CIRCULATION; EFFECTIVE CIRCULATION.



GRAVURE PRINTING

The gravure printing plate is a cylinder with an indented surface. The illustration is made up of thousands of minute cells of varying sizes and depths, the nonprinting areas being the surface of the plate. When the impression is printed, a varying amount of ink is deposited on the paper. The deeper the cells, the more ink is deposited, and the darker the tone.

After the cylinder has been etched it is placed in the press. As the cylinder revolves in the enclosed ink fountain of the press it receives a spray of ink. The surplus ink on the face of the cylinder is wiped off by a very thin steel blade (called the "doctor blade") which leaves the ink in the cells but keeps the surface free of ink. The cylinder then comes in contact with the paper. A rubber roller presses the paper against the cylinder, and through capillary action and suction the ink is transferred to the paper to form the printing.

Courtesy of INTERNATIONAL COLOR GRAVURE INC.

ground wave Electrical energy in the form of a radio wave generated by a station's transmitter and radiated over the surface of the earth for reception by a receiver. Waves radiated by a station's antenna travel in all directions. The wave passing over the ground is called the "ground wave"; the wave emitted toward the sky is the sky wave. The distance traveled by the ground wave is not affected by the sun's radiation, as is the sky wave, but is influenced by the conductivity of the earth lying between the station's transmitter and the receiver. In general, earth that is moist

or marshy is a good conductor of ground waves; dry, rocky ground is poor.

guarantee The assurance given by a seller to a customer or prospective purchaser that the former will be responsible for the performance of his product, or for replacement of parts, or for any other specified condition, to the extent, if any, indicated in the statement of guarantee.

The Federal Trade Commission consistently prohibits advertisers' using the phrase "guaranteed" or "fully guaranteed" or "guaranteed forever" or similar phrases

GUARANTEE

in connection with articles not unconditionally guaranteed unless the nature and extent of the guarantee and the manner in which the guarantor will perform thereunder are clearly and conspicuously disclosed. Failure to qualify or limit the guarantee warrants the assumption by the customer that the advertiser will honor all claims during an unlimited period. Guarantees should not be made unless the advertiser is prepared to fulfill the conditions under which the guarantee is operative. Otherwise he may find himself unable to satisfy the demands of purchasers who are dissatisfied with the specifications or performance of the product sold under the guarantee. In several cases the F.T.C. has found advertisers guilty of failing to fulfill their guarantees, of quibbling over their responsibility, or of satisfying some purchasers but ignoring others.

As an example of the attitude of the commission toward the expression of guarantees, the following statements are quoted from the set of trade practice rules recommended for the office machine industry by the commission in 1948:

Rule II—Guarantees, Warranties, etc.

1. It is an unfair trade practice to use any guarantee respecting any office machine, or advertisement, or representation in relation thereto, which is false, misleading, or deceptive because it does not make reasonable disclosure of the conditions or limitations of the guarantee, or which is false, misleading, or deceptive for any other reason.

2. Without in any way limiting the foregoing provisions of this rule, guarantees of the following type or character shall not be used:

(a) Guarantees containing statements, representations, or assertions which have the capacity and tendency or effect of misleading and deceiving in any respect; or

(b) Guarantees which are so used or are of such form, text, or character as to import, imply, or represent that the guarantee is broader than is in fact true, or that the guarantee covers the entire office machine

or certain parts thereof which are not in fact covered, or will afford more protection to purchasers or users than is in fact true; or

(c) Guarantees in which any condition, qualification, or contingency applied by the guarantor thereto is not fully and nondeceptively stated therein, or is stated in such manner or form as to be deceptively minimized, obscured, or concealed, wholly or in part; or

(d) Guarantees which are stated, phrased, or set forth in such manner that although the statements contained therein are literally and technically true, the whole is misleading in that purchasers or users are not made sufficiently aware of certain contingencies or conditions applicable to such guarantee which materially lessen the value or protection thereof as a guarantee to purchasers or users; or

(e) Guarantees which purportedly extend for such indefinite or unlimited period of time or for such long period of time as to have the capacity and tendency or effect of thereby misleading or deceiving purchasers or users into the belief that the product has or is definitely known to have greater degree of serviceability or durability in actual use than is in fact true; or

(f) Guarantees which have the capacity and tendency or effect of otherwise misrepresenting the serviceability, durability, or lasting qualities of the product, such as, for example, a guarantee extending for a certain number of years or other long period of time when the ability of the product to last, endure, or remain serviceable for such period of time has not been established by actual experience or by competent and adequate tests definitely showing in either case that the product has such lasting qualities under the conditions encountered or to be encountered; or

(g) Purported guarantees in the form of documents, promises, representations or other form which are represented or held out to be guarantees when such is not the fact, or when they involve any deceptive or misleading use of the word "guarantee" or term of similar import; or

(h) Guarantees issued, or directly or indirectly caused to be used, by any member of the industry when or under which the guarantor fails or refuses to scrupulously

GUARANTEE

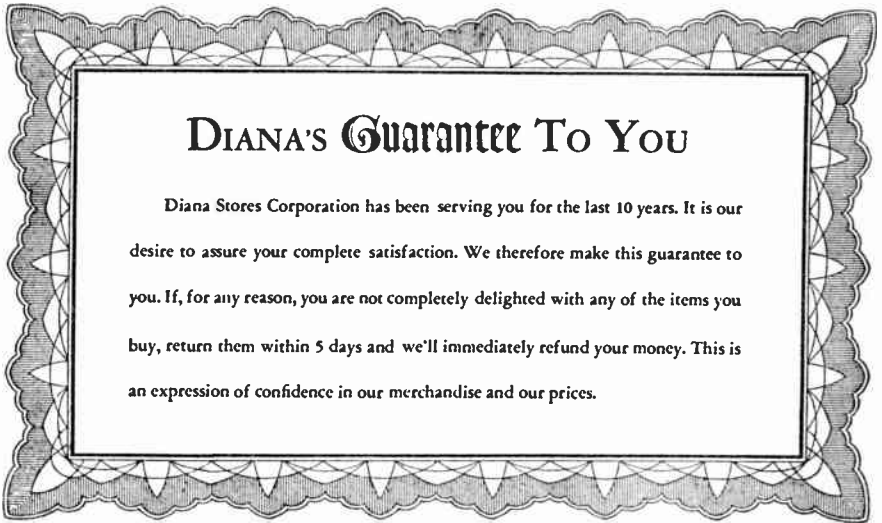
observe his obligation thereunder or fails or refuses to make good on claims coming reasonably within the terms of the guarantee; or

(i) Guarantees which in themselves or in the manner of their use are otherwise false, misleading, or deceptive.

This rule shall be applicable not only to guarantees but also to warranties, to purported warranties and guarantees, and to any promise or representation in the nature of or purporting to be a guarantee or warranty.

refund of money in case of dissatisfaction? (e) If an alternate adjustment is offered by the advertiser instead of money, is that proposition clearly stated?

The word "guarantee" should not be employed in those cases where it may be impossible of fulfillment. For example, an advertiser should not guarantee that his proprietary drug product will cure a specified condition if there exists a possibility that individual physical differences among



AN EXAMPLE OF A MONEY-BACK GUARANTEE

Guarantees which are conditional should therefore indicate the limitations of responsibility binding the advertiser. Wherever appropriate, the following questions should be clearly indicated to the purchaser to whom a guaranteed offer is made: (a) Is the guarantee unconditional or limited? (b) If limited, during what period is it operative? (c) To what extent will the seller replace broken or worn parts, and at what cost, if any, to the buyer? (d) Is the purchaser entitled to a

consumers may prevent a universal cure. Under such circumstances, it is patently impossible for a seller to "guarantee" performance of his product. The alternate offer to refund the purchaser's money if the product is not effective does not remove the stigma of fraudulent representation from the use of the term "guarantee" in this case.

In one situation the F.T.C. issued a cease and desist order against a pen manufacturer requiring that the term "guaran-

GUTTER

teed for life" or for any other designated period be accompanied by a disclosure that the guarantee is conditional if a charge is imposed for servicing or for replacing parts. It required also that the terms of limitation of the guarantee, including the amount of any charge made for servicing or for parts, be placed close to the words or warranty and in print of the same size as the other regular printed matter in the firm's advertisements. The order also prohibited any representation that the pens were "unconditionally" guaranteed for life or for any other period unless the manufacturer made, without expense to the owner, any repairs or replacement of parts which might be necessary during the life of the owner or other period by any cause except willful damage or abuse. It provided that the firm might truthfully represent that the service on its pens, as distinguished from the pens themselves, was guaranteed, even though a charge was imposed, provided that the terms of the guarantee, including the amount of the charge, were clearly and conspicuously disclosed in immediate conjunction with such representations.

When a money-back guarantee is offered to those customers who purchase by mail on a "C.O.D. plus postage" basis, it should be clearly understood whether the seller will return the cost of postage in addition to the purchase price or only the purchase price to those customers who are dissatisfied. Many advertisers offer a "refund of purchase price" in case of dissatisfaction. This indicates that the purchaser should not expect to be reimbursed for the cost of postage incidental to ordering the merchandise.

Advertisers offering extreme forms of guarantee or warranty contrary to state insurance laws risk costly legal penalties in at least 10 states. However, the use of a guarantee is justified if the claim is backed by a surety bond. For example, a

Ruppert Beer advertisement directed to dealers stated, "A \$50,000 Bond Issued by One of the Largest Surety Companies in the U.S. Guarantees the Maturity of Ruppert Beer."

In a case that appeared before the Federal Trade Commission (Cease and Desist Order 5135, July 25, 1948), the advertiser printed a "non-warranty" on the package containing his product. This was printed in small type and stated that since the product was to be used under conditions beyond the seller's control, the latter made no warranty of any kind, expressed or implied, concerning the product or its effects. It further stated that the purchaser assumed all risks of use whether in accord with directions or not. The product, however, was sold by mail through publication advertisements which did not mention the non-warranty. Therefore, purchasers did not see this provision, if at all, until after they had bought the product, relying on the representations in the advertisements. The F.T.C. ordered the advertiser to discontinue this deceptive practice by which he avoided liability through the insertion of a disclaimer in small print on the package after making representations of another nature in the publication advertising.

gutter The inside margin of a magazine, book, booklet, or other publication.

gutter position The position of an advertisement which adjoins the inside margin or "gutter" of a newspaper, magazine, or other publication. Many advertisers believe that when a message is placed in such position, its effectiveness is adversely affected because of decreased readership. In comparison, the outside column position is considered by many to be capable of greater reader attraction. *See also POSITION.*

H

hairline 1. An extremely thin line or rule used in setting type matter, such as the setting up of a box or panel surrounding copy, or as the placement of a thin line to separate two or more blocks or columns of type matter. The hairline may be used also as a border for the rectangular edges of a square-finish half-tone photoengraving.

2. A fine, delicate line or stroke in a typographic letter.

half binding The covering of a book in such a manner that the back and the corners of the sides are bound in one material and the sides in another. For example, leather may be used for the back and corners, and cloth for the sides.

half run The display of a car card in every other vehicle of a transportation system. Half run is less expensive than full run, which is placement of the advertising message in every unit of transportation. It is often possible to buy a quarter run—display in one fourth of the vehicles. The term “half run” is used synonymously with “half service.”

half service See HALF RUN.

half-tone copy Photographs, wash drawings, oil paintings, and other copy characterized by continuous tonal values which must be screened and broken up into dot formations preparatory to the engraving process. Most half-tone copy contains contrast in the form of light, medium, and dark values, as opposed to line copy, which is characterized by solid areas such as lines and dots for which no screening

is required. See also HALF-TONE ENGRAVING; SCREEN; PHOTOENGRAVING.

half-tone engraving A metal printing plate etched in relief for letterpress printing from original copy characterized by continuous tonal values, such as a photograph, wash drawing, or oil painting. The translation of such copy into a printing plate is accomplished by the use of a screen which serves to break up the matter into a geometric pattern of dots representing the tonal values exhibited in the original. The screen is inserted in the photoengraver's camera, and is required for the reproduction of all half-tone copy. Unless copy were broken up in this manner, it would not be possible to reproduce it by the photoengraving process, for a metal plate cannot reproduce contrast—only black-and-white areas. After photoengraving, the screened copy appears as hundreds of small metal dots or projections on the printing plate; when inked and printed, the projections combine to give the illusion of tonal values, although in reality they are nothing more than individual dots. Because of the extra labor involved in production, a half-tone engraving costs more than a line engraving of the same size. See also PHOTOENGRAVING; SCREEN; HALF-TONE COPY.

half-tone tint A formation of dots of uniform size and color value used for the application of a tonal effect behind panels of type, for the reduction of solid areas to lighter tones, and for providing tonal areas on illustrations when Ben Day screens are not suitable or desired. The tint is obtained by exposing a photographic

HANDBILL

surface to a source of light through a half-tone screen. See SCREEN.

Eight standard tints are available, each of which is designated by a letter (from A to G) and by the screen value (from 55-line to 120-line). The specific fineness or coarseness of the screen to be used depends upon the quality of the paper to receive the printing. Areas for a tint should be indicated on those portions of the illustration to receive the tint by a continuous solid black line (if the area is to be bounded) or by a blue line (if the guide line is to be omitted, since blue does not register photographically).

The tint, in negative form, may be stripped in on various parts of the negative made from the original art to which the tint is to be applied; or the tint negative may be double printed or surprinted directly on the sensitized metal plate.

Advertisers sometimes specify tonal value as "10 percent tone," "25 percent tone," "50 percent tone," and so on. However, this practice is not considered to be as desirable as the use of the letter-and-screen system previously described. A chart of half-tone screen tints based on the letter-and-screen system has been adopted as standard by all members of the Photo-Engravers Board of Trade of New York. This chart may be obtained from the association at 60 East 42d St., New York 17, N. Y.

handbill A single sheet of paper printed in one or more colors on white or colored stock, and used to announce a local event, sale, or offer, or to deliver any other advertising message. Handbills are usually distributed personally door to door, or handed to passers-by at points of great traffic. They are frequently found just inside the entrances to department stores and on the counters of retail stores, so that they may be picked up by customers. Handbills represent an inexpensive,

quickly produced form of advertising designed to influence purchasing locally or at points of sale. The term is used synonymously with "throwaway."

Post office regulations state that private mailboxes and other receptacles designed for the receipt of mail matter shall be used exclusively for that purpose. Mail carriers are instructed to pick up any handbills, statements, or other matter on which postage has not been paid and which they find in mailboxes. Such matter is turned in to the post office to be held for postage. A fine is provided for the violation of this regulation prohibiting the distribution of unmailed, privately printed matter in mailboxes.

hand lettering The manual inscription of copy by a lettering artist, as contrasted with the mechanical setting of copy in metal type. Hand lettering is employed when it is desirable to instill copy with a definite spirit and freedom not obtainable with type; when the restrictive requirements of space prevent the use of type and necessitate hand lettering adapted to the amount of space available; when it is desired to economize on the cost of setting type by the use of hand-lettered copy; and when it is believed that hand-lettered copy will be able to attract greater attention than typeset matter.

Some advertising artists specialize in hand lettering, an art requiring a knowledge of typography as well as the ability to interpret the meaning and spirit of copy in terms of hand-drawn characters. The more commonly used mediums are pen-and-ink, pencil, and brush with poster or water colors. In commissioning an artist to hand-letter copy, it is usually the practice to give him a fairly definite pencil drawing or layout of the copy to be lettered, so that he may understand the character of the lettering desired, as well as

HARLEQUINS

height, width, and spacing between characters and words.

The lettering artist can work in free-hand style if he so desires. However, there are many mechanical devices available which guide the artist in the formation of individual characters. One commonly used instrument resembles a stencil. It is a strip of transparent plastic along which various horizontal, vertical, and curved lines have been cut out, together with several completely cutout letters. A specially made pen is moved along the sides of the incised lines and characters to form the letters. Another device, sold under the name of "Leroy," consists of a scribe fitted with one of several sizes of pen points, and a template carrying depressed characters. As the tracer point of the scribe follows the outline of a letter in the template, the pen, attached above the scribe, reproduces the letter. A third instrument, sold under the name of "Varigraph," is a mechanical device used in conjunction with a pilot alphabet. A stylus is placed in the template letter groove and its outline followed. Simultaneously a pen point marks a corresponding line on a sheet of paper, thereby drawing a complete letter. Two dials control the size and shape of each letter.

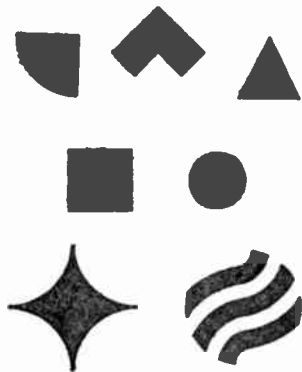
Master alphabets originally hand lettered may be reproduced photomechanically to form any desired copy. For a description of this process, refer to CAMERA COMPOSITION.

handout A publicity release or other matter delivered by a publicity seeker or his agent to a newspaper, magazine, radio station, or other medium for dissemination to the public. See PUBLICITY RELEASE.

hand-set typography Type matter that is manually composed character by character in proper sequence for use in print-

ing, as contrasted with machine-set type, which is composed automatically by such machines as Linotype and Monotype. Hand setting was the original method of composing from movable type, and is capable of conferring a very fine and distinguished appearance on any printing job. However, it is of necessity time-consuming and therefore expensive when a large amount of copy must be set. When the text is substantial, therefore, typesetting machines are employed. Hand setting, however, is still used when the quantity of copy does not warrant the operation of machines, and when the compositor does not have in stock for machine-setting certain large sizes of type. Type that is hand set is called "foundry type."

harlequins Miscellaneous type characters and decorations made available by type foundry and compositors to those who specify type for the purpose of "dressing up" a page or an advertisement. Harle-



HARLEQUINS

quins may be used either singly or in combination to form interesting decorative patterns. They may consist of individual black circles, semicircles, squares, triangles, angles, arrows, stars, and similar "spots," and are usually reproduced

HEADLINE

for selection in the type catalogues of founders and compositors.

headline A word, group of words, phrase, or sentence usually set in relatively large display type above the body of the textual matter in a printed advertisement, and designed to attract the reader and to lead him into the body text. In carrying out these functions, the headline may make use of one or more of several copy techniques such as offering desirable information to be found in the copy following; stimulating the curiosity of the prospect; holding forth a promise or major appeal.

Many advertising men believe that approximately 75 per cent of the effectiveness of the advertisement depends upon the creation of a good headline. This belief is based on the feeling that if the headline is not attractive, the rest of the copy will not be read, no matter how excellent it may be. Therefore the burden of attracting and inviting the reader into the message falls on the headline. Split-run testing has shown beyond doubt that one headline can be several times more effective than another in eliciting orders or inquiries.

Mail-order advertisers have learned that certain key words tend to strengthen a headline because they are unusually significant and provocative. Such key words are "new," "improved," "revolutionary," "at last," and "now"—all serving to tell the reader that he can learn about a new product or a new feature of an established product; "how to" and "way to"—promising to teach the reader to do or obtain something of interest to him; "this"—pointing to something of interest to be discussed within the body of the advertisement; "why"—offering to explain something; "why?"—asking a question that provokes an answer on the part of the reader; "which?"—asking the reader to make a choice; "free"—offering

something without cost; "amazing"—offering information about something that will excite the imagination.

The key words are italicized in the examples of headlines following:

- Now . . . Water A-Plenty*
from *New Climax Water Systems*
When Your Eyes are Tired Do This
Why Take Harsh Laxatives?
How to Make Shoes and Leather Goods
Last Longer
- 3 *Ways to Get Supplementary Vitamin D*
in Dairy and Swine Rations
New! Revolutionary Plowing Method
by Oliver
- The Improved Presto Pressure Cooker*
with *New 5-10-15 Pound Indicator*
At Last! Here's That Amazing New Zephyr
10-oz. Waterproof Raincoat That Folds to
Pocket Size
- Which of These Books Do You Want for*
Only \$1 Each?
- Why I Want to Send You This Amazing*
New Pipe on 10 Days' Absolutely Free Trial

Of course, effective headlines can be created without the use of these words and phrases; but in many instances it is possible to strengthen a headline by the incorporation, wherever permissible, of a key word.

hed Written abbreviation for HEADLINE.

hiatus plan The arrangement made by some networks with sponsors by which the advertiser may discontinue his network show for approximately eight weeks during the summer with the assurance that his program will be rescheduled in the fall at the same hour. This plan permits sponsors to "lay off" during a period which they generally believe to be low in listenership and during which it is often difficult to retain the services of their stars. Its essential advantage is that sponsors can return at the same hour in the fall without losing that time to an-

HOLDING POWER

other advertiser. This is particularly important because the available audience during some hours is much greater than during others and therefore more valuable in building listenership. Also, most sponsors prefer to strengthen the association between their program and its broadcast time in the minds of listeners. A change in time requires new promotional effort in reminding listeners to tune in at another hour.

hidden offer See BURIED OFFER.

high-light half tone A half-tone photo-engraving in which certain areas are devoid of the dots that would ordinarily be present because of the screening process, thereby resulting in the high-lighting of those areas for greater contrast with other portions of the reproduction. See DROP-OUT HALF TONE, with which term "high-light half tone" is synonymous.

high lights The most intense whites appearing in a photograph or drawing; those areas in a photograph or drawing which reflect the most light.

hitchhike A very brief commercial announcement placed at the end of a program following the closing commercial of the show. The hitchhike advertises one of a family of products sold by the advertiser, but this product is not mentioned during the program—only at the very end. The announcement is simply a device to permit brief mention of a product other than that to which the program's advertising as a whole is devoted. For example, the announcer of the program sponsored by a manufacturer may devote the show's commercials to product A. When the program is about to end, with only a few seconds to go, the announcer briefly mentions product B, also manufactured by the sponsor. The program then ends.

Because the sponsor is giving this product a "free ride" on a vehicle originally designed to carry an advertising message for product A, the announcement is called a HITCHHIKE. A similarly brief mention of a *third* product—C—at the start of the program is called a COW-CATCHER.

holding power A radio and television audience measurement of the ability of a program to retain those listeners or viewers who have tuned in. Holding power is expressed in terms of the percentage of the number of minutes in the program heard by the average set-owning family tuning in to the show. During the broadcast of any program, some listeners tune in, remain for some time, and then tune out; others stay with the program until it ends. The longer the audience remains tuned in, the greater the holding power. Also, the fewer the listeners or viewers who tune out, the greater the holding power.

In order to determine the ability of a program to hold its audience, it is necessary to have available two kinds of information: *average audience* and *total audience*. The average audience consists of the number of listeners to any program averaged out minute by minute. If, for example, 100,000 listeners are counted during the first minute of broadcasting and 160,000 are counted during the second minute, then the average audience during the first two minutes amounts to 130,000. However, the total audience is always larger than the average audience, for it consists of the total number of listeners who hear all or *any part* of the program. Holding power is computed by dividing average audience by total audience and is given in terms of a percentage. This figure for programs is found particularly in Nielsen Radio and Television Index ratings. See NIELSEN RADIO AND TELEVISION INDEX.

HOOK

hook An offer designed to draw speedy response from prospects in the form of an inquiry or sale. A hook may be the statement in an advertisement that the offer is good for a limited time only, or that the supply of merchandise offered is limited and will be available to those who order immediately.

A hook may be a premium obtainable by purchasing the article for sale. The offer by an insurance company of a personalized memorandum book to those who request it is an example of a hook based on the stimulation of inquiries. Upon receipt of the request the firm's agent calls upon the prospect to deliver the gift and to present his sales story.

In radio or television broadcasting a hook is a contest, offer, or other device intended to elicit response from the audience in the form of mail or telephone calls.

hookup A special connection of two or more radio or television stations, permitting simultaneous broadcasting in separate areas of a program or announcement originating from one of the stations. A hookup of many stations constitutes a network. *See* RADIO NETWORK; TELEVISION NETWORK.

Hooper rating A continuous measurement of the comparative popularity of sponsored radio and television programs based on the coincidental telephone method and conducted by C. E. Hooper, Inc., since 1934. The program rating service is available to advertising agencies, advertisers, networks, stations, and talent firms, and is sold on a subscription basis. The research technique is known as the "coincidental telephone method" because the research is undertaken by telephoning radio and television homes at the time the program is broadcast.

In 1950 Hooper sold three of his radio and television rating services to the A. C. Nielsen Company. These were Hooper's National Network Radio ratings ("Program Hooperatings") based on coincidental telephone calls in 36 cities; the Pacific Network Radio reports ("Pacific Hooperatings"); and the Network Television reports ("TV-Network Hooperatings").

The National Network Radio ratings and Pacific Network Radio ratings were discontinued by the Nielsen organization, but Hooper's Network Television reporting service was continued in the form of "TV-Network Hooperatings." These reports, although owned and serviced by Nielsen, continued to be based on the coincidental telephone method for an indefinite period because the bulk of the television audience was in or not far from a limited number of large cities and therefore better adapted to telephonic measurement.

The sale of the three Hooper rating services was the result of unnecessary and costly duplication of rating research services and the desire to eliminate confusion inherent in the use of two yardsticks of audience measurement. However, Hooper's "City Hooperatings," "City Teleratings," and several other research services were continued by C. E. Hooper, Inc.

Thirty-six cities (called Hooper "checking cities") were used as research areas for the national network reports; each contained one radio station affiliated with each of the four national networks. That is, the American Broadcasting Company, Columbia Broadcasting System, Mutual Broadcasting System, and National Broadcasting Company all have an affiliate in each city checked by Hooper. These cities were selected because listeners had an opportunity to choose programs broadcast by all four networks, and therefore were in a position to "vote"

HOOPER RATING

for the popularity of the network programs by tuning in to their program preferences.

Hooper requirements for each city included (a) local service by all four networks; (b) adequate reception of each network station within the interviewing area; (c) sufficiently large list of telephone subscribers who may be interviewed. In each city Hooper interviewers used the telephone directory as a means of random selection of subscribers. The interviewer telephoned the home; if there was an answer, the interviewer secured responses to the following questions: (a) "Were you listening to your radio just now?" (b) "To what program were you listening?" (c) "To what station?" (d) "What is advertised?" (e) "Who are listening?" This last question was designed to elicit information leading to data on audience composition (number of men, women, adolescents, and children listening). The question "What is advertised?" was asked so that the degree of sponsor identification might be measured. See SPONSOR IDENTIFICATION.

Listeners' responses were tabulated, printed in a regularly issued report of "Hooperatings," and issued to subscribers to the service. Results were given in terms of percentages. The *program rating* was a percentage of those radio families who reported listening to a specific program. The *sets-in-use* figure was a percentage of those radio families who reported having their sets turned on. The *share-of-audience* figure was a percentage of radio families listening who tuned to a specific program.

An example of the mathematics used in Hooper audience popularity measurements is the following, 100 representing the basis for computation:

Number of homes telephoned 100

Number of homes answering the telephone (This is the <i>available audience rating</i>)	80
Number of homes reporting listening to the radio (This is the <i>sets-in-use rating</i>)	50
Number of homes reporting listening to program A (This is the <i>Hooper program rating</i>)	25
Percentage of the total listening audience who have tuned to program A (This is the <i>share-of-audience</i> derived by dividing the program rating by the sets-in-use rating)	50

Hooper also made available such information as flow of audience, inheritance, and destination, but did not compute the cost of reaching radio families. The size of the sample used for the determination of network ratings varied directly with the length of the program and the number of Hooper checking cities broadcasting the program. The entire 36-city sample was approximately, for each period, 1,500 homes called for half-hour program ratings; 2,940 called for one-hour ratings; and 2,205 homes called for ratings of quarter-hour programs broadcast three times weekly. The interviews were distributed evenly and continuously over the last 13 min. of each 15-min. broadcast period.

In addition to its measurement of program popularity, network program ratings were used to judge the past performance of radio talent when such talent was being considered for sponsorship, as well as to judge comparative performance after selection. The network Hooper rating was an average of the ratings obtained in the 36 checking cities. This figure was not projectable to the total United States population, so that it was not possible to determine the number of people listening. The coincidental telephone method measured only comparative popu-

HOOVEN PROCESS

larity as revealed by urban telephone listeners in the Hooper checking cities.

"City Hooperatings," another Hooper rating service, have been available since 1940. They are measurements of popularity of programs heard in each of approximately 90 cities throughout the country. Reports are issued for each city and are especially valuable to the spot broadcasting advertiser as a gauge of program and station popularity in individual cities. The same coincidental telephone method is used. City Hooperatings deliberately exclude the factor of difference in station facilities by concentrating the popularity measurement within the area where programs of all locally operating stations can be heard. They also serve as the means of spotting locally popular talent and of judging the variation of the popularity of the program city by city.

Criticisms of the coincidental telephone method have centered around the fact that the technique disregards listening by non-telephone homes and by families residing in small towns and rural areas. Measuring program preferences among urban telephone homes only is said to yield ratings not applicable to the country as a whole, particularly since there may be distinct economic differences between telephone and nontelephone homes, and sharp difference in listening behavior between urban and rural areas. The limitation of telephone calls to periods after 8 A.M. and before 11 P.M. prevents any measurement of early morning and late evening listening. Advantages of the technique include the fact that popularity ratings can be obtained rather quickly, and at a cost lower than that possible with many other audience-measurement services.

In 1948 U.S. Hooperatings were first offered to subscribers as an absolute measurement of all radio homes listening to any program. Hooper extended his base of research by combining the coincidental

telephone technique with the listener-diary method of audience measurement applied to nonurban radio homes, both telephone and nontelephone. The coincidental rating was taken as the base and projected to a national total through information collected in the form of diaries, which acted as a corrective factor. Hooper has also extended his activities to the measurement of television programs using the coincidental telephone technique. *See also* COINCIDENTAL TELEPHONE MEASUREMENT; LISTENER DIARY; NIELSEN RADIO AND TELEVISION INDEX; PULSE.

Hooven process A lettershop service in which letters are individually and automatically typed by an electric typewriting machine. Original letter copy is first recorded on a paper strip, resembling a player piano roll, which is fed into an automatically and electrically operated typewriter. After the typist inserts the letterhead and types the name and address of the recipient and the salutation, she activates the typewriter, whereupon the machine automatically types out the rest of the letter. Carbon copies may be made at the same time, and the machine may be set to stop at any desired point within the body of the letter to permit the typist to insert personalized matter, such as the name of the recipient, special figures, or data relative to the person receiving the letter.

Each Hooven letter therefore is an individually typed, original letter and not a reproduction. Several machines are usually operated by a single typist, who addresses the letter, starts the machine, and then proceeds to the next machine, where the operation is repeated. If the typewriter is set to stop for the insertion of personalized matter, the typist does this, and repeats the performance at the next machine.

The Hooven process is used when the mailer must prepare a quantity of indi-

vidually typed letters without desiring to "tie up" his office force. Also, since many letters may be typed simultaneously, the process offers a saving in time. When a quantity of letters must be prepared, the process is less expensive than having a typist personally type each letter. However, the cost of Hooven letters is higher than that for multigraphed letters, the actual price depending upon the number of letters and the number of words. The service is available from Hooven Letters, Inc., New York City, and from other letter-shops. See also AUTOMATIC ELECTRIC TYPEWRITING.

horizontal publication A trade paper the editorial contents of which are of interest to many different classifications of businesses. For example, a publication built around news and developments in the office equipment field might be of interest to office managers, treasurers, controllers, and purchasing agents in any type of industry in which an office is maintained and clerical work performed. The paper therefore "cuts across" many classifications of firms, in contrast to the "vertical" publication, the editorial contents of which are slanted to the interests of a single industry.

house account A client of an advertising agency who has been "secured" by one of the agency principals rather than by one of the account executives. Some account executives who associate themselves with an agency bring with them one or more clients whose business they had previously solicited and whose advertising needs they service through the agency. Those clients who have been obtained by the agency principals themselves are called "house accounts" so that they may be distinguished from those advertisers who have been brought to the agency by the account executives.

house agency An advertising agency financially controlled by a business organization that is ostensibly a client of the agency. A company that spends large sums on commissionable advertising may sometimes desire to set up its own advertising agency (under another name) and staff it with suitable personnel. By so doing, the advertiser receives the benefit of the commissions paid to the agency for the purchase of space and time in behalf of the former. Since the company or "house" controls the agency, the latter is termed a "house agency." There is nothing to prevent such an agency from handling the advertising of other firms as well, and some house agencies actually do this.

One of the requirements of agency recognition (see RECOGNITION) set up by most media is the freedom from control by an advertiser. This requirement would theoretically disqualify a house agency from eligibility to receive commissions from media. In actual practice, however, some agencies are able to keep their relationship with the controlling advertiser secret; in other cases the relationship is well known, but the power of the advertiser to spend large sums on space and time makes media owners reluctant to refuse to grant commissions to the house agency.

house organ A publication issued periodically by a business organization or association for the purpose of strengthening the relationship between management and employees, or for the purpose of informing customers, dealers, and prospects of the activities of the organization. A house organ may be either of two types:

(a) Internal, in which case the publication is edited for circulation wholly within the organization for the benefit of employees, executives, salesmen, and other personnel. The major objectives of

HOUSE ORGAN

the internal house organ are the cementing of the relationship between executives and employees; explaining the policies of the firm to employees; improving the morale of workers; interpreting the functions of one segment of the organization to the others; exchanging information between various groups in the firm; interesting new employees in the operation of the firm; making the activities of the organization interesting, and the firm itself more human in the eyes of employees; encouraging pride of the job in employees and thereby improving production; imparting news of activities; acquainting employees with each other so as to improve cooperation among them. Examples of internal house organs include *The Hercules Mixer* (Hercules Powder Company), *The Solar Blast* (Solar Aircraft Company), and *Life with Liberty* (Liberty Mutual Insurance Company).

(b) External, in which case the organ is circulated outside of the organization to customers and prospects for the purpose of keeping the former "sold" on the product or service and acquainting the latter with the type of product or service offered; informing readers of new product features and activities; inviting inquiries concerning the organization and its services; revealing the inner operation of the organization as a means of acquainting readers with the company and "humanizing" the firm. The external house organ is sent to a selected mailing list of those people and organizations comprising the market for the firm's products. Examples of this type include *The Fusion Point* (Southern Coal Co.), *Bakelite Review* (Bakelite Corporation), and *Threads* (The Geometric Tool Co.).

Another kind of external house organ is the publication directed to wholesalers, jobbers, retailers, agents, and others concerned in the distributive process of the

firm. This organ is external, but edited for those associated with the firm in its sales activities outside the office or plant. For example, *The Red Barrel* is edited by the Coca-Cola Company for dealers selling their product; *Service Station Selling* is aimed at service-station operators by the Bowes "Seal Fast" Corporation; and the *Pepperell News Sheet* is prepared as an aid to dealers by the Pepperell Mfg. Co. This type of organ serves as a medium to acquaint dealers and outside personnel with facts about the company and its products; stimulate and inspire dealers to sell more merchandise; encourage their sales efforts by offering prizes through contests; provide sales suggestions and ideas such as advertising, point-of-purchase promotion, and other dealer helps.

There are three general styles or formats for house organs: (a) booklet format, consisting of bound pages enclosed with cover stock; (b) newspaper format, resembling the editorial treatment given to a newspaper and containing editorial matter of a news value on the first page; and (c) bulletin format of a single sheet or several folded sheets.

The more popular sizes for house organs are 8½ by 11 in., 9 by 12 in., and 6 by 9 in. Very useful information for the development and study of house organs is to be found in *More Business Through House Organs*, prepared by S. D. Warren Co., Boston, Mass.

Research undertaken by Edward Stern and Company, Inc., concerning the attitudes of business and industrial executives toward external house organs revealed the following:

(a) Executives basically agreed that the primary function of the house organ was that of a good-will and prestige builder. However, one third of the respondents believed that the house organ served another valuable purpose in addition to the above—that of a direct selling

tool, a use considered secondary to that of prestige building.

(b) Of those respondents who favored organs of comparatively large size, 36 percent said that sizes larger than 8½ by 11 in. permitted them to differentiate the organ from other mailings because it established a distinctive style. Thirty-three percent said the larger size was better for creating an impression of quality and prestige. Of those executives favoring a smaller size than 8½ by 11 in., 64 percent said that such sizes permitted them to carry the magazines home for careful reading. Thirty percent favored them because the unusual size differentiated the organ from other mailings, and because it established a distinctive style.

(c) Ninety-five percent of all executives interviewed indicated that the use of color is at least helpful, 35 percent feeling that it was essential and 5 percent unnecessary. Thirty-seven percent preferred full color, 31 percent preferred two or three colors for illustrations and decorative work, and 26 percent preferred two colors, the second color for decorative work and type only. Six percent preferred one color.

(d) Concerning preferences toward number of pages, 37 percent preferred 16 to 24; 36 percent preferred 8 to 12; 12 percent up to 8; 9 percent from 24 to 32; and 6 percent over 32 pages. Implied in these answers is a warning to the advertiser to keep his house organ from becoming too bulky, since 73 per-

cent requested magazines containing 8 to 24 pages.

(e) Fifty-four percent considered heavy covers useful but not essential, and 36 percent considered them unnecessary. Only 10 percent felt they were essential.

(f) Fifty-four percent preferred organs mailed flat in a flexible envelope; 43 percent wanted them flat in an envelope with a stiffener; 3 percent preferred them sent as self-mailers; and nobody expressed a desire for them to arrive rolled and sealed in a cylindrical wrapper. Fifty-nine percent actively disapproved of the sealed-wrapper style, and 34 percent of the self-mailer style.

(g) Eighty-eight percent preferred a monthly magazine to other mailing frequencies.

house-to-house salesman A salesman of merchandise engaged in making sales direct to consumers in their homes. The term "canvasser" is often employed as synonymous with "house-to-house salesman." Because of its extensive employment in fields other than marketing, however, this usage of "canvasser" is not recommended by the American Marketing Association. The term "agent" is often used in place of "house-to-house salesman."

hue The color characteristic that distinguishes one color from another, such as red from blue.

imposition The arrangement of pages for printing on a single sheet of paper laid out in a pattern so that greatest economy may be obtained in respect to the number of impressions required for the job. The primary requirement in printing multipage literature is the appearance of the pages in proper numerical order after the single large sheet has been printed, folded, cut, and bound. Unless the page pattern is correctly arranged, the customer may incur a greater expense than would be necessary.

A typical imposition problem occurs when it is desired to produce a 28-page, self-cover catalogue in which some of the pages are to contain four-color reproductions. The color pages should be so laid out as to be printed in the most economical way. The catalogue is therefore broken down into one 16-page signature (see SIGNATURE), one 8-page, and one 4-page signature. As illustrated in the adjoining imposition layout, the pages to be included in each signature are:

16-page (A)	16-page (B)	+ 4-page (C)	+ 8-page (D)
7	8	1	3
10	9	2	4
11	12	27	5
14	13	28	6
15	16		23
18	17		24
19	20		25
22	21		26

The purpose of this arrangement is to have the four-color pages appear on only one side of the press sheet, for economy. If this is to be accomplished, the following alternatives are open:

(a) Four-color illustrations on A or B, but not both.

(b) If these do not provide a sufficient number of pages for color illustrations, color could appear also on C.

(c) If still more pages are required, next to be used would be D.

In preparing a publication, therefore, the pages should be laid out with the thought that certain of them may appear in color and others may not if economy is to be attained in the production of any work containing some pages in color.

indention A space left at the beginning of a line of printed matter as an indication of paragraphing. Some type authorities believe that setting a block of text in type without indention is confusing to the reader, and that indention is therefore advisable. One suggested rule is that paragraph indention may vary with the length of the line, but should never be less than one em of the point size used for the typesetting of the text, nor should it be more than three or four ems if the line is 30 or more picas long. For example, if the copy has been set in 12-point type, the indention should measure at least one em of 12 points, which is equivalent to one pica or 1/6 in.

If the line of type measures 5 in. in width (30 picas) or more, the indention should measure not more than 36 to 48 points, equivalent to 1/2 in. and 3/8 in. respectively. One point equals 1/72 in. and one pica is equivalent to 1/6 in.

Other methods of paragraphing are employed, in addition to the "regular" style of indention just described. The OVERHANGING INDENTION (sometimes called "hanging indention") is characterized by the left-hand projection of the first line beyond the succeeding lines of the para-

graph. The **FLUSH INDENTION** is no indention at all, since each line in the paragraph measures the same width, with the possible exception of the last line, of course.

The word "indention" is preferred to "indentation," which is synonymous.

independent station A radio or television station the operation of which is not controlled by a network system. Of the many stations broadcasting in the United States, relatively few are owned and controlled by the national and regional networks. The remainder may be classified as either (a) network-affiliated stations that have contracted to become members of a network, and (b) local independent stations without such network affiliation.

india ink A black ink used for pen-and-ink illustrations and, when diluted with water, for wash drawings.

india paper An optional name for **BIBLE PAPER**.

industrial advertising The dissemination of sales messages by manufacturers of products which are used only by other manufacturers or producers rather than the consuming public, the advertising being directed toward those companies that incorporate the advertised product in their own operation. Because such products are sold to industrial firms that manufacture the completed product for sale to consumers, or use the product in their industrial operation, that kind of advertising activity is termed "industrial advertising." The advertising of power plants to refineries, and the advertising of plastic material for sale to manufacturers of household products and toys constitute typical industrial sales messages.

Industrial advertising can be directed

to prospects through the use of appropriate trade publications listed in *Standard Rate & Data Service for Business Papers* and the *Industrial Marketing Data Book*. Sometimes industrial advertisements are inserted in certain consumer publications such as *The Saturday Evening Post* and *Time* in the belief that executives of companies who are prospects for the advertised products may read the publications and the messages appearing in them.

industrial catalogue See **CATALOGUE**.

inferior character A numeral, symbol, or letter smaller in size than the regular characters of any type face set below and adjacent to another numeral or letter and used as part of a mathematical or chemical symbol. The "two" in the chemical symbol for water, H_2O , is an example of the use of an inferior character.

inheritance That part of the audience of a radio or television program that has listened to the previous program on the same station. The percentage of a program's audience that is inherited may be a clue to the show's strength; for inheritance is one of the three sources of an audience. The other two comprise those listeners who have switched over from a program broadcast on a competing station, and those who have turned their radio on to hear the program. A program that includes a relatively small percentage of inherited listeners, and that draws most of its audience from competing stations and from "radio off" shows evidence of innate attraction. The appeal to listeners by such a program is positive in that the show caused them to make an effort to tune in, while the inherited portion of the audience simply permitted their radios to continue play-

INLINE TYPE

ing. Of course, it is true that some listeners may have turned their radios on to the station a half hour or more previously in order not to miss the program in question.

Most sponsors prefer to schedule their shows immediately following a very popular program, since the large audience of the preceding show provides an opportunity to deliver a great portion of listeners to their own show following. That is, many of the listeners to the preceding show may keep tuned in and hear the sponsor's program, thus adding to the latter's audience drawn from competing stations and from "radio off." For example, out of a program's total audience of 100 percent, 86 percent were already tuned in to the station when the program began, 6 percent tuned in from competing stations to hear it, and 8 percent turned their sets on from "radio off" when the show started. In this case, the program enjoys a relatively large "legacy" of audience inherited from the preceding program. A low-rated show immediately preceding might not have permitted the following program to enjoy so large an audience, since the tendency for many listeners is to keep tuned in to the following show.

The size of the audience of the preceding program from which listeners may be inherited is reflected by its rating as computed by one of the audience-measurement research services. Figures on inheritance and related data for any program are obtainable from such techniques and services as the Listener Diary, Nielsen Radio and Television Index, and Pulse. *See also* AUDIENCE FLOW.

inline type A style of typography distinguished by the appearance of a thin "white" line within the contour or stroke of each character, as though the letter were drawn in heavy outline. This type

is not used extensively, being applicable especially for display matter.

inquiry A request for information received from a prospect for an advertiser's merchandise or service, usually elicited by means of advertising, and frequently through publicity and word-of-mouth discussion. Perhaps the most frequently found method of obtaining inquiries derives from advertising in such media as newspapers, magazines, and radio, the advertisements incorporating an offer to forward details or information about the product or service upon receipt of a request from the prospect. The inclusion of a coupon in a printed advertisement is optional; many advertisers have found that the appearance of a coupon tends to draw more replies than an advertisement not bearing any such obvious indication that something is being offered.

The procedure of attracting inquiries from prospects is used for any of the following purposes:

(a) To obtain leads which may be developed into actual sales. Mail-order advertisers are prolific users of this technique. Inquiries are obtained by publication and radio advertising; one or more follow-ups may then be sent to the prospect in an effort to turn the inquiry into a sale (called a "closure"). Many mail-order advertisers maintain records showing the relationship between the number of inquiries received from any particular medium or advertisement and the number of closures effected as a result of the receipt of those inquiries. The closure ratio thus obtained is used to determine whether the advertisement or the publication may be attracting too high a proportion of inquirers who are not really prospects.

Many firms selling through retailers, agents, or distributors make use of inquiry pulling, particularly through con-

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sumer and trade magazines, for the purpose of closing sales. For example, a manufacturer of aluminum screen windows may take space in a consumer magazine to tell homeowners about the advantages of his product, and to offer further information and the name of the nearest dealer. Upon receipt of such a request from a reader, the advertiser forwards the literature and dealer's name to the prospect, and at the same time mails the name and address of the inquirer to the dealer for follow-up action. The same technique is employed in developing sales among the trade. The manufacturer offers information, specifications, prices, or other data to retailers through trade-paper advertisements, and follows up with direct-mail literature calling for an order through either the manufacturer or his wholesaler.

Another source of inquiries leading to sales is the trade magazine that incorporates a coupon, slip, or return post card to be filled out by readers desiring information regarding any product or service mentioned in advertisements or in the editorial matter appearing in the publication. Upon receipt of such inquiries, the publisher forwards them to the appropriate advertiser or firm to follow up as the latter sees fit. This practice accomplishes three objectives: It is a service to the reader, who is able to obtain desirable information about a product in his field with minimum effort; it is a service to the advertiser, who obtains inquiries without necessarily calling for them; and it provides the publisher with an effective advertising and circulation-promotion weapon that he can display to potential advertisers; for the receipt of assorted inquiries at the publisher's office is an indication of intense reader interest.

(b) To compare one publication with another in terms of inquiries pulled for

the purpose of determining whether the circulation of each periodical contains a sufficient number of prospects whom the advertiser wishes to reach. Such inquiries represent an index of publication value in that the medium attracting the greater number of *valid* inquiries offers the advertiser a more fruitful field in which to develop impressions in the minds of potential customers. This technique is particularly valuable to those manufacturers who sell through retail outlets, and advertisers who cannot easily determine the effectiveness of their sales messages, since response from consumers is not felt directly by the advertiser.

In order to learn whether the readership of a publication is adequate in terms of prospects, such advertisers call for inquiries through keyed advertisements. These are tabulated and analyzed, and future scheduling of media is based on comparison of inquiries. Naturally it is necessary to consider the cost of space in the evaluation of inquiry response, since a full-page advertisement in publication A is apt to draw a greater number of inquiries than a quarter-page in publication B with comparable circulation. Therefore, advertisers use the "cost-per-inquiry" formula to determine the relative costs of obtaining a single inquiry through the publications used. *See COST PER INQUIRY.*

In evaluating the responsiveness of a publication, it is desirable to analyze the inquiries themselves, particularly to learn whether they are valid inquirers. If they are not, then the gross number of inquiries received is not a significant measurement of worth, and the cost per inquiry likewise loses its meaning. In the analysis of the validity of an inquiry, some advertisers consider a response sent in on a company's letterhead of greater value than one written on plain or personal stationery. Other advertisers believe

INQUIRY

that such requests on nonbusiness stationery may come from actual prospects who take a publication home to read at leisure, and who inquire on their own stationery. On the other hand, not every request on a company letterhead may be a valid inquiry, for such response may emanate from men not in a position to buy the advertiser's product. Consumer advertisers frequently ask inquirers to indicate their age in the coupon as a means of weeding out children, if these are not prospects for their product.

A method of advertising which by its nature tends to weed out nonprospects *before* they are made aware of any invitation to inquire is the technique known as the "buried offer." An advertisement incorporating this technique bears no coupon, and does not display any offer in prominent position. However, an offer to send a sample or literature is found approximately in the last paragraph of the body copy. Any person who responds to such an offer is therefore presumed to have read through the entire message from headline to logotype. Going one step further, any person who has read the entire advertisement may be presumed to have an interest in the product or service. "Buried-offer" advertisements are therefore used to obtain valid inquiries with minimum response from curiosity seekers, students, and people who like to receive literature and samples.

(c) To discover relevant facts about prospects and customers which can aid in the preparation of more effective copy and the selection of more suitable media. Although an advertiser may set up his own views concerning the people he is addressing, very often he may be completely incorrect. For example, a manufacturer of wall board used for finishing basements and attics may believe that his prospects are male homeowners. If he runs his advertising in general consumer

magazines and offers an informative booklet on the use of his product in dressing up spare rooms, he may find that the mass of inquiries comes from women rather than men. If that is consistently the case, his advertising in the future may be addressed to women insofar as copy appeal is concerned. It is assumed, of course, that the readership of the general magazines from which the inquiries were elicited is evenly divided between men and women.

Similarly, an advertiser may find that many of his prospects and customers reside in a specific geographical area of the country, where his product may enjoy particularly useful service. Again, media selection and copy approach are made correspondingly more effective by such knowledge. Other valuable information may be elicited through calls for inquiries, such as age, occupation, and marital status of respondents.

(d) To determine the most favorable months during which to advertise. Circulations of magazines with high percentages of newsstand sales rise and fall during the year because of seasonal and holiday activity, increased outdoor activity, and other reasons. Since space rates generally remain constant throughout the year (unless a drastic change in circulation or in magazine production costs occurs), the advertiser receives less circulation during some months than during others—while paying the same space rates. Although magazines with high percentages of subscription sales show a fairly constant circulation throughout the year, nevertheless there exists a definite change in *readership* during each month. For example, less attention and time are devoted to periodical reading during spring and summer months when outdoor activity increases than during fall and winter months when people tend to remain indoors and consequently have

more time for reading. Nevertheless, despite such changes in attention given to editorial contents and advertising during the year, the advertiser pays the same rate each month.

To determine the trend of readership in any single medium during the course of a year, advertisers insert monthly advertisements calling for inquiries in each medium on their schedule. By comparing inquiries received from each advertisement placed in the same medium, they eventually learn the identity of those months when readership is relatively high and when the greater portion of their budget should be spent, and those months when readership is low and when relatively little or no money should go to the purchase of space. In this manner advertisers are able to make the greater proportion of their advertising expenditures during the more profitable months when they enjoy greatest opportunity to deliver their sales messages. However, monthly advertisements must be evaluated in relation to size and number of colors used; for larger advertisements draw more inquiries, generally, than small ones, and messages with two or more colors are likely to elicit more responses than those with only a single color, the sizes of the advertisements being constant.

(e) To determine the optimum size of space that permits the advertiser to deliver his message at the most economical cost. By calling for inquiries and relating them to the size of space which pulled them, the advertiser is able to determine the most economical size needed to deliver his message in the specified publication. For example, advertisement A measuring 300 lines and costing \$450 draws 150 inquiries, while advertisement B inserted subsequently at a cost of \$300 for 200 lines pulls 125 inquiries. It therefore costs \$3 to draw

a single inquiry when using 300 lines, and \$2.40 to attract an inquiry with 200 lines. On the basis of cost per inquiry alone it is more economical to use space of 200 lines. This is, of course, not the final answer to the advertiser's question. So far he knows only that 200 lines are more economical than 300. It is necessary to test other space sizes, and to compare their cost per inquiry for a final determination of optimum size.

Two points of caution must be expressed in this connection. In testing space sizes the advertiser must of course deliver the same copy appeal in every advertisement. Naturally the variation in size forces the messages to differ in amount of copy, size of illustration, and other elements. If, however, copy appeal varies, then it is theoretically possible for a strong appeal in a small advertisement to outpull a weaker appeal in a larger advertisement, thus negating the purpose of testing size through inquiries.

Secondly, when a succession of advertisements differing in size is run in the same magazine during the course of a year, seasonal variation in circulation and readership may affect the number of inquiries received. Consequently it may be necessary to weight the returns received from each message in accordance with seasonal variation which previous experience may reveal. Some advertisers avoid this possibility by inserting a series of advertisements of different sizes during one year, and inserting another succession, in different order, during the second year. By comparing, for example, returns received from the January 300-line advertisement with those received from the 200-line message inserted the following January, the advertiser is able to compare without weighting. Of course, any severe change in market conditions from one year to the next may upset such controlled experimentation and affect the

INQUIRY

number of inquiries which would ordinarily be received.

(f) To determine the relative value of publication position. By using the technique similar to that employed for the determination of space size, the advertiser may discover highly interesting facts about the relative importance of position in publications as revealed by a comparison of inquiries. Does the purchase of preferred position warrant a higher line rate? Is position on one page more effective than on another? Does the purchase of cover pages yield inquiries in proportion to their cost? Such questions, among others, may be answered by running inquiry-producing advertisements.

(g) To learn the maximum frequency with which an advertisement may be repeated without undue loss of effectiveness. Many advertisers have discovered that the repetition of an advertisement from one month to the next need not result in an appreciable loss in readership and effectiveness. Mail-order advertisers have known this fact for years, but it is only relatively recently that "general" advertisers, in an effort to save on production costs, have learned that it is often possible to reach as many readers with a repeated advertisement as were reached by the advertisement when first run. How often, then, may an advertisement be repeated in a publication before it loses a substantial portion of readership? By calling for inquiries during each insertion, the advertiser can determine the answer to this important question for himself.

(h) To determine the relative value of color in attracting attention and inviting response or action. Advertisers frequently ask, "Shall I use monotone or two-, three-, or four-color insertions?" By controlled testing with inquiry-pulling advertisements as previously outlined, the advertiser can learn the answers as applied to his own

proposition and to each medium on his schedule.

(i) To learn which copy appeal is most effective. Here again responsiveness to various appeals may provide a clue to the identity of the most effective copy approach. As far as possible, size, number of colors, and position of advertisements should be controlled in order to obtain valid results.

It should be noted at this point that inquiry-producing advertisements may be used for any one of the purposes mentioned above, or for any combination of them. For example, advertisers selling through mail order obtain direct sales through inquiries, and at the same time learn about media value, optimum size and frequency, and related data. Other advertisers who do not necessarily desire leads through inquiries use reader responsiveness solely as a research device. Their offer of a booklet or other information may be nothing more than a technique of measuring the effectiveness of the medium, of copy, or of any other factor considered important. In this respect, some advertisers ordinarily do not use keyed advertisements. However, at specified intervals during the year, such as every four or six months, they insert an inquiry-producing advertisement in order to learn whether facts previously determined through keyed advertisements still hold true for them. In other words, periodic advertisements incorporating an invitation to respond are used as guideposts in determining whether or not advertising is effective.

Some advertisers question the value of inquiries in determining impact or impression of advertisements. They say that people with a "coupon-clipping" mentality consistently mail inquiries; that such respondents are frequently not prospects for their products; and finally that the resultant inquiries cannot represent an index

INSERTION ORDER

of advertising effectiveness. The "pro" argument states that the proper use of copy approaches and media can elicit inquiries that are valid and desirable, and that such inquiries can be used as a measuring stick of impact. They further say that for every inquiry received, there are many prospects who have seen and read the advertisement, but who have failed to respond. The number of inquiries elicited therefore may be used as an inference of total advertising effectiveness.

The answer to this problem cannot be generalized. Inquiries may or may not be valid as a measure of effectiveness, depending upon the manner and technique with which they have been elicited and the medium in which the offer appears. If the copy has been prepared so as not to give undue prominence to free offers; if the medium has been selected with a view to minimum of waste circulation; if the offer is so made that it tends to weed out nonprospects (such as the requirement of stating one's age, which removes children and students to some degree), or the necessity of paying a small sum of money for the information or sample (which removes most curiosity seekers)—if any or all of these essentials are observed, there is little reason to doubt the validity of inquiries. The majority of the 36 members of the Copy Research Council in an expression of opinion made in 1947 concerning this matter believed that inquiries when properly used can provide a strong indication of over-all effectiveness. *See COPY TESTING.*

insert 1. Printed matter such as a folder or sheet of paper enclosed in an envelope along with other literature to be sent to prospects as direct mail, or enclosed in a package of merchandise sent to a customer for the purpose of selling additional merchandise or delivering a sales message of an institutional or reminder

nature. As one of several enclosures in a direct mailing, the insert may be an application form, order card, guarantee of satisfaction, money-order form, blotter, calendar, letter gadget, catalogue, or other matter. *See also* ENCLOSURE. When enclosed in a package of merchandise the insert may take the form of a sheet of paper selling other units of merchandise, or may be a catalogue. It may be a "thank you" note from the advertiser assuring the purchaser of satisfaction, an order form, blotter, or other literature.

2. A special page of advertising matter prepared and printed (usually in color on relatively heavy stock) by an advertiser for binding into an issue of a magazine in which space has been bought. Inserts are usually found in business papers rather than in consumer magazines. Each publication sets up its own regulations concerning the acceptance and specifications of inserts. Some publishers charge the usual page rates for inserts; others offer a discount, and some charge an additional sum over the page rate. An advertiser may print his message on both sides of an insert, if he so desires. Should he use only one side, the publication may make an additional charge for the purpose of "backing up" his message by printing the advertisement of another advertiser or publication editorial matter on the back, so that a blank page may not appear in the magazine.

insertion order A set of instructions issued by an advertising agency to a newspaper or magazine owner requesting the publication of a client's advertisement on a particular date in accordance with the specifications stated in the order. Such specifications may include amount of space desired (in terms of agate lines, columns, or fractions of a page), position desired (whether run of paper or preferred), date of insertion, number of in-

INSTANTANEOUS REFERENCE RECORDING

sertions, key number, rate charged by the publisher, amount of agency commission to be deducted from the gross cost, amount of cash discount to be deducted from the net cost, whether copy and engraving accompany the order or whether they will follow its receipt. The order also includes space for insertion of the advertiser's name and the name of the product advertised, and for any additional instructions the agency may wish to issue. A common instruction in this respect is the request to "see proofs and checking copy (or tear sheet)."

The order form is usually printed in duplicate sets for use by the agency, with as many copies as the agency's routine requires. In many cases the original is sent to the publisher, one copy is routed to the advertiser for his file, and another to the advertiser for his signature and for return to the agency for filing as proof of the advertiser's approval of the order.

Some agencies have two sets of blanks, one imprinted on the face with the word "contract," the other imprinted with the phrase "insertion order." When used as an annual space contract the particulars are written under the headings for "space" and "times" (number of insertions). For example, the contract will read "10,000 lines within one year." In this case the space under "dates of insertion" is left blank. Subsequently in ordering space under this contract, insertion orders are issued particularizing the date, space, and number of times for insertion of the message.

The American Association of Advertising Agencies recommends the use of a standard "order blank" for publications, containing provisions for information noted above. Standard conditions governing contracts and orders were adopted in 1920 and revised in 1933 by the A.A.A.A. in cooperation with the American Newspaper Publishers Association, Periodical

Publishers' Association of America, Agricultural Publishers Association, and the Associated Business Publications, Inc. Refer to CONTRACT FOR PUBLICATION ADVERTISING.

instantaneous reference recording A recording of a radio program made at the time of its broadcast by the radio station for delivery to the program's sponsor, who may use it for reference purposes. The recording serves as the sponsor's "file copy" and can be played back at any time. A charge may or may not be made for the recording, depending upon the policy of the station. The recording is frequently in the form of a disk of metal, paper, or glass which has been given a coating of lacquer compound containing cellulose nitrate. *See also* AIR CHECK.

institutional advertising The dissemination of messages by commercial firms and businessmen, the immediate objective of which is to build prestige and good will for the advertiser on the part of the consuming public. Such advertising is called "institutional" because it is designed to promote the company as a commercial institution, rather than sell specific units of merchandise.

Institutional advertising may take the form of promoting the excellence of the products produced by the firm; praising the character of the executives in charge of management and production; speaking in behalf of a public need, such as funds for the community chest, and the like. Because such activity creates a favorable impression for the advertiser and encourages trust and faith in the company, it may ultimately result in an increase in sales. However, this kind of advertising is a long-term program, and its immediate effect is usually not measurable as far as sales are concerned. It is sometimes called "prestige" or "good-will" advertising.

intaglio printing A printing process in which the image to be reproduced and printed lies incised beneath the surface of the metal printing plate, the nonprinting area being the metal surface itself. The image on the plate consists of etched depressions which are filled with ink. When paper is pressed against the intaglio plate, the ink is deposited on the surface of the paper to form the printed matter. The darker the area found in the original copy, the deeper the depression and the greater the amount of ink deposited on paper; the lighter the original area, the shallower the cell or depression and the smaller the amount of ink deposited. The more familiar type of intaglio (pronounced *intalyo*) printing is gravure printing.

integration The preparation, scheduling, and delivery of commercials by radio and television in such a manner that their mood and character match the atmosphere of the program in which they are placed. Commercials are said to be integrated with the rest of the program when they are delivered without an obvious break or interruption. The most common form of integrated commercial is that in which the announcement is delivered by one or more of the characters in the show without a break in continuity. In some cases the announcer makes a brief appearance as part of the program to discuss the product with the characters. This often happens in comedy shows and in variety programs, the commercials being delivered in a fairly light and informal manner in keeping with the format of the program.

It is possible to integrate spot announcements as well as program commercials. For example, if spot announcement time is bought over a participating program consisting of a series of popular records played by a disk jockey, the format is likely to be light and the disk

jockey's manner friendly. If he is given a commercial to read that has been prepared without regard to the "emcee's" personality and manner, the announcement may fail to be effective; but if the sponsor permits the disk jockey to deliver the message in his own words and manner without regard to a word-for-word continuity, then integration is better served and the announcement is likely to be more effective.

Many advertisers are asked to give the jockey only the factual outline of product features and benefits, and to permit him to phrase the announcement in his own style, consonant with his handling of the rest of the show.

Integration appears to derive its effectiveness perhaps from the fact that it avoids leading the listener into a state of "psychological deafness" that may occur when he realizes that a commercial is about to be delivered. The integrated commercial is so interwoven with the format of the program that there is no clearly defined segment of time devoted to advertising. As a result, the listener maintains his attention, particularly when the program's characters take part in the delivery of the commercial.

Commercials have been integrated in television programs also. For example, in one series of TV shows, the main character stepped temporarily out of the scene to fondle a bright and conveniently placed can of coffee representing the sponsor's product. In another instance prizes were offered by the sponsor in an audience-participation show. Whenever a contestant won a prize, he walked over to a huge structure designed in the form of the sponsor's catalogue and selected his prize from within the "book." In display type, placed where the television camera would record it, appeared the catalogue order number pertaining to the merchandise selected by the participant.

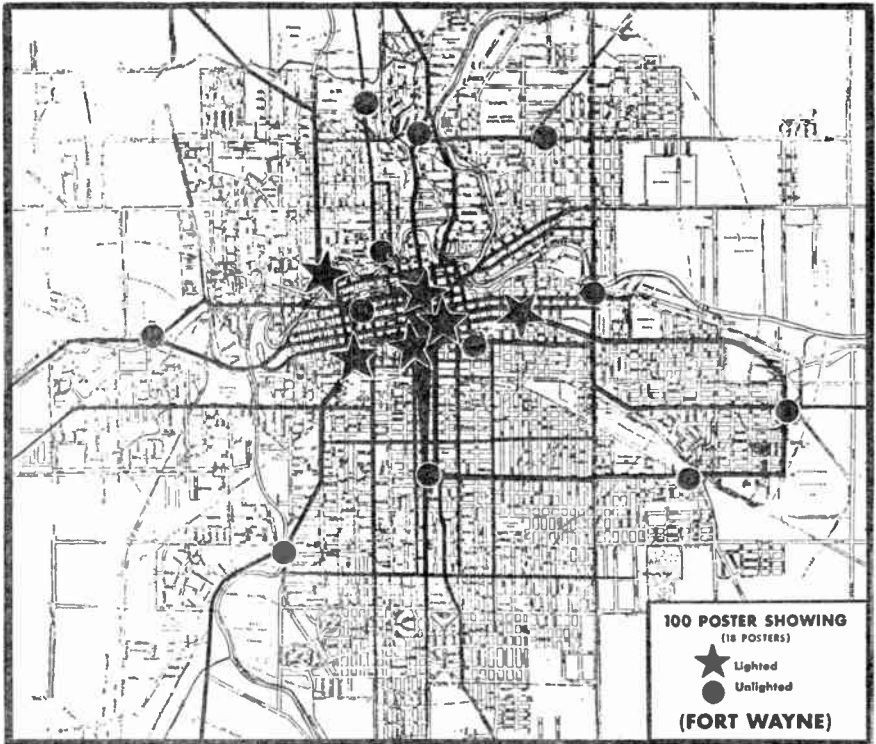
INTENSITY

intensity A group of poster panels available to outdoor advertisers and designed to afford adequate coverage of the market

being represented by "intensity" figures such as "75-intensity," "100-intensity," and so on. Each such intensity provides a

No. 100 POSTER SHOWING

FORT WAYNE MARKET, Indiana



Available from one plant operator in Fort Wayne is this 100-intensity poster showing consisting of 6 illuminated and 12 unilluminated poster panels. The heavy dots and the stars indicate the location of the panels; the heavy lines indicate the flow of traffic. See INTENSITY; OUTDOOR ADVERTISING; POSTER; TRAFFIC FLOW MAP; PLANT OPERATOR.

Courtesy of TRAFFIC AUDIT BUREAU

area and a specified amount of repetition of the advertising message. Outdoor advertising space is sold on the basis of "showings," the extent of each showing

specified number of illuminated and unilluminated panels, the specific number being dependent upon the particular market to be covered.

ITALIC TYPE

A 100-intensity showing provides twice the circulation or number of panels furnished by a 50-intensity showing; but poster showings of any intensity are so distributed throughout the market as to afford complete coverage of the area. Additional panels simply provide additional impressions upon traffic—that is, repetition of the advertising message upon the outdoor population. *See also* SHOWING; OUTDOOR ADVERTISING.

internal house organ *See* HOUSE ORGAN.

Intertype A type-casting and typesetting machine that composes an entire line of type in a single piece ready for printing. The machine contains a keyboard and a casting mechanism, is manufactured by the Intertype Corporation, and is similar in operation to the Linotype.

island position In a publication page, the space occupied by an advertisement that

is completely surrounded by editorial matter. Such position is considered to be particularly favorable for advertising messages since there are no adjacent advertisements competing for the reader's attention. *See also* POSITION.

italic type A style of typography distinguished by a slanting of each character toward the right. The style originated in Italy (whence the name is derived) about 1500, and is currently used for emphasis, the rest of the text being set in roman, or upright, characters. In rare cases, an entire paragraph is set in italic and roman is used for emphasis. However, long stretches of italic type are difficult to read, and it is the general practice to specify the style sparingly. It is often used for display in headlines.

This is set in Century Old Style italic.

J

jacket An extra protective cover of a book, usually in color, bearing the title, name of author, "blurbs," and other matter relating to the contents of the volume. In some cases the names of other books offered for sale by the publisher are mentioned on the back of the jacket, and an order form has also been included for the convenience of the reader in ordering other books. One publisher has made use of the inside of the jacket to mention the names of the schools and colleges using the volume as a textbook.

jobber A term synonymous with **WHOLE-SALER**.

job printer A printer whose work encompasses most of the forms of advertising literature, but who usually is not equipped to undertake the production of books and periodicals. He therefore turns out letterheads, envelopes, invoices, business cards, invitations, brochures, booklets, folders, and related forms of printed matter. He is known also as a "job and commercial printer."

job ticket A large envelope on the face of which is printed a form for recording all production data relating to an order for type composition, printing or engraving service as the order is processed through the various departments of the compositor, printer, or photoengraver. The job ticket (which often bears a standard form, although each supplier may prepare his own suited to his particular requirements and operation) serves the purpose of indicating the current stage in which a customer's job is found, since the work of each department is checked off as the

ticket and job travel through the plant. Since it is an envelope, the job ticket also serves as a repository for such material as the customer's art work.

The ticket may bear a record of the time spent on each phase of the job, and contain instructions informing the workmen of the job to be done for the customer. These may refer to size of paper, color of ink, type of binding, and similar items.

The job-ticket technique is employed also by advertising agencies as a production control device. In such cases the face of the envelope may bear a record of charges incurred for composition, engraving, electrotypes, matrices, and miscellaneous production costs. In the envelope are placed copies of purchase orders, type and engraving proofs applicable to the job, suppliers' invoices, and the completed sample of the job. The ticket thus represents a complete history of the work performed for the client, and the various charges may be billed to the advertiser as indicated on the enclosed invoices. In this manner the agency does not overlook any expenses incurred in behalf of the client.

justification The process of typewriting or typesetting so that the final characters at the right-hand margin are vertically aligned rather than uneven. Justification is desirable because the appearance of the printed matter is neater and the even lines are an aid to legibility. The process can be performed during typewriting by typing out the lines of copy, noting the number of spaces which must be increased or decreased between words in order to bring the final word out to the specified measure, and then retyping the matter. Often

JUSTIFICATION

it is necessary to run a word over from one line to the next in order to space properly on the typewriter.

Devices are available for attachment to typewriters permitting justification by automatically expanding or condensing a typewritten line. A device for the same purpose may be attached to the Vari-Typer as well. One invention for use in a typewriter is based on crinkled paper which is typed on. If the line is short, the strip of paper bearing the line may be

pulled out slightly so as to bring the line out to the desired measure without distorting the characters. The device is designed primarily for typing to be reproduced by offset lithography.

Typesetting machines such as the Linotype and Monotype automatically justify each line by a system of variable spacing. Hand-set type matter is spaced to form justified lines by the insertion of metal strips of varying thicknesses between the individual characters and words.

K

Kenman engraving process A method of preparing "engravings" made of film (instead of the usual metal) for printing by letterpress, announced in 1949 by the Kenman Engraving Process Corporation, Chicago. Kenman engravings are made of an exclusive type of film, and printing is performed directly from the film itself, mounted on a block of wood or on the cylinder of a rotary press. The use of the method involves no changes in the regular letterpress process and requires no additional equipment.

The process consists of the following steps:

(a) Original copy is photographed through the desired line screen (if a half tone) and the negative is developed in the usual manner, rinsed, and fixed.

(b) The screened negative is then placed in contact with the Kenman Process film in a vacuum printing frame and exposed. The film goes through a series of chemical baths and is dried.

(c) The film engraving is now ready to be mounted. For a rotary press the engraving is mounted on the cylinder; for a flat-bed press the engraving is mounted on a wood or metal block; for certain types of printing the film is mounted on a Dow metal or patent base. Double-coated Scotch tape is used for the mounting process.

(d) The mounted film is then run off on the press to perform the desired printing.

Etching, staging, re-etching, routing, and printing on metal are eliminated entirely by the process. It is claimed that the method reduces considerably the cost of conventional engravings and saves much time because of the removal of many

operations required for the manufacture of standard engravings. It also permits the use of much finer screens for newspaper advertising. For example, it is claimed that newsprint and similar coarse stock, heretofore limited to 65-line screens, can accept 133-line screens on half tones made by the Kenman Process.

The Kenman Engraving Process Corporation claims that their engravings have been run up to 1,500,000 impressions. When a greater number of impressions is desired, it is recommended that additional "original" engravings be made, since the cost is so low. Electrotypes and mats can be made from the original film engraving, but the standard line screen must be used for the medium in which the electro or mat is to be used. That is, the finer screens of which the film engraving is capable cannot be transmitted to electrotypes or mats.

Engravings are made in less than 30 min. The basic price of the special film required to make Kenman engravings is currently \$10.50 per sheet measuring 16 by 20 in. The technique, however, is limited to square black-and-white half tones, tint blocks, and color plates.

kerned letter A typographic character having a part of the face called the "kern" projecting over the body of the type, as in the letters *f*, *K*, *V*, and *W*. Kerned letters are troublesome to the type founder because of the extra care and expense required for their production, and they are a source of annoyance to the printer because of the breaking of the kerns. Modern type founders endeavor to avoid kerned letters as much as possible; but such type cannot be entirely dispensed

with, especially in italic fonts whose long, sloping letters would leave wide gaps unless the type were made to overhang.

key 1. One or more numerals or letters or combination of these usually inserted as part of an advertiser's address appearing in an advertisement for the purpose of identifying the source of the inquiries or orders received in response to the sales message. A key may take any one of several forms, the more frequently used being the following:

(a) Department number. This may appear as

Harris Mfg. Co., Dept. 241
10 Main Street
New York 22, N. Y.

A variation of the department number may be the "desk number," "division number," "suite number," and "studio number." The "department number" type of key is probably the most popular among advertisers. A definite significance may be ascribed to the sequence of numbers or letters. For example, in using a key such as 1411, the advertiser may assign the number 14 to the particular medium used and the number 11 to the month (in numerical order) in which the publication containing the advertisement is issued—in this case November. All letters addressed to the advertiser bearing the key "Dept. 1411" are therefore responses received from those who have answered the offer appearing in the November issue of the publication to which "14" refers.

Some advertisers use a combination of numerals and letters, such as "Dept.12-B." Again, this may be arbitrary or may refer to response from "publication 12" issued in the month of "B," which is February.

(b) Incorporating the key in the trade name itself is sometimes done. For ex-

ample, Grand Publications, selling books through mail order, uses the name "A. Grand" for one publication and "B. Grand" for another, and so on down the line. There are, of course, only 26 variations possible with this key.

(c) A letter attached to the box number of the advertiser's address may be employed if a box number is used, as in the case of "Box 667-N, Scranton, Pa."

(d) A letter or numeral or combination of both may be added to the address, as 111-F8 Virginia St. for one medium and 111-S7 for another.

(e) A room or building number, or what appears to be such, may precede the address, such as 94H District National Bldg., Washington 5, D.C.

(f) When a catalogue or booklet is offered, the key may be included in its designation, such as "Send for Catalogue B" or "Request Booklet M." The designation is changed for each medium and each month.

(g) A key letter attached to the zone number in the address is often used, such as 1115 Sterling Place, Brooklyn 13C, N.Y.

(h) If the advertiser's address contains more than one number, such as 1508-1514 Brookline Ave., then one address (1508) may be employed as a key, and another (1510) as a second key, and so on. Greater variation may be obtained by combining the address with a letter, as 1508-A and 1512-M Brookline Ave.

Other methods of keying have been devised, but they are not employed as often as those mentioned above. For example, some firms change their trade names slightly, corresponding to each medium and insertion date. Others use different street names, a procedure possible when the building occupies all four streets of the block in which it is situated.

The key number is almost always inserted in the coupon when this element is

KEY

present in an advertisement. In some cases, however, response from a secondary reader is received—that is, a prospect who responds to an advertisement from which the coupon has been clipped by a previous reader. To prevent the receipt of unkeyed orders or inquiries from such sources, many advertisers incorporate their key in the logotype or trade name appearing within the body copy outside the coupon.

Although in most cases the key is incorporated in the advertiser's name and address inside and outside the coupon, it is also possible to include it somewhere in the coupon but not in connection with name and address. For example, the key number may be inserted in the lower right-hand corner of the coupon. When received, each coupon is inspected for determination of the source, as the envelopes give no clue to this.

When radio advertising is employed to call for inquiries or orders, the key should be very simple, since the listener cannot rehear the message and must write the address (and key) during the broadcast.

When for some reason there is a failure to insert the key in the coupon of an advertisement, and when an incorrect key is inserted, it is still possible to trace coupon sources by examining the back of the coupon. The reverse side of the detached coupon is compared with the back of the coupon appearing in the advertisement on the page of the medium carrying it. Since the medium is known, copy on the back of the torn copy that matches the copy appearing in the known medium identifies the source of the unkeyed or incorrectly keyed message.

The practice of keying affords advertisers a wealth of valuable information. Here are a few of the facts it may elicit:

(a) It tells the advertiser the source of response, that is, the advertisement and the medium.

(b) The date of insertion of the advertisement becomes apparent by correlating the key with records. This information is important because in many cases the same advertisement is repeated monthly in the same medium.

(c) By counting the number of responses received from each medium, the advertiser can determine which medium yields the maximum number of returns and the lowest cost per order or cost per inquiry.

(d) By comparing returns month by month, the advertiser can determine the relative productivity for each month in terms of responsiveness. He may thus devote most of his advertising budget to insertions during those months most favorable to his proposition.

(e) If the advertiser first elicits inquiries and then follows up with direct-mail literature calling for orders, he is able to correlate the number of inquiries with the number of resultant orders (called "closures"). He may therefore find that some advertisements pulling many inquiries result in few closures, and that other advertisements to which few prospects responded result in a high percentage of closures. It is thus possible to learn whether the message that elicits few inquiries is actually the more profitable advertisement.

(f) Keying yields much valuable information about the people who respond to the message. By examining the data appearing in the coupon or inquiry, the advertiser can correlate facts about the respondents with the type of medium through which the responses were elicited. For example, he can learn whether a greater percentage of responses derived from a particular publication is represented by women or by men. In this manner the advertiser becomes better equipped to prepare the most effective messages for insertion in each medium, since he knows

about the kind of people reading each publication.

(g) Keying informs the direct-mail advertiser as to which lists are profitable in terms of producing orders.

(h) By tallying the responses received from each medium, the advertiser can determine the length of life for each publication. With this information he is able to work back and devise a formula that will tell him the total number of responses to expect even though replies have been received for only a few days. For example, he may learn through experience that magazine A elicits inquiries or orders for a period of nine months after publication, and that 30 days after the periodical is published he receives 40 percent of all the orders or inquiries he will ever get from that insertion. Therefore, 30 days after publication of future messages in magazine A he should be able to predict the total response on the basis of the formula he has worked out through keying.

2. To incorporate one or more numerals or letters or combination of these in an advertisement for the purpose of tracing the source of inquiries or orders received in response to the message.

key station The station in a network system at which the principal network programs originate for dissemination to the affiliated stations comprising the network. A network system may have several such key stations throughout the country, the major locations being New York, Chicago, and Los Angeles. Key radio stations are usually 50,000-watt outlets, and enjoy the most extensive broadcasting facilities of all network stations, such as unusually well equipped studios, experienced personnel, newsroom facilities, sound effect devices, and talent.

kickback The passing along to an advertiser by his advertising agency of a por-

tion of the agency's commission paid by media for the purchase of space and time. In effect, the agency agrees to split its commission with the advertiser in order to induce him to become a client or to remain a client. The kickback is considered to be an unethical practice. *See* REBATE.

kill To delete one or more words of text from copy; to remove typographic characters or printing plates from matter that has been composed for letterpress printing; to break up typographic characters for distribution to their respective cases after the composed type is no longer needed to print the copy for which it was set.

An editor may kill typewritten copy by drawing a line through those words which he desires struck out so that they will not be set in type. If the copy has already been set in type, he may do the same thing on the proof, and the type matter will be deleted. If he desires to remove certain illustrations and type matter from an issue of a publication (such as a magazine or house organ) and to retain other copy, he marks the appropriate matter to be killed. The matter not killed is thus retained for the next issue.

A copy of a magazine so marked is called a "kill copy." A "kill order" is an order to the printer to break up and distribute type matter no longer required.

kilowatt A measurement of electrical power equivalent to 1,000 watts. *See* WATT.

kinescope The receiving tube in a television set on the face of which the televised image appears after reception from the point of origination—usually the television studio. The end of the tube contains a fluorescent screen which radiates light when electrons act upon it during the

KINESCOPE RECORDING

process of televising. It is this screen which projects the televised image so that it can be viewed.

The size of a tube is measured by the number of inches across the diameter of the face on which the picture appears. Since the tube face is circular and, in the majority of sets, the viewing area is rectangular, there is a variation in the size of the picture which a given tube may provide. These are the approximate sizes of the rectangular pictures provided by tubes of different diameters:

<i>Tube Size in Inches</i>	<i>Picture Size in Inches</i>
20	16 by 12
16	13 by 9¾
15	12½ by 9½
12	11 by 8¾
10	9 by 6¾
7	5½ by 4
3	3 by 2

See also TELEVISION.

kinescope recording A motion picture taken of the images appearing on the face of the tube (or kinescope) in a television receiving set. *See* TELEVISION RECORDING.

known probability sample *See* PRECISION SAMPLE.

Kodachrome A color film which, when exposed and processed, yields a color transparency suitable for full-color reproduction by any of the major printing methods. Kodachrome film after exposure must be sent to the manufacturer—the Eastman Kodak Company—for processing in their laboratories, after which the finished transparency is returned ready for reproduction. These color films are extensively used as original copy for full-

color reproduction, as are Ektachrome and Ansco color film. The transparency is viewed by holding it up to a source of light or by projecting it on a screen.

Kodachrome was the first successful three-layer color film, having been introduced in 1935 by the Kodak research staff. A film base or support is coated with three layers of gelatin emulsion, each layer having been sensitized to one of the primary colors. Exposure to light and the application of special processing bring about hues in the form of dye deposits in the layers. The original negative image is then transformed into a positive transparency, the color photograph consisting of three superimposed dye images in the primary colors. Kodachrome film is available in sheet form up to 11 by 14 in. *See also* COLOR WORK; COLOR SEPARATION NEGATIVE.

In 1950 the Eastman Kodak Co. suspended the sale of Kodachrome Professional Sheet Film in favor of Ektachrome film. Reasons given by the company for its decision were that manpower and production were to be geared toward making more of one professional color sheet film rather than two different materials, and increased distribution of Ektachrome permitted the prompt local processing of the film. Kodachrome film for amateur still or 8mm. or 16mm. sizes was not affected by the change.

kraft envelope *See* ENVELOPE.

kraft paper A type of paper, usually of a brown color, strong but loose and irregular in structure, and used particularly for wrapping. The word is derived from the German *Kraft*, meaning "strength."

L

label A display of written, printed, or graphic matter upon the immediate container of any article, incorporating the name and place of business of the manufacturer, packer, or distributor, and the branded name of the product. Other elements that may be found on a label, depending upon the desires of the advertiser, the requirements of the Food, Drug, and Cosmetic Act, and other factors, are an illustration of the product; a reproduction of the trade-mark; directions for use; a list of ingredients; indication of weight or measure of the contents; purpose for which the product is recommended (particularly applicable to drugs); recipes in which the product may be used; seal of approval; diagrammatic illustrations relating to use.

The Food, Drug, and Cosmetic Act defines "label" as "a display of written, printed, or graphic matter upon the immediate container of any article"; and a requirement of the act that any word, statement, or other information appear on the label is not considered to be complied with unless that word, statement, or other information also appears on the outside container or wrapper, if any, of the retail package of such article, or is easily legible through the outside container or wrapper.

The label should display individuality and character, so that the consumer will be attracted to the container while shopping; in order that the product may easily identify itself on the dealer's shelf; and in order that the customer, having seen the package once, may be able to remember it easily for ready selection in the future. Such requirements demand suit-

able use of color, layout, and label outline. Some advertisers believe that labels on food products should display the character of the contents most prominently, and then stress the brand name secondarily, in the belief that the housewife shops first for the type of food she desires, and then looks for the brand name. When the container is a bottle that permits the contents to be seen, the label may not have to display an illustration of the product. On the other hand, canned foods may do well to bear labels showing the product.

Many advertisers selling several products in the same classification, such as a line of cosmetics, design labels with a family resemblance. The same combination of color, typography, and label outline may be used to tie the group of products together. An unusual use of the label is represented by the printing of recipes on the reverse side, the consumer being instructed by directions on the face of the label to tear it off along the dotted line so that the recipes are not destroyed. *See also* LABELING.

labeling All labels and other written, printed, or graphic matter appearing on any article or any of its containers or wrappers, or accompanying such article. This is the definition of the term as found in the Food, Drug, and Cosmetic Act. The general definition of "labeling," aside from that in connection with food, drugs, cosmetics, and health devices, is essentially the same, except that booklets and pamphlets that are packaged with or that accompany the product, or that are displayed at point of sale with the product,

LABELING

are generally not considered as labeling. In clarifying the word "accompanying" as found in the first definition as quoted above, the courts have stated:

The word "accompany" is not defined in the (Food, Drug, and Cosmetic) Act, but we observe that among the meanings attributed to the word are "to go along with," "to go with or attend as a companion or associate," and "to occur in association with." There can be no question that among the usual characteristics of labeling is that of informing a purchaser of the uses of an article to which the labeling relates, and that the basic character of the Federal Food, Drug, and Cosmetic Act is not directly concerned with the sale of the products therein described, or whether the literature is carried away by the purchaser. It was enacted to protect the public health and to prevent fraud, and it ought to be given a liberal construction. Consequently we are impelled to the conclusion that misbranding is cognizable under the Act if it occurs while the articles are being held for sale.

Other courts also have ruled:

In determining whether circulars accompanied packages, it is not material whether they traveled in the same crate, carton, or other container, or on the same train, truck, or other vehicle during their interstate journey.

Packages and circulars which had a common origin and a common destination and which arrived at their destination simultaneously, are held to have accompanied each other regardless of whether physically they were together or apart during their journey.

Most if not all labeling is advertising, the term "labeling" as defined in the Act includes all printed matter accompanying any article and does not exclude printed matter which constitutes advertising.

An article may be misbranded in commerce within the meaning of section 304(a) of the Act by printed matter which, though not physically contiguous thereto, nevertheless actually did accompany the article for all practical purposes and in all significant aspects.

Booklets and drugs which had a common origin and a common destination, and which

were displayed and distributed together in the stores of dealers as part of a distributional scheme, are held to have "accompanied" each other to all intents and purposes as much as if they were actually enclosed in the same shipping container, though they were shipped at different times, and there was no physical association during the interstate journey.

The act states that labeling includes all written, printed, or graphic matter accompanying an article at any time while such article is in interstate commerce or held for sale after shipment or delivery in interstate commerce. Under current legal decisions, therefore, pamphlets and booklets that are shipped with or without the product, and which are found available to consumers with the product for sale are considered labeling.

According to the act, food, drug, and cosmetic products and health devices are misbranded if the labeling is misleading, false, or deceptive in any particular, if any word, statement, or other information required by or under authority of the act to appear on the label or labeling is not prominently placed thereon with such conspicuousness (as compared with other words, statements, designs, or devices in the labeling) and in such terms as to render it likely to be read and understood by the ordinary individual under customary conditions of purchase and use. The labeling of a drug which contains two or more ingredients may be misleading by reason of the designation of such drug in such labeling by a name which includes or suggests the name of one or more but not all such ingredients, even though the names of all such ingredients are stated elsewhere in the labeling.

A packaged drug or device is deemed to be misbranded if it does not bear a label containing (a) the name and place of business of the manufacturer, packer, or distributor; (b) an accurate statement of the quantity of contents in terms of

weight, measure, or numerical count; (c) adequate directions for use; (d) such adequate warnings against use in those pathological conditions or by children where its use may be dangerous to health, or against unsafe dosage or methods or duration of administration or application, in such manner and form as are necessary for protection of users.

A cosmetic is misbranded if it does not bear a label containing (a) the name and place of business of the manufacturer, packer, or distributor; and (b) an accurate statement of the quantity of the contents in terms of weight, measure, or numerical count. It is misbranded if any word, statement, or other information required by the act to appear on the label or labeling is not prominently placed thereon with such conspicuousness (as compared with other words, statements, designs, or devices in the labeling) and in such terms as to render it likely to be read and understood by the ordinary individual under customary conditions of purchase and use.

One court has found that "the requirement that the labeling bear 'adequate directions for use' requires not only that the labeling bear statement of the dosage or the amount, which is recommended that the consumer use, but also a statement of the purpose, namely, the disease or the effect upon the structure or function of the body for which the article of drug is to be taken; that directions for use are not adequate unless the purpose for which the drug is to be taken, as well as the amount to be taken appear on the labeling."

The members of the Food and Drug Administration contend that the act requires that the outer carton must contain complete information for the purchaser, and that the label remaining on the package which contains the unused portion of the product must include information

concerning the active ingredients, indications for use, adequate directions for use, and warnings. If the manufacturer desires to list ingredients other than those which are considered as active ingredients, he must set them apart as inactive or inert ingredients.

It is not essential that the manufacturer include every use for which the preparation may be adapted; but after he has selected the uses that he intends to indicate in labeling and advertising, he must then include adequate directions for each in labeling. The labeling must also include cautions or warnings against the misuse of the preparation in those instances where they may be indicated.

The courts have ruled that "a statement in large type on a label which conveys a false or misleading impression constitutes misbranding even though the misleading impression created by such statement is corrected by another statement in smaller type." Another court said, "If as a matter of first impression the labeling of an article tended to convey a false or misleading impression, such an article is misbranded even though a deliberate reading of the label might correct such an impression. The average retail purchaser does not delay to make a careful analysis of the label, but contents himself with a hasty glance or cursory examination." *See also FOOD, DRUG, AND COSMETIC ACT.*

laid paper Paper the texture of which is characterized by the appearance of finely ridged horizontal and vertical lines in slight relief formed during the process of papermaking. In machine-made paper the laid marks are impressed with a device called a "dandy roll." When paper is made by hand, however, the laid marks are naturally formed by the screen in the frames over which the paper pulp flows. Paper not characterized by laid marks is called "wove" paper.

LANHAM ACT

Lanham Act See TRADE-MARK ACT OF 1946.

layout The arrangement or placement of the various elements comprising an advertisement, booklet, magazine, or other printed literature, prepared by an artist in the form of a drawing. A layout may be a quickly sketched approximation of the printed advertisement in pencil, in which case it is called a "rough." If it is carefully drawn so that it closely resembles the appearance of the advertisement to be printed, it is called a "finished" layout or "comprehensive."

A typical layout may consist of any combination of these elements: a headline lettered in position; a subcaption which may be lettered or indicated by a row of relatively heavy lines; body copy, indicated by a series of lightly drawn lines, the length and depth of which serve to delineate the position occupied by the bulk of textual matter; the signature or logotype of the advertiser; his trade-mark; a sketch of the major and "spot" illustrations; coupon or order form; boxes or panels containing copy; and a border.

A layout is usually required before the production of an advertisement can begin because it serves as a guide to those concerned with approving and executing the printed advertisement: (a) It shows the client what his advertisement will look like, at a time when it is possible to effect changes without undergoing major expense; (b) it serves as a guide to the artist commissioned to prepare finished art work, for the sketch of the illustration depicts the size, position, and character of the drawing required; (c) if the illustration is to be a photograph, it shows the photographer the pose and character of the subject matter; (d) guided by the length and depth of the lines representing copy, the compositor is able to set type to the desired size, width, depth, number

of columns, and amount of leading; (e) if the layout is prepared before copy has been written, the copy writer can determine the space available for textual matter.

The placement of the various elements comprising a layout performs a valuable job for the reader of the advertisement. It is designed to (a) attract his attention; (b) lead him from headline through the body copy to the final paragraph and logotype without confusion; (c) retain his interest throughout the advertisement.

Although it may seem that these functions belong to the realm of copy, nevertheless it is the responsibility of layout to cooperate in attaining these goals. For example, an unrelieved series of paragraphs may tend to repel the reader—unless the text is broken up by subcaptions or by several small "spot" illustrations placed adjacent to the copy, or by the use of a second color. A dull, drab layout may be so overshadowed by competitive advertising that the prospect may fail to read the copy, irrespective of its worth.

To draw the reader's eye logically through the message, the layout man sometimes makes use of a technique called "gaze motion." This is simply the placement of elements in those positions that tend to guide the eye in the direction desired by the artist. In some cases the gaze-motion technique is employed to direct the reader's attention to a specific element in the advertisement.

It has been found that the point to which the reader's eye tends to look first when exposed to an advertisement is one that is located not at the physical center of the space, but at a position slightly above and to one side of the center. This point is called the "optical center." However, the requirements of the various units in a layout may preclude the use of the optical center as the position for the most

LAZARSFELD-STANTON PROGRAM ANALYZER

important elements in an advertisement. For example, although the price of a product may be of utmost importance in a particular message, the need to illustrate the product properly may force the price from the optical center to another position, where its size and degree of typographic blackness may compensate for its loss of optimum position.

Placement of the coupon, whenever it is specified, is of importance in publication layout. Generally, the coupon appears in the lower right- or left-hand corner for ease in detachment from the page, with minimum damage to the rest of the advertisement. When the coupon appears in the lower outer corner of the third or fourth cover of a magazine, there is a danger that the coupon will "back up" another coupon found in an advertisement on the reverse side. Every prospect who removes the coupon on one side destroys the other coupon, and to that extent the sales effort of one advertiser is hindered. In direct-mail advertising the order blank is usually placed at one of the outer corners of the mailing piece when it forms an integral part of the physical message.

The layout of a booklet, magazine, or other multipage literature is called a DUMMY. See also COMPREHENSIVE; ESQUISSE; GAZE MOTION; OPTICAL CENTER; ROUGH.

layout paper White, transparent, tracing paper used by artists for layout or preliminary drawing purposes and characterized by its relative strength and ability to withstand erasures. The layout man draws his first sketch on one sheet; if this drawing needs correction, he used a second sheet to trace those lines to be retained. With this partial second drawing as a basis, he prepares another sketch which, if imperfect, can be traced on a third

sheet. This process is continued until the artist is satisfied with the layout.

Lazarsfeld-Stanton Program Analyzer An electrical recording device used in analyzing the reaction of listeners to a radio program. Developed in 1937 by Dr. Paul Lazarsfeld and Frank Stanton, then vice-president of the Columbia Broadcasting System, the Analyzer is designed to register the approval, disapproval, or indifference of listeners to any segment of a broadcast show. Basically it consists of two electric push buttons connected to moving fountain pens which record on a slowly revolving roll of graph paper.

Participants in a Program Analyzer session—volunteers selected on the basis of sex, age and education—are invited to meet to hear a recording of a program. A pair of buttons is assigned to each person in the group, one button being red, the other green. Each listener is instructed to press the green button as long as he is pleased with that part of the program being heard, and to press the red when he is displeased at any time. He is asked not to press either button when he is indifferent about the proceedings. During the playing of the recorded program, pressure of the buttons results in the tracing of corresponding red and green lines on the moving graph paper. In this manner audience reactions are automatically recorded and transformed into a rising and falling curve representing second-by-second approval, disapproval, and indifference of the group hearing the program.

When the show is over, each person is asked to fill in a questionnaire calling for his specific likes and dislikes concerning the program, and his opinion of the commercials. After this, a period of open discussion takes place in which an interviewer encourages the participants to state the reasons for their reactions to the program. A stenographic record of this

L.C.

verbal questioning is taken and transcribed. The written questionnaire and verbal questioning are undertaken to uncover reasons leading to approval, disapproval, or indifference at any time, and to learn whether differences in reaction may be related to age, sex, or other audience characteristic.

Among other data, the completed report includes a "profile of listener reactions"—a chart showing the average percentage of listeners expressing approval and disapproval during each segment of the show. Approvals are plotted from the graph's zero line up; disapprovals, from the zero line down. "Average attitude scores" are compiled also, combining all approval, disapproval, and indifference reactions into a single index for the program as a whole or for any part of the program. These scores are used to compare the relative audience appeal of two or more broadcasts or two or more program parts.

The Program Analyzer is used to test the listener appeal of a program while in the course of production and before it is actually broadcast. Even established shows may be analyzed in order to discover structural weaknesses. Also, the ability of radio artists and performers may be gauged before they are selected for the program. The findings and resultant recommendations permit producers and writers to determine how and why their attempts to set a scene, produce a mood, or develop a story succeeded or failed with a group of average listeners.

Typical analyses of programs include such points as these: (for a mystery show) Listeners were resentful when a rational solution was not given to the baffling elements occurring in the story; (for a comedy) the comedian used many facial stunts to draw laughter from the studio audience—a situation resented by listeners who could not see what was happen-

ing; (for a documentary program) overproduction, such as excessive musical and sound effects (too many voices, too frequent switches from narration to drama), tended to attract attention away from the story, and caused disapproval.

Of particular interest to advertisers is the reaction of the Analyzer audience to commercials. The push-button reaction of listeners points out those commercials which earn indifference or disapproval, and the verbal questioning elicits reasons for such reaction. The resultant information permits the sponsor to prepare commercial messages capable of enjoying a higher degree of listener tolerance and approval.

The Analyzer has been used to test programs for many agencies as well as individual sponsors, including the British Broadcasting Company, U.S. Army, and the British Information Service. The large Analyzer of the Columbia Broadcasting System is capable of recording second-by-second reactions of as many as 100 listeners simultaneously. *See also* SCHWERIN SYSTEM.

L.C. *See* LOWER CASE.

lead 1. A thin metal strip inserted between lines of type for the purpose of increasing the space between them. The term is pronounced "led." The amount of spacing that may be built up depends upon the number of leads inserted and the thickness of each lead. Thickness is based on the point system, which is used also in the measurement of type size. One point is equivalent to 1/72 in., and a lead may extend to any thickness desired. Leads thicker than six points are called "slugs" by typographers, and the practice of inserting leads is termed "leading."

When type is composed on a machine such as the Linotype, line spacing is accomplished not by the insertion of metal

LEFTOVER MATTER

strips but by casting the type on a metal "slug" that already incorporates the required spacing. For example, when 2-point leading is specified for 10-point type, the compositor simply casts the 10-point type on 12-point metal slugs so that it is not necessary to use separate leads for each line.

2. To increase the space between lines of type by the insertion of thin metal strips. The pronunciation of the verb is identical to that of the noun. *See also* LEADING; SET SOLID.

leaders Dots (. .) or short strokes (- -) used to lead the eye from one point of copy to another, bridging a space such as in tabular work, price lists, table of contents, and the like. Leaders are set in a weight corresponding to the size of type used in the copy, and are available in a specified number of dots or strokes per linear measurement, such as 2, 4, or 6 dots per em.

leading The practice of inserting thin metal strips (called "leads" and pronounced "leds") between lines of type for the purpose of increasing the space between them. The term is pronounced "ledding."

Leading may be desirable for a block of copy when the type appears to be too crowded and when legibility suffers. Some type faces, particularly those that are characterized by heavy black strokes or by short ascenders and descenders, should be leaded; otherwise the copy block may present the appearance of a solid black mass that does not invite reading. Contrariwise, many faces having relatively thin strokes or long ascenders and descenders may be set solid—that is, composed without extra spacing.

There is no rigid rule to follow regarding the practice of leading. However, the following chart is suggested as a general guide. Notice that the width of the type

line in picas is considered as a factor in leading. (One pica equals 1/6 in.)

See also LEAD; SET SOLID.

See illustration on following page.

lead mold electrotype A duplicate letterpress printing plate for which the mold is made by pressing the face of an original plate into a sheet of lead. A film of copper is deposited electrolytically on the surface of the mold to form a shell, which is reinforced with electrotype metal. *See* ELECTROTYPE.

l.f. *See* LIGHTFACE TYPE.

leaf A single section of paper constituting two pages of a book or other publication, one page being formed by either side of the paper.

leaflet A single sheet of paper bearing an advertising message printed on one or both sides in one or more colors on white or colored stock. The leaflet may be used as a direct-mail enclosure sent in an envelope, or distributed by hand as part of a direct-advertising program. In many cases the leaflet is designed to fit one of the standard envelope sizes—4½ by 9½ in. (No. 10) or 3¾ by 6½ in. (No. 6¾).

ledger paper A relatively stiff but flexible writing paper used principally for the pages of account books or ledgers, and in many cases in the production of booklet covers, reply cards, order forms, price lists, promotion folders, and for other literature requiring a strong, durable, and glare-free body. Ledger paper accepts not only writing but also printing by all methods, although it is not suitable for the reproduction of fine-screen half tones unless they are printed by offset lithography.

leftover matter Copy that has been set in type but not used in the printing of an

LEGEND

Point Size of Type	Pica Width of Type Line	Leading	
		Minimum	Maximum
6	8-9	Solid	2 points
	10	1 point	
7	9-10	Solid	2 points
	11-12	1 point	
8	10-12	Solid	3 points
	13-14	1 point	
9	11-14	Solid	3 points
	15-16	1 point	
10	12-15	Solid	4 points
	16-18	1 point	
11	13-18	1 point	4 points
	19-20	2 points	
12	14-22	2 points	6 points
14	16-26	3 points	8 points

issue of a magazine. In many cases an editor of a publication orders more copy to be set in type than can be accommodated in the issue being prepared. This is done so that, when time is short, he will not be in the position of having insufficient typeset copy to fill the issue. Also, by having available more matter than is necessary, he can choose the exact amount of typeset copy to fit odd-sized spaces in his pages.

The desirability of ordering more composition than required should be weighed against the cost of typesetting as well as the time factor. Leftover matter is known also as **OVERSET MATTER**.

legend Textual matter, usually of an explanatory or descriptive nature, referring to and placed directly beneath the printed reproduction of a photograph, illustration, or diagram as found in books, magazines,

newspapers, and other publications. In many cases the word "caption" is used, incorrectly, to refer to copy appearing beneath illustrative matter. In strict usage, "caption" (as its derivation indicates—from *caput*, "head") refers to copy placed directly above the illustration, and the term "legend" should be employed to refer to matter appearing beneath.

letter A sales message printed or written usually on the advertiser's letterhead and inserted as an enclosure in an envelope or other direct mailing. Many experienced advertisers have called the letter and the government postal card two of the most powerful direct-mail sales tools when evaluated on a cost basis. The letter derives its effectiveness partly from its personal nature, since it is closely associated with a personal communication even though it may not bear the name and

address of the recipient and a personal salutation, or even letterhead copy. The letter is handwritten only when it is desirable to send a completely personal communication and when the number of mailings is not great enough to require duplication by one of the printing processes. However, when it is handwritten it may suffer from the disadvantage of being difficult to read. In most cases some form of printing is used in the duplication of letters. The following methods are most frequently applied:

(a) Typewriting. The individual typing of letters results in very neat work, but the process is necessarily slow, and when a large quantity must be prepared, may also be very expensive. However, it is very personal in that the individual names of recipients may be typed in along with other personalized matter. The use of the electric typewriter results in a fine, uniform impression to such an extent that the finished letter appears to have been printed by letterpress.

(b) Automatic electric typewriting. This is the process of reproducing letters by having them individually typewritten by an automatic and electrically driven machine. Such letters are more expensive than letterpress printed letters, but less costly than letters personally typewritten. They may contain completely personal material, such as the recipient's name and address and salutation, and even his name and special data within the body of the letter. *See* HOOVEN PROCESS; AUTOMATIC ELECTRIC TYPEWRITING.

(c) Mimeographing. This is the least costly of all reproductive methods, but the impression is not always clean cut and sharp enough for those mailings requiring a certain degree of "tone." However, mimeographed letters are eminently satisfactory in many cases where expense must be kept down to a minimum. *See* MIMEOGRAPH.

(d) Multigraphing. As a form of relief printing, multigraphing provides an excellent appearance for sales letters as well as for forms, price lists, and other literature. Multigraphing is more expensive than mimeographing, but the results are better. *See* MULTIGRAPH.

(e) Offset lithography. Particularly suitable when the sales letter contains small spot illustrations and other matter for which an engraving would be required for letterpress printing, this process is inexpensive and frequently used. *See* LITHOGRAPHY.

(f) Letterpress printing. Since this requires the setting of type and attendant labor such as make-ready, this method is most expensive. Engravings must be made for art work and other nontype matter. *See* LETTERPRESS PRINTING.

The sales letter does not require the recipient's name and address, and a personal salutation at the top, although the appearance of these elements makes the letter more personal. When personally typewritten letters are produced it is no problem, of course, to type in the name and address. When letters undergo one of the printing processes, it is still possible to include such matter by the procedure known as "fill-in." The recipient's name and address are added to the letter so that the typing matches the body of the letter as closely as possible. *See* FILL-IN.

Another means of personalizing the letter is the use of the advertiser's signature. Since it may not be practical to sign thousands of letters, the signature may be transformed into a printing plate for use in multigraphing and in letterpress and offset work. When blue ink is used, the signature takes on an appearance very similar to that of handwriting.

The sales letter need not be restricted physically to single sheets of paper printed on one side in one color. Here are several other forms that the letter may assume

LETTER

when employed as a direct-mail tool:

(a) Printed on both sides of the single sheet of paper.

(b) Printed in two (or more) colors applied both to type matter and to any illustrative material that may be included. The second color may be applied to special paragraphs singled out as being very important.

(c) Prepared as a four-page sheet with the text running over from the first page to the successive pages, or skipping from page 1 to page 3. The four-page layout may be so designed that the textual matter which begins on page 1 carries over to page 4. The inside pages constitute a double-page spread in which illustrative matter may be displayed in large scale.

When great quantities of replies must be mailed to customers and inquirers during the period of a year, it may be possible to economize on the cost of letter writing by employing several time- and labor-saving techniques. For example, by analyzing the types of answers that must be sent to inquirers, it may be found that the replies fall into specific categories. If so, standard paragraphs may be written and given identifying numbers. Typists may then be told to reply to the customer by using the appropriate paragraphs. The entire letter may thus be standardized, or the letter may be opened with a personalized paragraph followed by the standardized paragraphs. This procedure effects a saving in dictation time. Some firms buy automatic typewriting equipment activated by a paper roll similar to a player-piano roll. This sheet is punched by a special process, and the typist simply runs the appropriate section of the roll through the typewriter's mechanism. The machine automatically types the desired matter.

Another helpful method is the use of smaller sizes of letterheads for communications that do not require a full-sized

sheet. Also, it may be possible to print standard form letters as adequate answers to inquiries using a fill-in and salutation to match the body of the printed matter as closely as possible.

The rules for the preparation of copy should apply to the sales letter as well as for publication advertisements. That is, copy should be as long as is required to tell the advertiser's story. It is not essential that the letter be short because the reader will not have the patience to go through many paragraphs. If the reader needs much information from the advertiser, those data should be given even though it is quite lengthy. One advertiser selling a vocational training service includes in a single mailing (along with a 52-page brochure, an enrollment form, a money-back agreement, and a money-order form) a four-page sales letter containing the staggering total of 1,386 words! Since this mailing is his first, and is sent to inquirers responding to a publication advertisement calling for inquiries, it is necessarily comprehensive and designed to leave no questions unanswered. Obviously such a letter would not be used unless it elicited a sufficient number of enrollments to warrant its employment.

The letter should be built around one or more appeals, such as ambition, prestige, profit, and the like. The function of the letter, as of all advertising copy, is to show the reader how he may benefit by purchasing the proffered goods or service; the desire of the seller to move his merchandise is of no interest to the reader, even though that is why the advertiser is in business.

The deliberate use of a postscript, printed in the same color as the body of the letter or in a second color, has been found to be a very effective means of calling attention to a specific point in many cases. Another technique—one that aids legibility and invites reading—is the

use of subheads between blocks of copy. For example, a subhead may be placed between every two blocks of copy and printed in the second color when two colors are used to reproduce the copy. This procedure serves to break up solid blocks of text and to introduce new sales points which are expanded in the succeeding paragraphs.

In some cases the effectiveness of the letter is increased by the discreet usage of letter gadgets. These are designed to call attention to specific sales points or to the copy theme in general, and to induce the recipient to open the mailing.

letter gadget A three-dimensional article attached to or enclosed with direct-mail literature and used as a means of attracting attention and stimulating interest in the sales message. The gadget may be made of metal, plastic, paper, cloth, or any combination of these materials, and may be attached to the literature by paste, staple, Scotch tape, by insertion between slits, or by placement in a Cellophane envelope.

The gadget may assume any of unlimited forms, usually in miniature: button, key, golf ball, automobile, and such. In most cases it is of such a nature that it ties in with the theme of the message or with a particular sales point. It derives its strength from the fact that people are usually intrigued by miniatures which they can handle, put on their desk, take to their home, present to children. The fact that the containing envelope is slightly bulky tends to excite curiosity as to the nature of the contents, which affords the sales message an opportunity to be seen and read.

The following are typical examples of the use of letter gadgets. A charitable organization in its drive for contributions toward sending poor children to summer

vacation camps attached a chicken wishbone to each letter sent out. The copy pointed out that such a vacation was the fondest wish of children. A trade magazine enclosed a miniature section of wood in which a hole had been bored. Inserted in the hole was a square peg. The sales letter copy emphasized that unless the recipient kept abreast of affairs in the trade by reading the magazine, he might find himself as out of place as the square peg in a round hole. In a drive to increase its sale of space to advertisers a consumer magazine sent promotional literature to potential customers and enclosed a 4 1/2-in. wooden miniature of a baseball bat. The copy theme of the letter was "Now we're leading the league in amount of advertising space sold."

The cost of gadgets depends upon the complexity of manufacture, kind of material used, and the quantity purchased. Some gadgets cost only a fraction of a cent in quantity lots, while the price of others may be 10 cents or more per unit.

Conflicting attitudes have been expressed concerning the value of this technique. Some advertisers believe that they definitely increase the amount of attention and interest enjoyed by the mailing, and are consequently worth their cost and the time expended in attaching them to the literature. Other mailers state that they distract attention unduly from the sales message, thereby defeating the very purpose to which they have been put. In an attempt to resolve this question, some advertisers have tested the value of gadgets by the split-run technique. When the results of the test indicate that the gadget serves to increase response, it is used for mass mailing.

Several firms specialize in the manufacture of gadgets; some make items to order if they are given an illustration or a pattern, and others have hundreds of different types in stock.

LETTERHEAD

letterhead 1. Printed data, sometimes incorporating an artistic design, appearing along the top of a sheet of writing paper used as a letter, and designed to inform the recipient of the name, address, and telephone number of the communicating person or organization. The letterhead may also indicate such other information as name and title of the writer, trademark of the product of the organization, addresses of other offices, codes used for international cable communication, slogan, list of products offered for sale or types of services available, list of sponsors (for a nonprofit organization), affiliation with other organizations, and so forth.

The letterhead may be printed in one or more colors of ink and display one or more illustrations. Some firms retain the same letterhead for a period of years, changing only when a reorganization warrants or when it is desired to instill new "pep" into the letterhead. Other firms, particularly direct-mail advertisers, may change more frequently.

2. A sheet of writing paper incorporating printed data with or without an artistic design such as previously described, and used for communication by mail. Although the term "letterhead" originally applied only to the data and art printed on the paper, it is now used to refer also to the writing paper itself.

lettering See HAND LETTERING; CAMERA COMPOSITION.

letterpress printing A method of printing from metal type characters and rules, zinc and copper etchings, electrotypes, stereotypes, plastic and rubber plates, and from other raised surfaces such as woodcuts and linoleum blocks. The distinguishing characteristic of letterpress printing is the fact that the printing surface is raised—that is, in relief—above a base. This

method of printing is contrasted with lithography (in which the reproduced image lies on the surface of the plate) and with gravure (in which the image is incised beneath the surface of the plate).

lettershop A printing firm whose basic service is the reproduction of letters and other forms of advertising literature by mechanical methods, but which in many cases has extended its services to include other jobs related to direct-mail promotion. The one-man lettershop has as basic equipment one or more Mimeographs and Multigraphs with which original copy may be duplicated. However a fully equipped lettershop may offer the following services:

Reproduction (by Mimeograph, Multigraph, automatic electric typewriting, offset lithography, Ditto, Multilith, letterpress, Vari-Typing)

Addressing (by hand, typewriter, stencil, and embossed plates)

Art work (preparation of original art, layouts, photo retouching, hand lettering)

Supplying of printing paper

Binding (including folding, punching, stitching, collating, padding, perforating)

Proofreading of printed matter

Maintenance of direct-mail lists belonging to customers

Mailing (including inserting, stamping, sealing, weighing, typing, and delivery to the post office)

Filling in of names and addresses for printed form letters

Miscellaneous services (embossing, engrossing, numbering, eyeletting, gluing, imprinting, round-cornering, laminating)

Direct-mail advertisers find the services of a good lettershop particularly valuable in their own operations, since the volume of their mailings may not warrant the purchase of office duplicating equip-

ment and the hiring of a staff of employees for addressing, sorting, mailing, and other required operations in addition to the running of the printing machines.

letterspace To set the individual letters of a word or phrase farther apart than originally set in type, or to set the individual letters as far apart as is required to fill out a specified measure or width. Letter-spacing is most often applied to words in display sizes, as in headlines, rather than in the smaller body text. The technique is used in order to confer greater legibility on words in which the letters have been set too close to each other by the compositor. Another purpose is the filling out of the space or area on either side of a word by extending the measure so as to occupy the full width of the space available. This is done usually for aesthetic reasons, since a relatively cramped word in a wide space is not conducive to good layout planning.

The exact amount of letterspacing is indicated on a proof by the proofreader, or on a layout by the artist before the copy is set in type. Such indication is performed by noting the width in picas that the word is to measure after letterspacing. The compositor letterspaces accordingly by inserting thin strips of metal of the required thickness between the individual type characters so as to force them apart and to reach the desired measure. Another proof may then be taken of the letterspaced copy and sent to the customer for approval. Following is an example of copy before and after letterspacing:

LETTERSPACE
L E T T E R S P A C E

libel The New York Penal Law, Section 1340, defines "libel" as follows:

A malicious publication, by writing, printing, picture, effigy, sign, or otherwise than by mere speech, which exposes any living person or the memory of any person deceased, to hatred, contempt, ridicule, or obloquy, or which causes or tends to cause any person to be shunned or avoided or which has a tendency to injure any person, corporation, or association of persons, in his or their business or occupation, is a libel.

Since the question of libel may arise in the improper use of a name, photograph, or testimonial in an advertisement, it is a wise procedure to display the advertisement before publication and dissemination to the person involved, and to obtain his approval and signature on the proof, script, or other form in which it appears.

life The length of time during which response may be felt from an insertion of an advertisement in a publication. When a message calling for an inquiry or an order is placed in a newspaper or magazine or other medium, requests are received soon after the appearance of the advertisement and continue for some time. The period of time during which these requests are received for any single advertisement is called the "life" of the publication. For example, an advertisement inserted in some monthly consumer magazines may elicit responses for as long as 10 or 12 months. Weekly magazines and Sunday newspapers supplements may exhibit a life up to approximately 9 weeks. Sunday newspaper predates have in very many cases yielded response to advertisements for as long as 3 weeks.

Advertisers who call for inquiries and orders keep records of daily returns, and are therefore able to determine the life of any medium used. In some rare instances response has been received from people 3, 4, and even 10 years after the publication of the advertisement. How-

LIGATURE

ever, such cases are exceptions, and they do not warrant the extension of the life of the publications in question to those periods of time. It is usually found that the bulk of response is received within a relatively short time, the remainder of the inquiries or orders being received in small quantities over a long period of time. For example, although the life of a particular monthly magazine is approximately one year, 75 percent of the response is received, usually, during the first three months, and the remaining 25 percent during the succeeding nine months.

The rapidity with which response is felt during the life of the publication depends mainly upon the percentage of newsstand sales enjoyed in relation to the percentage of subscription sales. Magazines with a high percentage of subscription sales are mailed out within a few days and are therefore received and acted upon faster than those publications the bulk of which is on sale at newsstands during a 30-day period or longer.

Newspapers that are mailed or shipped to points distant from the town of publication have a longer life than those the distribution of which is confined to their home towns.

ligature Two or more type characters that have been combined during the process of casting by the foundry to form a single group or unit, such as fl, œ, and fi.

lightface type Typography in which the weight of the strokes comprising each character is light when compared to the regular or normal face. Lightface type is used when the weight of the regular face is too heavy for the particular typographic job to be done. The term is often abbreviated to "l.f."

This is set in Futura Light italic.

FA PA TA VA WA YA
FA PA TA VA WA YA

Va Ve Vo Wa We Wo Ya Ye Yo
Va Ve Vo Wa We Wo Ya Ye Yo

Ta Te Th Ti To Tr Tu Tv Ty Wh
Ta Te Th Ti To Tr Tu Tw Ty Wh

F. P. T. V. W. Y.

F. P. T. V. W. Y.

f f. f, f- fa fe fo fr fs ft fu fy

f f. f, f- fa fe fo fr fs ft fu fy

ff ff. ff, ff- ffa ffe ffo ffr ffs ffu ffy

ff ff. ff, ff- ffa ffe ffo ffr ffs ffu ffy

LIGATURES

linage The total number of agate lines used or considered for use in newspaper and magazine space advertising. For example, when space amounting to 85 lines by 2 columns is bought, the advertiser pays for a total linage of 170 lines. Many newspapers promote themselves as popular and effective advertising media by calling attention to the linage used by advertisers who bought space in their publication during the previous year. *See also* AGATE LINE.

line *See* AGATE LINE.

line copy Type, pen-and-ink drawings, and other matter consisting of solid black and white areas (lines and dots) without shading or contrast, capable of reproduction as a line engraving. Line copy is to be distinguished from half-tone copy, which consists of photographs, wash drawings, and other matter characterized by continuous tonal values, and which must be reproduced by the introduction of a half-tone screen for reproduction by letterpress, lithography, or intaglio.

line cut *See* LINE ENGRAVING.

LINE ENGRAVING

line drawing An illustration characterized by solid areas, lines, or dots, or any combination of these, and by the absence of tonal values. The most frequently found example of line art, as such drawings are sometimes called, is the pen-and-ink illustration. Simulation of tonal values may be obtained by the use of a shading medium such as Ben Day, Craftint Double-tone board, and other similar techniques. The straight line work appearing in a line drawing may be reproduced in the form of a line engraving without the need for interposing a half-tone screen during the photoengraving process.

line engraving A metal printing plate that has been etched to reproduce copy characterized by lines and dots devoid of con-

tinuous tones, such as pen-and-ink drawings, typography, solid areas, and any combination of lines and dots forming a pattern, design, or illustration. Because the engraving reproduces solid "lines" or parts of lines such as dots, it is called a "line engraving," and is known also as a "line cut." When original copy consists of continuous tones, such as a photograph or wash drawing, a line engraving cannot be made; instead, a half-tone engraving must be prepared, and a screen must be employed to "break up" the continuous tonal values into small dots, if the copy is to be reproduced by letterpress, lithography, or intaglio. Because of the extra labor involved in the production of a half tone, this type of engraving is more expensive than a line cut. *See also* PHOTO-ENGRAVING.



A LINE DRAWING

Courtesy of Ed PAULSON of Contempo Advertising Artists.

LINOTYPE

Linotype A typesetting and type-casting machine that casts type a line at a time by arranging brass matrices to form a line of copy and casting them into type matter ready for printing. The Linotype is, in simplest terms, a machine for (a) assembling a number of these matrices in a row or line; (b) automatically spacing that line to a desired length (a process called "justification"); (c) holding the indented characters of this line of matrices against a casting mechanism of which they become a part and which molds the line of characters on a bar or slug; and (d) transferring this line of matrices to their original positions in their container or magazine where they may be used again. All these operations are automatic.

The Linotype has four major divisions:

(a) The magazines containing the matrices, and representing type cases. Because every matrix circulates automatically back to its place in the magazine as soon as it has served in a line of composition, a font of matrices is small in number compared with a font of ordinary type.

(b) The keyboard and related parts. This controls the release of the matrices from the magazine in the order in which the characters are desired. The Linotype operator, from his seat at the keyboard, has complete control over every function of the machine. His duties are limited to operating the keyboard keys, justification and distribution of the matrices being mechanically automatic.

(c) The casting mechanism. This division of the machine makes the Linotype-equipped printer his own type founder. The justified line of matrices is presented automatically to the casting mechanism, molten type metal is forced into the indented characters on the edges of the matrices, and the cast line, a single unit with a new type face, is delivered to the galley on the machine, trimmed and ready to go into the printing form.

(d) The distributing mechanism. When a line of matrices has served for casting the line of type, it is lifted automatically and carried to the top of the magazines, where each matrix is delivered to its proper place in the magazine, ready to serve again.

In correcting an error found in a Linotype slug, it is necessary to reset and recast the entire line of copy. Because of the speed with which the machine is capable of producing type, it is frequently used in the composition of advertising matter and for the production of books and magazines.

lip sync A technique of preparing a film in which the lip movements of the characters are simultaneously timed or synchronized with their speech or singing so that sound and film are recorded at the same time. This process is more costly than the method called "voice over" or "narration" in which an unseen narrator describes the events appearing in the film, the characters themselves not being heard. Lip sync is commonly used in the filming of commercials for television broadcasting.

list A group of names and addresses of prospects to whom direct-mail literature may be sent for the purpose of selling goods and services directly, or indirectly by influencing buying behavior, by promoting specific selling points, by long-range consumer education, or by other methods. A list is the heart of direct-mail advertising, and much of the success of the sales effort depends upon the selection of the right classification of prospects and the accuracy of their addresses. A list may be compiled or obtained through the following methods:

(a) Building it through publication and other advertisements. This includes display and classified advertisements in news-

papers and magazines calling for inquiries and orders in response to an offer; spot announcements, and programs; match-book, blotter, and car card advertising. The names of those who respond form the nucleus of a list that may be compiled over a period of time.

(b) **Buying.** List houses offer many classifications of lists for sale at various prices, an average cost being \$12 or \$13 per thousand names. These names have been compiled through directories and other reference sources, and are sold outright to the purchaser. Catalogues indicating the types of names and their number are usually issued by list houses and are available without charge to direct mailers.

(c) **Renting.** The advertiser may rent a list of names directly from the owner of the list, which might be a business firm, or indirectly through the services of a list broker who brings the two interested parties together. A commission is paid to the broker—usually 20 percent—by the list owner.

(d) **Exchanging one's own list** (if one has already been compiled) with a non-competing list built by another advertiser.

(e) **Consulting such reference sources** as financial rating books, trade publications, public records (voting, tax, license, auto registration, vital statistics, permit, incorporation, school, and other lists), telephone books, gazetteers, government lists (obtainable from the Government Printing Office).

(f) **Personal research**, such as sending an investigator to a specified territory to copy the names and addresses of prospects as they appear listed in apartment houses, homes, store fronts, such places.

(g) **Having salesmen** on the advertiser's payroll submit names of prospects in their territory. Prizes offered to salesmen returning the greatest number of qualified names may serve as incentives to list building.

(h) **Running contests** for consumers whose participation automatically furnishes a list of names.

(i) **Requesting present customers** to forward names of friends and relatives who may be interested in the product or service.

(j) **Consulting membership lists** of fraternal, civic, labor, religious, technical, educational, trade, and sports organizations.

(k) **Obtaining subscription lists** of periodical and book publishers.

(l) **Consulting news items** of appointments, engagements, marriages, births, deaths, business changes, real estate activity, and other items found in newspaper, trade paper, and magazine columns.

(m) **Requesting a press clipping bureau** to supply news items concerning the establishment of new firms, executive appointments, and related items appearing in publications throughout the country.

(n) **Recording the names** of people who become customers, a list-building method particularly adaptable to retail-store operation.

(o) **Enclosing literature** in packaged merchandise sold through retail outlets by a manufacturer, who may offer a sample of another of his products or informative literature to those who buy the merchandise. The names and addresses of those purchasers who respond to such an offer become the basis for a mailing list.

It is possible to obtain lists of virtually unlimited classifications. The catalogue of a typical list house offers, for example, names of wealthy men and women, business executives, frozen food locker plants, fruit packers, wholesale bakers, electric light and power companies, dress manufacturers, publishers, and so on. In buying or renting a list, it is advisable to know several vital statistics about it. For example, the purchaser or renter should be aware of the method by which the list was compiled, the date of compilation, the

LIST

accuracy of the addresses, and when the list was last cleaned. Whenever possible the nature and cost of the product or service purchased by the list should be told to the prospective purchaser. Such information is usually provided by the list house or individual list owner. Some owners guarantee the accuracy of the addresses up to a specified percentage, such as 95 or 98 percent. That is, they promise to pay the advertiser for postage up to 3 cents, one way, on every piece in excess of 5 percent or 2 percent of the mailing, respectively, that is returned to the advertiser by the post office because it is undeliverable.

Owners of lists frequently enjoy additional revenue by renting names to non-competing advertisers on a one-time basis. The owner may agree to address empty envelopes delivered to him by the advertiser, for return to the latter who inserts, stamps, seals, and mails. In such cases the owner must be given assurance that the names on the empty envelopes will not be copied by the advertiser. Some owners do not reveal the names on their lists, but agree to perform for the advertiser such services as addressing, inserting, sealing, and mailing at a specified price per thousand names. The advertiser thus never sees the names he rents.

It is possible to circularize direct-mail literature without possessing the names of prospects. The Post Office Department has made available a simplified method of reaching box holders by which the address need be only "box holder," followed by the post office and state, or "box holder." followed by the word "local." For a description of this method refer to **BOX HOLDER**.

When it is desired to reach all families in a house-to-house manner by direct mail, this may be accomplished by addressing the matter to the occupants of particular houses in places having city or village

letter-carrier service, without addressing the occupants by name. The following form of address should be used:

Occupant	or	Occupant
100 Main St.		100 Main St.
(Post office and state)		Local

In some cases city directories embody a separate compilation showing all residences arranged in alphabetical order according to streets and numbers. This makes it a simple matter to address all mail to "occupant" as described above, it being necessary only to fill in the street and number. In those cities where the directories do not contain a compilation of residences by streets and numbers, mailers desiring to reach voters can use the latest registration or poll lists. When either of the foregoing methods of addressing is used, the direct-mail literature should be kept in house-to-house rotation as taken from the lists in order to facilitate prompt sorting and delivery. The regular postage rates apply to mailings under these methods. Printed matter may be mailed in bulk at special third-class rates. Circulars giving detailed information as to postage rates, the use of precanceled stamps, and permits are furnished by the postmaster on request.

Lists may be classified for filing by the following methods: (a) according to customers and prospects. Some advertisers believe that direct-mail literature directed to customers should differ in approach and appeal from advertising destined for prospects; (b) according to residence in state, county, or city, a classification that permits the advertiser to send his literature to particular geographical areas with minimum work, and to avoid specified areas during certain seasons or weather. Since the postal laws (under section 34.66) allow the advertiser to send mail matter at more economical rates when the mail is sorted and bundled according to state and town, this method of classification is very useful;

(c) according to credit rating. Some advertisers prefer to circularize only those prospects with maximum of financial worth as reflected by commercial credit ratings. The feeling is that concentration of buying power is found among relatively few firms with more favorable ratings, and that advertising directed only to those prospects yields more profitable returns; (d) according to industrial or business classification. This method permits the advertiser to extract from his total mailing list only those prospects whose business would indicate an interest in one or more of the advertiser's line of merchandise; (e) according to recency of purchase. It is the practice of some mailers to direct the more important and expensive campaigns to those prospects who have been active purchasers during the previous year, and to extend less advertising effort on those who have not purchased during the previous years. *See also* DIRECT MAIL; CLEANING A LIST; LIST BROKER; LIST HOUSE.

list broker A person or organization specializing in renting to direct-mail advertisers those lists of names and addresses of prospects compiled and owned by other advertisers. The broker contacts advertisers and offers to rent their lists for them to reputable mass mailers, retaining a commission of 20 percent on the price obtained for the rental. When a list is offered for rent through the broker, he asks the compiler to supply information helpful both to the broker and to the prospective renter, such as nature and price of product previously sold to the list; method and media by which the list was compiled; quantity of names; date compiled; rental charge per thousand names; manner of maintaining the list (stencils, embossed cards, original letters, labels); arrangement of the list (geographically, alphabetically, chronologically, unarranged); date of last cleaning; amount of

postage allowed the prospective renter for undeliverable matter returned to him by the post office; charge per thousand made by the compiler for sorting, stamping, metering, inserting, sealing, or labeling mail matter, should these services be desired.

Brokers are usually willing to make specific recommendations of their lists for advertisers, provided that the latter indicate the nature of their selling problems, the kind of people they wish to reach, the price of their products or services, and related facts. Brokers may be contacted individually, or through their trade organization, the National Council of Mailing List Brokers.

list house An organization specializing in the sale of lists of names and addresses of individuals and firms of various business classifications used for circularization by direct-mail advertisers. List houses own their lists, which they compile through various methods such as trade publications, city directories, gazetteers, telephone books, and other reference sources. The lists are offered for sale at a price that depends upon the cost of compilation and the number of names constituting the list. Prices are usually quoted on a "per thousand" basis.

List house offerings are usually found in a catalogue issued by the firm, which mentions the quantity of names available, classification, and cost. Some list houses offer additional services such as typing names on gummed labels and on 3-by-5-in. cards, preparing addressing machine plates, folding, inserting, stamping, sealing, and mailing. In some cases the house sells names already processed on gummed and perforated labels which can be affixed to envelopes without the need for individual addressing by the advertiser.

Purchased mailing lists often carry a guarantee of specified accuracy; that is, the

LISTENER DIARY

firm agrees to return postage—usually up to 3 cents—for all undeliverable mail in excess of 90, 95, 98 percent, or whatever percentage of the list is guaranteed. See also LIST.

Listener diary A radio or television audience-measurement technique originally devised for radio by the Columbia Broadcasting System and based on a record of listening by quarter hours for 24 hr. a day, maintained by a sample radio family. Basically, this method makes use of a group of radio-owning families residing in the area surrounding the location of the station the audience of which is to be measured. These families, called the "sample," represent a cross section of all the radio families residing in the area of the station. The correct proportions of urban, village, and farm families, families with and without telephones, and families in all income brackets are included in the sample.

These families are asked to cooperate with the research organization undertaking the survey by keeping a "diary" of their listening for seven consecutive days. In return for their cooperation, each family may receive a gift, such as a mechanical pencil. Each diary, which is to be kept near the set, is divided into quarter-hourly periods for the entire 24 hr. of a day. The family is asked to indicate the time at which the set is turned on and off, and to record the call letters of all stations tuned in. They also record the number of men, women, and children listening during each quarter hour. When the diary for one day is fully recorded, the family proceeds with the marking of another diary for the succeeding 24 hr. until diaries for seven days have been entered.

Each diary is returned by mail to the research organization and the information is compiled and translated into various aspects of audience behavior. Among other

data, the diary technique yields the following information:

Average number of families listening to a broadcast, or "average daily rating."

Total number of families hearing (during the course of a week) a program broadcast more than once a week, or "net weekly audience."

Breakdown of the audience into men, women, and children, or "audience composition."

Number of listeners who hear two or more different programs broadcast by the same sponsor, or "audience duplication."

The regularity with which listeners tune in to the station, and the number of listeners tuning in with specified degrees of regularity, or "coverage."

Number of sets in use at any time.

The listener-diary technique enjoys as advantages the measurement of all kinds of homes—urban and rural, telephone and nontelephone—and measurement of "round-the-clock" listening. Since it is conducted by mail, it is free from "interviewer bias." However, the diary provides no check on the accuracy with which the diary keeper records the entries for each quarter hour.

The technique was used by C.B.S. to determine the extent of coverage for each of the Columbia-owned radio stations, and was later adapted by the Broadcast Measurement Bureau in the form of a "mail ballot" survey. It is used in conjunction with the coincidental telephone method by C. E. Hooper, Inc., to determine audience-measurement figures for radio and television programs.

See illustration on following page.

listening area The territory surrounding a radio or television station in which are to be found set-owning families who can hear the station satisfactorily, or those families who actually listen to the station. The extent of the listening area may be determined by sending out mobile receive-

Please write down the names of the two or three programs you heard today (which you checked on this diary) that you liked best; also add any comments which you care to make.

YOUR REMARKS:

1
2
3

(Please flip flap down before mailing)

Time:	Radio Is: (Circle One)	Station Call Letters	Number of People Listening:			Time:	Radio Is: (Circle One)	Station Call Letters	Number of People Listening:			Time:	Radio Is: (Circle One)	Station Call Letters	Number of People Listening:			
			Men	Women	Children Age 5-11				Age 12-18	Men	Women				Children Age 5-11	Age 12-18	Men	Women
9:00- 9:15	Off On...					9:00- 9:15	Off On...				9:00- 9:15	Off On...						
9:15- 9:30	Off On...					9:15- 9:30	Off On...				9:15- 9:30	Off On...						
9:30- 9:45	Off On...					9:30- 9:45	Off On...				9:30- 9:45	Off On...						
9:45-10:00	Off On...					9:45-10:00	Off On...				9:45-10:00	Off On...						
10:00-10:15	Off On...					10:00-10:15	Off On...				10:00-10:15	Off On...						
10:15-10:30	Off On...					10:15-10:30	Off On...				10:15-10:30	Off On...						
10:30-10:45	Off On...					10:30-10:45	Off On...				10:30-10:45	Off On...						
10:45-11:00	Off On...					10:45-11:00	Off On...				10:45-11:00	Off On...						
11:00-11:15	Off On...					11:00-11:15	Off On...				11:00-11:15	Off On...						
11:15-11:30	Off On...					11:15-11:30	Off On...				11:15-11:30	Off On...						
11:30-11:45	Off On...					11:30-11:45	Off On...				11:30-11:45	Off On...						
11:45-12:00	Off Op...					11:45-12:00	Off Op...				11:45-12:00	Off Op...						
12:00-12:15	Off On...					12:00-12:15	Off On...				12:00-12:15	Off On...						
12:15-12:30	Off On...					12:15-12:30	Off On...				12:15-12:30	Off On...						
12:30-12:45	Off On...					12:30-12:45	Off On...				12:30-12:45	Off On...						
12:45- 1:00	Off On...					12:45- 1:00	Off On...				12:45- 1:00	Off On...						

Start the new Diary and mail this one today!

Time:	Radio Is: (Circle One)	Station Call Letters	Number of People Listening:			Time:	Radio Is: (Circle One)	Station Call Letters	Number of People Listening:			Time:	Radio Is: (Circle One)	Station Call Letters	Number of People Listening:			
			Men	Women	Children Age 5-11				Age 12-18	Men	Women				Children Age 5-11	Age 12-18	Men	Women
1:00- 1:15	Off On...					1:00- 1:15	Off On...				1:00- 1:15	Off On...						
1:15- 1:30	Off On...					1:15- 1:30	Off On...				1:15- 1:30	Off On...						
1:30- 1:45	Off On...					1:30- 1:45	Off On...				1:30- 1:45	Off On...						
1:45- 2:00	Off On...					1:45- 2:00	Off On...				1:45- 2:00	Off On...						
2:00- 2:15	Off On...					2:00- 2:15	Off On...				2:00- 2:15	Off On...						
2:15- 2:30	Off On...					2:15- 2:30	Off On...				2:15- 2:30	Off On...						
2:30- 2:45	Off On...					2:30- 2:45	Off On...				2:30- 2:45	Off On...						
2:45- 3:00	Off On...					2:45- 3:00	Off On...				2:45- 3:00	Off On...						
3:00- 3:15	Off On...					3:00- 3:15	Off On...				3:00- 3:15	Off On...						
3:15- 3:30	Off On...					3:15- 3:30	Off On...				3:15- 3:30	Off On...						
3:30- 3:45	Off On...					3:30- 3:45	Off On...				3:30- 3:45	Off On...						
3:45- 4:00	Off On...					3:45- 4:00	Off On...				3:45- 4:00	Off On...						
4:00- 4:15	Off On...					4:00- 4:15	Off On...				4:00- 4:15	Off On...						
4:15- 4:30	Off On...					4:15- 4:30	Off On...				4:15- 4:30	Off On...						
4:30- 4:45	Off On...					4:30- 4:45	Off On...				4:30- 4:45	Off On...						
4:45- 5:00	Off On...					4:45- 5:00	Off On...				4:45- 5:00	Off On...						
5:00- 5:15	Off On...					5:00- 5:15	Off On...				5:00- 5:15	Off On...						
5:15- 5:30	Off On...					5:15- 5:30	Off On...				5:15- 5:30	Off On...						
5:30- 5:45	Off On...					5:30- 5:45	Off On...				5:30- 5:45	Off On...						
5:45- 6:00	Off On...					5:45- 6:00	Off On...				5:45- 6:00	Off On...						
6:00- 6:15	Off On...					6:00- 6:15	Off On...				6:00- 6:15	Off On...						
6:15- 6:30	Off On...					6:15- 6:30	Off On...				6:15- 6:30	Off On...						
6:30- 6:45	Off On...					6:30- 6:45	Off On...				6:30- 6:45	Off On...						
6:45- 7:00	Off On...					6:45- 7:00	Off On...				6:45- 7:00	Off On...						
7:00- 7:15	Off On...					7:00- 7:15	Off On...				7:00- 7:15	Off On...						
7:15- 7:30	Off On...					7:15- 7:30	Off On...				7:15- 7:30	Off On...						
7:30- 7:45	Off On...					7:30- 7:45	Off On...				7:30- 7:45	Off On...						
7:45- 8:00	Off On...					7:45- 8:00	Off On...				7:45- 8:00	Off On...						
8:00- 8:15	Off On...					8:00- 8:15	Off On...				8:00- 8:15	Off On...						
8:15- 8:30	Off On...					8:15- 8:30	Off On...				8:15- 8:30	Off On...						
8:30- 8:45	Off On...					8:30- 8:45	Off On...				8:30- 8:45	Off On...						
8:45- 9:00	Off On...					8:45- 9:00	Off On...				8:45- 9:00	Off On...						

Is every quarter hour marked?

Is every quarter hour marked?

A TYPICAL LISTENER DIARY FORM

LITHOGRAPHY

ing equipment to measure the power of the station at any point surrounding the transmitter. (See FIELD-INTENSITY MAP.) Another method of plotting the listening area is to question set owners as to their listening behavior over a period of time. (See MAIL-BALLOT MAP; LISTENER DIARY.) A third method, called the mail-survey map, entails the broadcast of an offer to listeners, who are asked to respond. The postmarks on their letters are used to plot a map.

The station's listening area in the form of a map is shown to prospective sponsors so that they may determine the approximate number of families which the station is capable of reaching, and whether the coverage matches the extent of distribution of the sponsor's product.

Lithography A method of printing in which the image to be reproduced lies on the surface of the printing plate, and which depends upon the repellent action between grease and water for the transfer of the inked image to the paper. The principles of lithographic printing were developed by Senefelder of Prague at the close of the eighteenth century, the process now being one of the three major forms of printing along with letterpress and intaglio.

Originally the design to be reproduced was sketched on a slab of stone (whence the name "lithography," or "writing on stone") with a grease crayon or lithographic pencil with greasy ink. The stone was then dampened with water which was repelled by the grease present in the crayon or ink with which the sketch had been drawn. An inked roller was passed over the stone, causing a layer of ink to adhere to the grease in the drawing. However, the ink, which contained grease, was repelled by the water on the rest of the surface of the stone. As a result, only the drawing accepted ink, and when paper

was pressed against the stone, the drawing was reproduced.

Present-day practice, however, does not involve a stone but a metal plate to bear the image to be reproduced. The procedure is as follows:

(a) The original copy such as a photograph, type matter, or art work is photographed and a negative made.

(b) A grained zinc plate is coated with a light-sensitive emulsion.

(c) The negative is placed against the plate and exposed to powerful arc lamps.

(d) After exposure the plate is removed and coated with a developing ink made with a greasy base. The process of development leaves a black impression on the surface of the plate, which is now ready for printing.

(e) The zinc plate is secured around a cylinder. Water rollers or dampers then moisten the surface of the plate, but that part bearing the image repels the water because it had been developed with a substance containing grease. The rest of the plate, however, remains moistened.

(f) Ink rollers passing over the plate subsequently leave a layer of ink on the image because the grease in the image attracts the grease in the ink. But the water on the rest of the plate repels the greasy ink because of the chemical antipathy between grease and water. As a result, only the image to be reproduced has accepted the printing ink.

(g) Paper is fed to the press and printing is effected.

This process is known as "direct" lithography, because the image is printed directly from the plate on paper without any intervening process. A more popular procedure is offset lithography, a variation of the direct process. The procedure for this is essentially the same up to the time the printing actually occurs. The inked plate is brought into contact with a roller around which a rubber blanket has

been wrapped. This transfers the image onto the rubber. Then the paper is fed to the press and brought up against the rubber blanket, and the image is "offset" from the blanket to the paper. In order that reproduction occur right side up, the image on the plate must be prepared right side up in offset, so that the blanket accepts the image in reverse. In direct lithography, the image on the plate is in reverse so that it prints directly right side up.

When wash drawings, photographs, and other half-tone copy must be reproduced, a screen is used, just as in letterpress and intaglio. Line work needs no screening. Any number of colors may be reproduced by offset. The interposition of the rubber blanket results in changing the quality of reproduction, when compared with direct lithography. The black values reproduced by offset are deep and rich, and the overall effect is that of softness. However, it is possible to obtain crisp and sharp reproduction by employing deep-etch offset lithography.

Deep-etch offset is that method of preparing a lithographic plate whereby acid is used to obtain a degree of depth in the plate wherever the image is found, so that the image is slightly incised in the metal. The rest of the process is identical with that for offset lithography. Deep etching approaches to a minute degree gravure printing in that the image is *below* the surface of the plate and not *on* the surface, which is characteristic of true lithography. The effect of the process is to give greater sharpness to the reproduction and greater brilliance of color when this is used. This is the result of permitting the etched depressions representing the image to carry a greater amount of ink than would be possible otherwise. The deep-etched plate also enjoys a longer life than the ordinary lithographic plate.

Dry offset lithography is characterized by the etching of the plate so that the image stands out in relief as in the manner of a letterpress plate. The plate is not moistened, as is the regular offset plate. This process might be called "indirect letterpress" or "relief offset." It is not used very frequently for advertising purposes, being employed in many cases in the printing of bank checks.

The advantages of lithography are: (a) it is less expensive than letterpress and gravure, particularly when many illustrations must be reproduced; (b) short runs may be ordered at a cost that is not disproportionately high; (c) rough stock may be used for reproduction of half tones, which would not reproduce well by letterpress on the same kind of paper. Coated paper may be used also.

live broadcast The dissemination by radio or television of a program or announcement in which the performers or announcers are actually present and taking part. Live broadcasting requires the presence of performers in the studio, and is contrasted with the transcribed program or announcement, which is broadcast by playing a record or electrical transcription of a previously performed program or announcement.

In television the live broadcast is contrasted with a motion picture film that is televised.

load factor The average number of passengers per automotive vehicle passing any outdoor advertising display, used in computing the total amount of automotive traffic comprising part of the circulation for outdoor posters and bulletins. The rules of the Traffic Audit Bureau require outdoor-advertising plant operators to count the number of vehicles (automobiles and trucks) passing any point adjacent to an outdoor display. The conver-

LOADING

sion of vehicular units into passengers is then based on a national average load factor of 1.75 persons per vehicle. This load factor when multiplied by the number of vehicles yields an estimated vehicular circulation, since the automotive traffic during the part of the day when counting was performed may be different from that traffic passing during another part of the day. Also, there are differences between cities and between locations in the nature and patterns of their traffic-generating forces.

In a heavily industrialized city the traffic pattern throughout the day may be considerably different from that of one having little industry, but which is the trading center of an agricultural area. A street in a theatrical district may have a different traffic pattern from one in a commercial or financial district. *See also* CIRCULATION as applied to outdoor advertising.

loading 1. Increasing the usual unit of sale to a dealer by a manufacturer through the offer of an incentive such as a premium. A common form of loading deal is the offer of extra merchandise of another classification to dealers who agree to buy a minimum quantity or assortment of the regular product at the usual prices. For example, a manufacturer of furniture polish may offer without extra charge a set of 12 tumblers to those dealers ordering a specified assortment of polishes. The dealer may be told that the tumblers could be sold to customers for extra profit.

Loading may be accomplished not only by appealing directly to dealers with premium offers, but also by offering incentives to the manufacturer's own salesmen and to the salesmen on the staff of jobbers handling the product. Manufacturers' salesmen are stimulated when a prize is offered for the best sales record during

any specified period of time. Jobbers encourage premium deals among their salesmen when offered by manufacturers because their own profits increase at the same time.

Premiums may be offered to retailers through the medium of the manufacturer's salesmen, through direct-mail literature, and by advertisements in trade papers. In some cases the advertiser makes available an assortment of premiums, some more valuable than others, each of which is given for a specified order for merchandise. Premiums offered to dealers may be those suitable for use in their store, in their own home, or for resale to customers. For example, radio sets and electric appliances may be given as premiums to be used personally by dealers, or merchandise related to the kind of product they are selling may be offered by the manufacturer to the dealer with the suggestion to place it on the counter for sale.

2. The treatment of paper with such materials as clay, titanox, titanium, oxide, and zinc sulphide as a means of smoothing the surface of the paper, thereby providing a better affinity for ink, brightening color, and increasing opacity. Most generally used is clay, a natural earth product which when refined is mixed with the paper pulp. Clay loader fills in the irregularities in the formed paper, makes for a softer, smoother printing surface, and has an excellent affinity for printing ink. It also improves the opacity of the paper.

local channel station A radio station operating by license of the Federal Communications Commission with a power of 250 watts or less, with a coverage area that is limited because of interference from other stations in the vicinity.

local rate A basic rate established by some newspapers and stations applicable to

LOTTERY

local merchants doing business in the area served by the medium. For a discussion of local and national rates, refer to NATIONAL RATE.

lock up To combine the various letterpress printing elements (type matter and engravings) in a single unit called a "form" so that the assemblage may be pressed against paper and be printed.

logotype A printing plate containing two or more letters or syllables or one or more words or names. In common advertising usage, the term is applied to a single metal printing plate containing the ad-



LOGOTYPE

"Vari-Typer" is the trade mark of the Ralph C. Coxhead Corp. for its office machine.

vertiser's trade name or trade-mark for use in advertisements. "Logotype" is to be distinguished from "ligature," which refers to a single type unit consisting of two or more letters (not syllables or words) cast in one piece, such as fl and fi.

loose-leaf binding A form of binding separate pages of a book, booklet, manual, or other publication in which the individual pages are punched to permit the insertion of clamps or rings attached to the backbone or spine of the covers. The clamps may be opened by pressure, and in some cases are opened and closed by means of a lock and key, to insert or remove the pages.

lottery An enterprise or contest in which a prize or prizes are offered to those who render a consideration as a condition for their competition for prizes, the winner or winners among whom are determined by chance. Lotteries, whether general or local, are prohibited by the postal laws of the United States, and the action to be taken for prosecution is the responsibility of the Postmaster General. A lottery is therefore an illegal enterprise incorporating three elements, each of which must be present in order to constitute a lottery. The first is the offer of a prize or prizes, which may be in the form of money, merchandise, real or personal property, or any other type of gift having value.

The second element is the determination of the winner by lot or chance. Guessing and "estimating" contests, drawings, raffles, and other enterprises in which the winner is chosen by chance constitute lotteries. The exercise of skill or judgment, however, removes the element of chance and turns the lottery into a legal undertaking. Whether or not skill or judgment forms an important part of the enterprise is frequently a question which the Postmaster General must decide, and in some cases the decisions are not consistent. For example, in one case the Post Office Department was called upon to render a decision concerning an enterprise in which a publisher of a trade magazine offered prizes to persons who would pick the winning horse in a forthcoming race. The department decided that there was no violation of the lottery law because in the selection of a winner a certain degree of skill was required, based on familiarity with the racing records of horses, their training, and general performance in various kinds of weather (*Caminada v. Hulton*, 17 Cox C.C. U.S. 307). In other cases, however, the department decided that when the award is based partly or in whole upon chance,

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the scheme is a lottery. For example, guessing the number of beans in a jar would constitute a lottery in the opinion of the department, even though a good mathematician could determine a fairly close answer through skill with figures. Also, determining the score resulting from an athletic contest has been considered to constitute chance, as well as predicting the number of votes in an election. Considered valid are the "best-letter" contests wherein awards are made entirely on the basis of skill. They may even involve the purchase of merchandise or other considerations, so long as the winners are not in any way determined by chance.

The third element—that of consideration—refers to the expenditure of money, time, or effort by the competitor as a condition for eligibility in the enterprise. Here again the judgment of the department must be consulted before a decision can be made concerning the existence of consideration. The department has ruled that payment of money, the purchase of merchandise or chances or admission tickets constitutes consideration. It has approved plans in which the contestants were required to register their names at a retail store in order to become eligible for a prize. On the other hand, radio programs awarding prizes to listeners have been questioned regarding their status as lotteries; the doubtful factor in their cases has been the question as to whether or not the purchase of a radio set or the necessity of listening to the program constitutes expenditure of money in one case and substantial effort in the other so as to turn either into a form of consideration.

All kinds of bingo, bunco, keeno, and related games are classified as lotteries, and their promotion is banned from the mails, even if advertisements refer to "Big Games" or "Party" or merely a dollar sign. The ban applies to fraternal,

charitable, and religious organizations sponsoring lotteries, as well as commercial firms. The following enterprises are considered by the Post Office Department to be of questionable legality in respect to violation of the lottery law:

The award of a prize to the first 50 women visiting a department store after it opens its doors on a certain day.

The offer of a prize to a housewife who is visited at random on a specific day, and who is found to have on hand the product manufactured by the firm offering the award.

The awarding of a prize to persons whose names are selected from a telephone directory and published in the classified advertising columns of a newspaper.

Schemes in which the amount of the prize is uncertain are also questionable, as:

Where the amount of the prize depends upon the number of people who decide to participate.

Where the amount of the prize is determined by the sales total on a given day in the store conducting the plan.

Where balloons are released over a city at a certain time and the prizes attached to them, or for which the balloons may be redeemed, are of unequal value.

Where there is provision that the prize will be divided among tying contestants if a tie should occur.

The postal laws relating to lotteries and schemes to defraud include the following provisions:

The Postmaster General may, upon evidence satisfactory to him that any person or company is engaged in conducting any lottery, gift enterprise, or scheme for the distribution of money or any real or personal property by lot, chance, or drawing of any kind, or that any person or company is conducting any other scheme or device for obtaining money or property of any kind through the mails by means of false or fraudulent pretenses, representations, or promises, instruct postmasters at any post office at which registered letters or any other letters or mail matter arrive directed to any such person or company, or to the agent or

LOTTERY

representative of any such person or company, whether such agent or representative is acting as an individual or as a firm, bank, corporation, or association of any kind, to return all such mail matter to the postmaster at the office at which it was originally mailed, with the word fraudulent plainly written or stamped upon the outside thereof; and all such mail matter so returned to such postmasters shall be by them returned to the writers thereof, under such regulations as the Postmaster General may prescribe. Nothing contained in this section shall be so construed as to authorize any postmaster or other person to open any letter not addressed to himself. The public advertisement by such person or company so conducting such lottery, gift enterprise, scheme, or device, that remittances for the same may be made by mail to any other person, firm, bank, corporation, or association named therein shall be held to be prima facie evidence of the existence of said agency by all the parties named therein; but the Postmaster General shall not be precluded from ascertaining the existence of such agency in any other legal way satisfactory to himself.

The Postmaster General may, upon evidence satisfactory to him that any person or company is engaged in conducting any lottery, gift enterprise, or scheme for the distribution of money, or of any real or personal property by lot, chance, or drawing of any kind, or that any person or company is conducting any other scheme for obtaining money or property of any kind through the mails by means of false or fraudulent pretenses, representations, or promises, forbid the payment by any postmaster to said person or company of any postal money orders drawn to his or its order, or in his or its favor, or to the agent of any such person or company, whether such agent is acting as an individual or as a firm, bank, corporation, or association of any kind, and may provide by regulation for the return to the remitters of the sums named in such money orders.

This shall not authorize any person to open any letter not addressed to himself.

The public advertisement by such person or company so conducting any such lottery, gift enterprise, scheme, or device, that re-

mittances for the same may be made by means of postal money orders to any other person, firm, bank, corporation, or association named therein shall be held to be prima facie evidence of the existence of said agency by all the parties named therein; but the Postmaster General shall not be precluded from ascertaining the existence of such agency in any other legal way.

No letter, package, postal card, or circular concerning any lottery, gift enterprise, or similar scheme offering prizes dependent in whole or in part upon lot or chance and no lottery ticket or part thereof, or paper, certificate, or instrument purporting to be or to represent a ticket, chance, share, or interest in or dependent upon the event of a lottery, gift enterprise, or similar scheme offering prizes dependent in whole or in part upon lot or chance; and no check, draft, bill, money, postal note, or money order for the purchase of any ticket or part thereof, or of any share or chance in any such lottery, gift enterprise, or scheme; and no newspaper, circular, pamphlet, or publication of any kind containing any advertisement of any lottery, gift enterprise, or scheme of any kind offering prizes dependent in whole or in part upon lot or chance, or containing any list of the prizes drawn or awarded by means of any such lottery, gift enterprise, or scheme, whether said list contains any part or all of such prizes, shall be deposited in or carried by the mails of the United States or be delivered by any postmaster or letter carrier. Whoever shall knowingly deposit or cause to be deposited, or shall knowingly send or cause to be sent, anything to be conveyed or delivered by mail in violation of the provisions of this section, or shall knowingly deliver or cause to be delivered by mail anything herein forbidden to be carried by mail, shall be fined not more than \$1,000, or imprisoned not more than 2 years, or both; and for any subsequent offense shall be imprisoned not more than 5 years. Any person violating any provision of this section may be tried and punished either in the district in which the unlawful matter or publication was mailed, or to which it was carried by mail for delivery according to the direction thereon, or in which it was caused to be

LOWER CASE

delivered by mail to the person to whom it was addressed.

Whoever, for the purpose of conducting, promoting, or carrying on, in any manner, by means of the Post Office Establishment of the United States, any scheme or device mentioned in the section last preceding, or any other unlawful business whatsoever, shall use or assume, or request to be addressed by, any fictitious, false, or assumed title, name, or address, or name other than his own proper name, or shall take or receive from any post office of the United States, or any other authorized depository of mail matter, any letter, postal card, package, or other mail matter addressed to any such fictitious, false, or assumed title, name, or address, or name other than his own proper name, shall be punished as provided in section 338 of this title.

(Section 338 provides for a fine of not more than \$1,000 or imprisonment for not more than 5 years, or both.)

The Official Postal Guide states that:

All matter concerning any lottery, so called gift distribution, endless chain enterprise of chance, or concerning schemes devised for the purpose of obtaining money or property under false pretenses are unmailable. The prohibition against matter relating to lotteries and similar schemes in the mails includes "guessing" or "estimating" contests for prizes.

Persons who contemplate the use of the mail in the operation of prize competitions, contests, or schemes are advised to ascertain whether matter relating thereto is mailable under the law, and should submit specimens of any advertisements, offers or literature, in duplicate, with full particulars relating to the project to the Post Office Department. Publishers are cautioned against the printing of advertisements or announcements of enterprises of the character referred to previously before ascertaining whether the matter is mailable, as publications containing matter relating to schemes which

are not in conformity with the law are unmailable at any rate of postage.

The Post Office Department has set up rules of practice applied to cases arising under the postal fraud, lottery, and fictitious statutes which are reproduced under the entry POST OFFICE DEPARTMENT. See also FRAUD ORDER; CONTEST.

lower case Minuscule or "small" letters of the alphabet. The term originally applied to the printer's partitioned box containing the minuscule type characters which were withdrawn when copy was to be set. Because the box of "small" letters was placed below the box containing the capital letters, the term "lower case" was ultimately applied to the letters themselves. The term is frequently abbreviated to "l.c." and is usually written in the margin adjacent to the text that has been set in capitals and that is to be changed to lower case, or adjacent to typewritten text for the purpose of instructing the typesetter. A slanting line such as / is drawn through each capital letter to be changed to lower case as further indication of the identity of the text to be changed. Capital letters are correspondingly termed "upper case."

lucy See CAMERA LUCIDA.

Ludlow A machine that casts type characters in a single metal slug from brass matrices individually set by hand. The machine is particularly useful in setting large sizes of type which the Monotype and Linotype machines are not equipped to handle, and it is frequently employed for setting several words in type—too few to warrant the use of the keyboard typesetting machines. The Ludlow operator selects the individual brass matrices or

molds of the characters to form the copy, sets them in proper order, and then casts the entire word, phrase, or line into a single metal strip ready for inking and printing. The machine is much used in newspaper printing.

Lumitype A photographic type-composing machine producing positive or negative films of type characters that can be photo-engraved into a letterpress printing plate or used as original copy for reproduction by lithography and gravure. The device operates electronically, uses no metal type, and is designed to supplant such conventional methods of composition as the Linotype and Monotype machines.

The mechanism is designed to be enclosed in a housing resembling an office typewriter desk and containing a keyboard. Involved are the principles of high speed photography, photo-electric light cells similar to those that open doors automatically, and dial telephone selectivity circuits. The operator sets dials to determine the length of line, the font of type, and the point size desired, and then proceeds as in ordinary typing. The actual words typed on paper merely furnish the operator with visual proof of what he is doing.

The characters to be composed are photographed from a circular disc within the machine on which is superimposed a complete font of a given type face, or 512 characters in all. The characters are photographed directly onto the disc from ink sketches of the type face. Eventually the disc will be replaced by a drum on which 20 fonts of type, or 10,240 characters are available. By use of magnifying lenses, an entire range of type sizes in one family will be employed, so that the number of combinations possible from a single drum will reach 3,000,000. Lines are automatically justified by proper spacing between letters and words.

As the operator types out a line, the material is stored in what is known as the binary code, which is used in the Harvard University electronic computing machines. Coded letters are then transmitted to a decoding device where they are formed in proper sequence. The characters are exposed against a light-sensitive film which thus bears their photographic image. Within a matter of minutes the film is developed and ready for production into printing plate form.

The present model sets type at the rate of about five characters per second, or about 20 newspaper lines per minute. This is about three times the speed of today's conventional typesetting machines, and faster than a Linotype operator can type, which is about 12 lines per minute. However, with the use of a tape such as is employed in teletype machines, copy can be processed through the machine without being affected by the limitations of the operator. Since proofreading is possible before copy is photographed, corrections can be easily made—an advantage contributing to increased speed.

The machine has no vertical or horizontal limitations that characterize typesetting by such machines as the Linotype and Monotype. Vertical rules can be set as readily as horizontal type. Tabular matter can therefore be easily set, and underlining words and sentences presents no difficulty. Type characters can be overlapped to achieve special effects.

Inventors of the device are two French telephone engineers—Rene Higonnet and Louis Moyroud. The promoter and builder is the Lithomat Corporation of Cambridge, Mass. Financial backer is a nonprofit organization, Graphic Arts Research Foundation, which holds the patents on the device. Approximately 140 business firms, mainly newspaper and book publishers, have subscribed various

LUMITYPE

sums in support of the developmental program.

The Intertype Corporation has made available a similar photocomposing machine called the Fotosetter. During the

past 25 years approximately 50 variations of photocomposition (as the process of setting type photographically is called) have been developed in the United States, England, Germany, and the Netherlands.

M

machine finish paper A type of printing paper with a fairly smooth surface that has been obtained by being specially processed through the papermaking machine. The finish may vary from rather rough to smooth. M.F. paper (as it is sometimes abbreviated) represents the lowest grade of half-tone paper generally used for advertising purposes, and is suitable for the reproduction by letterpress of half tones with screens not finer than 110 lines per linear inch.

machine-set typography Type matter set automatically by such machines as Linotype, Intertype, and Monotype, in contrast with hand setting. Machine-set type can be composed with a speed not possible with manual composition, and is the usual method of having type set whenever the amount of copy is considerable. A single job, however, may exhibit both machine-set and hand-set text, the latter being represented by a short, display headline and subhead, for example, with type sizes generally over 18 point. In many cases printers who operate typesetting machines do not have in stock very large sizes, and therefore resort to hand setting of the display copy.

mail-ballot map A type of coverage map prepared for a radio or television station showing the location of those areas in which set owners listen to the station with a specified degree of regularity. The mail-ballot map is so called because a questionnaire (or ballot) is sent to set owners and is returned by them through the medium of the mail. Broadcast Measurement Bureau (B.M.B.), an organization formerly sponsored by the broadcasting industry,

used this technique to measure coverage for individual stations in the United States. In undertaking this research, B.M.B. selected specific "radio homes" or set-owning families on a sampling basis. These sample homes represented a cross section of the total radio families, considered from an economic and cultural viewpoint. Urban and rural homes, telephone and nontelephone families, high, medium, and low incomes—all were selected according to their proportion to the total population.

Each radio family included in the sample was sent a "radio station ballot" which directed the respondent to do three things: (a) list the AM, FM, and television stations to which he or any member of his family listens at any time; (b) check the frequency in terms of number of days a week each station is listened to in the daytime (before dark); (c) check the frequency in terms of number of nights per week each station is listened to at night. Follow-up requests were sent where necessary until at least 50 percent response was received from each county and city from which reports were to be received. In Study No. 1 the total U. S. response exceeded 60 percent.

The ballots were returned, replies recorded, and the extent of listening reported for each station. Results were tabulated in terms of number and percent of radio families listening to the station once a week (or more frequently) in each county and city in which such listeners were 10 percent or more of the total number of radio families. Results are given for both daytime and nighttime listening. The percentages of families listening under those conditions are projected against the

MAIL-BALLOT MAP

Moisten this edge, fold, seal and mail.

1949 RADIO STATION BALLOT

Your family has been selected to help represent the radio station listening for your neighborhood. This Radio Station Ballot is for your answers to some easy questions. They will help all radio stations give you better service.

Because we need and want your help, we have sent you a little gift — to show that we really want your answers to our three main questions. We will

need hundreds of answers like yours for a ballot on your area — thousands of such answers for the whole country.

• Won't you please fill in your answers now—check your answers with the rest of the family—fold and seal the ballot and return it as soon as possible? It's already stamped. You don't need to sign it. Thanks.

John X. Churchill
BROADCAST MEASUREMENT BUREAU

What Radio Stations do you listen to?

1. AT LEAST ONCE A WEEK

2. WHILE IT IS DAYLIGHT

3. WHILE IT IS DARK

List below the **CALL LETTERS** and **DIAL SETTING** of all Radio, FM or Television Stations which you or someone in your family listen to at home — **AT LEAST ONCE A WEEK.**

Put a check below, in one of the five columns, for the number of **DAYS A WEEK** (while it is daylight) each station is listened to in your home. There should be **ONE** check for **EACH** station you listed in question 1.

Put a check below, in one of the five columns, for the number of **NIGHTS A WEEK** (while it is dark) each station is listened to in your home. There should be **ONE** check for **EACH** station you listed in question 1.

CALL LETTERS Do not use city or program names.	DIAL SETTING If in doubt see instruction sheet.	2. WHILE IT IS DAYLIGHT					3. WHILE IT IS DARK						
		6 or 7 DAYS A Week	3, 4 or 5 DAYS A Week	1 or 2 DAYS A Week	Less than 1 DAY A Week	Never in the DAYTIME	6 or 7 NIGHTS A Week	3, 4 or 5 NIGHTS A Week	1 or 2 NIGHTS A Week	Less than 1 NIGHT A Week	Never at NIGHT		
DO NOT WRITE IN THIS SPACE													

Did you list ALL the stations you use? Please do.

Did you check one of these boxes for EACH station for DAYTIME listening? Please do.

Did you check one of these boxes for EACH station for NIGHT listening? Please do.

Will you now tell us a few things about your family by answering these questions?

- A. How long have you lived in your present neighborhood? _____ Years
- B. How many people are there in your home? _____ Number
- C. How many radios in working order do you have in your house? _____
On how many can you get: Regular broadcast stations _____
Short-wave stations _____
Frequency Modulation stations _____
Television programs _____
- D. Do you have an auto? No Yes
If yes, how many _____
Does it (they) have a radio? No Yes
If yes, how many _____
- E. Is there a telephone listed in your family's name?
No Yes

SEE OTHER SIDE ALSO

Copyright 1949, Broadcast Measurement Bureau, Inc.

The "mail ballot" used by Broadcast Measurement Bureau for the determination of radio and television audiences. See MAIL-BALLOT MAP.

MAIL MATTER, PACKING OF

total number of families making up the station's audience. Such projection was permissible since the sample families were a cross section of the total radio families residing in the area, and the listening behavior of the sample homes was presumably representative of the behavior of the total number of radio families. The mail-ballot data as used by B.M.B. did not reflect program popularity, audience composition, or other audience data.

On the basis of B.M.B. tabulations, a daytime and nighttime coverage map was worked up for each station. Three levels or degrees of influence were established, consisting of (a) counties in which 50 percent to 100 percent of the radio families listened to the station; (b) counties in which 25 percent to 49 percent listened; and (c) counties in which 10 percent to 24 percent listened. By shading each level differently in terms of counties, the station had available a coverage map indicating the comparative extent of its audience.

Previous to the March, 1949, study, B.M.B. measured station and network audiences in terms of those who listened to the station or network one or more days per week. Beginning with that study, however, it was decided to supplement this information with data on the frequency with which the station or network is heard—expressed as “average daily audience,” separately for day and night. This represents the total number of families who listen in the course of an average day. The procedure permits flexibility in the use of the two sets of figures—average daily audience and total weekly audience—without confusion. One station may promote its total weekly audience, another its average daily audience. One station may promote its high turnover of listeners from day to day, giving daily advertisers an opportunity to talk to different people each day in the course of a week. Another station may promote its listener-loyalty,

giving the sponsor an opportunity to talk to each listener often enough to instill a definite impression.

The mail-ballot-map technique is allied to the Listener-Diary method of audience measurement developed by the Columbia Broadcasting System for use in the measurement of listening to the Columbia-owned and -operated stations. For other types of coverage maps, refer to LISTENER DIARY; MAIL-SURVEY MAP; FIELD-INTENSITY MAP. *See also* COVERAGE MAP.

mailing card *See* POST CARD.

mail matter, packing of The Post Office Department has issued the following information concerning the preparation, wrapping, and packing of mail matter:

Parcels, including those marked “fragile,” must be securely packed and wrapped or packed in a strong container to withstand handling inside of mail sacks on which several other sacks may be piled and to bear transmission without breaking or injuring the mail bags, their contents, or the persons handling them. Many articles are damaged in the mails because the mailer did not visualize the conditions to which they would be subjected and did not use adequate packing.

Parcels improperly or insufficiently wrapped or packed, or not properly endorsed or marked as to contents when required, are not acceptable for mailing.

(a) **Fiberboard Boxes.** The use of good solid or double-faced corrugated fiberboard boxes is recommended. A box of poor quality or improperly packed or fastened often results in damage or loss to contents with subsequent loss to all concerned. A good average-size box has the certificate of boxmaker stamped on the side giving the bursting test per square inch. A box testing 200 pounds per square inch is usually adequate for an average-size parcel. (The size limit and gross

MAIL-ORDER ADVERTISING

weight limit also shown in the certificate do not apply to parcel-post mail.) These boxes must be firmly packed or they may also burst under pressure. In either case, gummed paper tape will not hold the contents together as would strong twine. Wire or metal straps may be used in lieu of twine if applied so as to avoid exposed sharp edges or ends.

(b) **Fragile Articles.** All parcels containing articles easily broken are required to be marked "fragile." Among such articles are musical instruments, toys, millinery, and the like, and articles consisting wholly or in part of glass or contained in glass, which must be securely packed in strong boxes of wood, metal, or fiberboard and surrounded with ample cushioning material such as excelsior, shredded or crushed paper, creped cellulose wadding or padding or the like, or other equivalent cushioning, to prevent appreciable movement and to prevent breakage from contact with the inner wall of the outside box or with other articles in the same container.

(c) **Liquids.** Handling of liquids presents a serious problem in the postal service and proper packing thereof is outlined in detail in the Postal Guide, a copy of which may be examined in any post office. However, in general, if the liquid content is not over 16 ounces, absorbent material such as creped cellulose or wood-fiber felt wadding, absorbent cotton, sawdust, bran, or the like (but not excelsior) should be used to take up the liquid in case of breakage as well as to act as a cushioning agent, and the mailing carton should be securely sealed.

(d) **Perishable Articles.** Articles such as butter, lard, fish, fresh meats, certain fruits, berries, vegetables, and others, which decay quickly should be well packed to prevent leakage, endorsed "perishable," and mailed only to points they may reasonably be expected to reach without spoiling.

(e) **Unmailable Matter.** All matter which is outwardly or of its own force dangerous or injurious to life, health, or property, is nonmailable regardless of manner of packing. The law (18 U.S.C. 340) provides a severe penalty for mailing prohibited matter, or mailing certain harmful matter which is not packed in accordance with postal requirements.

mail-order advertising The communication of a sales message to prospects by such media as newspapers, magazines, and direct mail for the purpose of securing by mail an order for merchandise or service, or an inquiry for further information about the commodity advertised. Mail-order advertisers have no physical contact with their customers. The mails are employed to elicit a response, and to ship merchandise or forward information. Because of the nature of the operation, some media are better suited for mail-order selling than others. The more commonly used media are:

(a) **Publications.** These include newspapers, newspaper supplements, and magazines. A coupon may or may not be incorporated in the advertisement; both classified and display advertising may be placed in newspapers and in some magazines.

(b) **Direct mail.** This takes the form of letters, circulars, broadsides, catalogues, self-mailers, post cards, postal cards, and other literature mailed to a list of prospects that has been compiled, purchased, rented, or exchanged. Response may be effected through the use of a business reply card or envelope, self-addressed card or envelope for which postage must be paid by the respondent, or an order form which must be enclosed in an envelope. A direct mailing may contain several *inserts*, such as letter, business reply envelope, order form, guarantee of satisfaction, testimonials, and circular.

MAIL-ORDER HOUSE

(c) Radio. In most cases spot announcements and participating announcements are purchased for the delivery of the sales message, rather than programs. Radio, however, has not proved to be a very productive medium for most mail-order advertisers.

(d) Supplementary media. These include match books, on the inside cover of which a coupon may be printed calling for an order or inquiry; "take ones" in the form of business reply cards attached to car cards; and blotters carrying a coupon and a sales message.

Because mail-order operators use the postal system so extensively, the provisions of the postal laws and regulations are of particular interest. The more important of these are Section 34.66, by which advertising literature may be mailed in bulk at reduced third-class rates under a special permit number; and section 34.9, which permits customers to forward business reply cards and envelopes to the advertiser without prepayment of postage. Advertisers use also a postal service by which the post office notifies them on form 3547 of changes of address of those prospects on their list who have moved.

In evaluating the success of their advertising, mail-order men use two formulas: the cost per inquiry, equivalent to the cost of space in a publication or other medium used divided by the number of inquiries received; and the cost per order, equivalent to the cost of the preparation of direct-mail literature or the cost of space in a publication or other medium divided by the number of orders received.

Several newspapers and magazines have established special pages devoted entirely to mail-order advertisements to which readers turn as they would to a market place of goods and services not readily obtainable elsewhere.

In order to trace the responses to their advertisements, mail-order men key their

messages. This is the process of adding a "code" number to their address or including such a code in the coupon so that the source of the order or inquiry may be identified.

Advertisers have learned that some months are more productive of inquiries and orders than others, and schedule their messages in publications and through direct mail accordingly. There is no rigid ranking of months in this respect, but in general it may be said that the summer months are poorest; February, September, October, January, and March are considered very good; the remaining months are less so.

Mail-order advertisers consist of individual entrepreneurs; business firms that have established separate mail-order departments in addition to their regular practice of doing business; and mail-order houses operating entirely by mail. Sometimes, however, such houses may establish retail outlets, as Sears, Roebuck and Co. and Montgomery Ward and Co. have done.

For terms and information relating to mail-order advertising refer to the following: BLOTTER; BROADSIDE; BUSINESS REPLY CARD; BUSINESS REPLY ENVELOPE; BUSINESS REPLY LABEL; CATALOGUE; CLEANING A LIST; COST PER INQUIRY; COST PER ORDER; COUPON; DIRECT MAIL; FORM 3547; INSERT; KEY; LIST; LIST BROKER; LIST HOUSE; MATCH BOOK; ORDER CARD; ORDER FORM; POST CARD; POSTAL CARD; PRECANCELED STAMP; SECTION 34.9; SECTION 34.66; SELF - MAILER; TAKE - ONE; THIRD - CLASS MAIL.

mail-order house A commercial organization that receives its orders and makes its sales by mail. Some types of retail stores often conduct a mail-order business, usually through departments set up for that purpose, but this fact does not make them mail-order houses. On the other hand,

MAIL-SURVEY MAP

some firms that originally confined themselves to the mail-order business now also operate chain-store systems, such as Sears, Roebuck and Co. and Montgomery Ward and Co.

mail-survey map A geographic map prepared by a radio or television station for the purpose of plotting the location of those areas in which the station may claim a listening audience. Such a map is called also a "coverage map," since it determines the coverage of those sections in which listeners are to be found. Two types of mail response may be used to plot a mail-survey map. One method is that of counting cumulative mail—the total mail received by the station during a specified period of time from those listeners who respond to any program or who write to the station. Such response may come in the form of requests for certain recordings to be played during a popular program, or may be comments on programs and station personalities.

The second method is the broadcast of a special offer (during the period of a week, for example) designed to draw response from listeners. Typical letter-drawing methods include the offer of a free booklet (recipes, household hints), an inexpensive gift, or a prize to those who enter a contest.

The postmarks of the envelopes reveal the location of those listeners who have responded, and the number of letters is claimed to be a relative indication of the numerical strength of listenership in each area. The county in which the station is located is called the home county; the number of pieces of mail received from this area is compared with the number of homes owning radios in that county. This yields a ratio that forms the basis for the determination of coverage or station influence. For example, the station may find that it has received mail from the home

county at a ratio of 22 letters per thousand homes. With this ratio as a standard, all counties returning 50 percent or more of the home-county ratio may be considered to be included in "primary" coverage. Those counties returning from 40 percent to 25 percent of the home-county ratio are part of the "secondary" or less influential coverage; and those counties returning less than 25 percent from the "tertiary" or least influential coverage. In the preparation of the map, the station usually applies a different shade of color (such as dark blue, medium blue, and light blue respectively) to primary, secondary, and tertiary areas so that the physical extent of each degree of influence is immediately apparent.

The mail-survey map is usually employed as an inexpensive method of charting the location of listeners, but is not preferred to more reliable techniques, such as the mail ballot or listener diary. Disadvantages include the fact that the mail map is not based upon *regularity* of listening to the station—an important requirement for the determination of station influence; and the fact that the map depends upon response from listeners who are *letter writers*. There are many people who do not ordinarily respond to an offer or mail their comments to the station. Also, those who respond may do so only because they have happened to hear of a free offer, and not because they are genuinely interested in the station's programs. See also COVERAGE MAP; FIELD-INTENSITY MAP; LISTENER DIARY; MAIL-BALLOT MAP.

make-good 1. The agreement by a newspaper or magazine to rerun an advertisement without charge, upon request of the advertiser, because of the message's unsatisfactory physical reproduction, or for any other reason considered valid by the publication. Sometimes mail-order advertisers are able to buy space on condition that the publication grant them a make-

good should they fail to receive a sufficient number of inquiries or orders as a result of running the advertisement. The understanding as to just what constitutes insufficiency may have to be arrived at between advertiser and publisher before space is purchased.

2. The offer by a station or network to provide a substitute for the time and facilities originally bought by a sponsor and canceled because of unforeseen circumstances. These may include the necessity of broadcasting a program of national importance during the sponsor's originally scheduled time, breakdown of the communication lines of the station or network, and the like. When it is not possible to provide an adequate and comparable substitute for the time or facilities lost, the sponsor may be given credit applicable to his total cost of time.

make-ready 1. The process of preparing a letterpress printing plate so that its impression on paper will be uniform rather than uneven. The variations in the printing surface of a metal plate, as well as the type of printing ink and paper used, exert an influence on the uniformity of impression of the plate on paper. Even though the thickness of the metal of the plate is uniform, nevertheless the various operations inherent in the printing process tend to cause variation in impression so that the printing is uneven—light in some areas and heavy in others. In order to equalize the printing pressure all over the plate, overlays and underlays are employed over or under parts of the plate to increase or relieve the pressure as required. These are simply pieces or built-up sheets of paper of varying thicknesses placed over and under the plate, respectively. Make-ready represents one of the relatively high expenses incurred by the use of letterpress printing.

2. The specific materials, such as overlays and underlays of paper, used in equal-

izing the printing pressure on a letterpress plate.

Manila envelope See ENVELOPE.

manufacturer's agent An agent who generally operates on an extended contractual basis; sells within an exclusive territory; handles noncompeting but related lines of goods; and possesses limited authority with regard to prices and terms of sale. He may be authorized to sell a definite portion of his principal's output. The manufacturer's agent has often been defined as a species of broker. In the majority of cases this seems to be substantially accurate. However, in 1939, out of a total of 9,778 manufacturer's agents reporting to the Bureau of the Census, 1,907 or about 19 percent carried stocks. In seeking to define the entire group it is probably more accurate not to classify them as a specialized type of broker but to regard them as a special variety of agent.

mark Any trade-mark, service mark, collective mark, or certification mark entitled to registration under the Trade-Mark Act of 1946, whether registered or not. A "registered" mark is a mark registered in the United States Patent Office under the Act of Mar. 3, 1881, or the Act of Feb. 20, 1905, or the Act of Mar. 19, 1920, or the Act of 1946.

market 1. An aggregate composed of prospective buyers and sellers that brings to focus the conditions and forces which determine prices.

2. The aggregate demand of the potential buyers of a commodity or service.

3. The place or area in which buyers and sellers function.

4. To perform business activities which direct the flow of goods from producer to consumer.

MARKETING

In defining this term, the Committee on Definitions of the American Marketing Association sought to include the usages of it commonly found in business, in marketing literature, and in economic theory. It is recommended that when the term is used, the context indicate clearly the sense in which it is employed. Examples of the usage described in (2) of the definition are: the New England market, the college market, the professional market, the medical market, as applied to any product or service.

marketing The performance of business activities that direct the flow of goods and services from producer to consumer or user. This definition seeks to exclude from "marketing" those semimanufacturing activities that result in changes in the form of merchandise which represent material modifications in its characteristics or uses. It seeks to include such activities when they result in changes in form primarily designed to make the product more salable and only incidentally to affect its use, such as packaging. The task of defining "marketing" may be approached from at least three points of view:

(a) The "legalistic," of which the following is a good example: "Marketing includes all activities having to do with effecting changes in the ownership and possession of goods and services." It seems of obviously doubtful desirability to adopt a definition which throws so much emphasis upon the legal phases of what is essentially a commercial subject.

(b) The "economic," examples of which are: "That part of economics which deals with the creation of time, place, and possession utilities." "That phase of business activity through which human wants are satisfied by the exchange of goods and services for some valuable consideration." Such definitions tend to assume somewhat

more understanding of economic concepts than is ordinarily found in the market place.

(c) The "factual" or "descriptive," of which the originally stated definition suggested is an example. This type of definition merely seeks to describe its subject in terms likely to be understood by both professional economists and businessmen without reference to legal or economic implications, and is recommended for use by the Committee on Definitions of the American Marketing Association.

marketing research The gathering, recording, and analyzing of all facts about problems relating to the transfer and sale of goods and services from producer to consumer. Among other things it involves the study of the relationships and adjustments between production and consumption, preparation of commodities for sale, their physical distribution, wholesale and retail merchandising, and financial problems concerned. Such research may be undertaken by impartial agencies or by specific concerns or their agents for the solution of their marketing problems. "Marketing research" is the inclusive term which embraces all research activities carried on in connection with the management of marketing work. It includes various subsidiary types of research, such as market analysis, product research, sales research (which is largely an analysis of the sales records of a company), consumer research (which is concerned chiefly with the discovery and analysis of consumer attitudes, reactions, and preferences), and advertising research (which is carried on chiefly as an aid to the management of advertising work). The term "market research" is often loosely used as synonymous with "marketing research."

mat Shortened form of **MATRIX**.

match book An advertising medium in which a sales message is printed on the outside cover (and often on the inside cover, too) of a match book for distribution to smokers either locally or through national or regional trade channels. A local advertiser may buy matches to be distributed through his own efforts to customers and prospects. He arranges for the printing of the advertising matter, and usually confines the distribution to the area immediately surrounding the scene of his operation. He pays the full price of manufacture, including the cost of the matches and the printing. Prominent users of this type of local advertising include clubs, restaurants, hotels, retail stores, and similar organizations.

The national or regional advertiser buys advertising space only on the covers of match books, frequently through a sales service agency. The match manufacturer prints the message on the books, after which they are distributed through established channels. Jobbers and chains buy them for resale to grocery, drug, tobacco, and other retail outlets. Finally the matches are sold over the counter or given free to customers. The advertiser may confine book distribution through tobacco or candy jobbers only, for example, or he may desire to have books distributed through all types of outlets. If he wishes, books may be distributed within geographically controlled limits, from North to South, or from East to West in accordance with seasonal variations or with extent of product distribution.

Match-book advertising facilities are offered on a national basis by several independent sales agents or service organizations. Their functions include serving as a central source for such advertising; making use of the manufacturing and distributing facilities of match-book manufacturers; assistance in planning campaigns and tests for advertisers; creative service, and mar-

ket and advertising analysis. These organizations sell space on the covers; they do not sell the match books to advertisers. Rates are based on quantity of books on which space is desired, the minimum quantity usually being one or two million, depending upon the organization. An extra charge is usually made when a message is to be printed on the inside cover as well as the outside, and when extra work is to be performed, such as the application of a varnish finish to the outside cover. In most cases the charge for space includes printing and distribution.

The standard-size match book contains a total of 96 agate lines of space available for advertising matter, consisting of 51 lines on the outside cover and 45 lines on the inside. Up to four colors may be specified on the outside, but only one on the inside. Match-book advertising may be used in the following ways: (a) as reminder advertising for consumers at points of sale; (b) as a means of awakening consumer interest; (c) to establish product recognition; (d) to produce inquiries for booklets or orders for merchandise by the use of the inside cover as a coupon; (e) to establish the company name in advance of calls by salesmen so as to help give them entree; (f) to motivate dealers by packing matches with merchandise as a combination deal at a special price for ultimate distribution to local customers; (g) to motivate jobbers by packing matches with merchandise in a combination offer; (h) as a stimulant to good will by mailing boxes of match books after the salesman's call with a "thank you for the interview" card enclosed.

A novel use of match-book advertising was the "smoke smudge test" created by a tooth-paste manufacturer who used the cover space to deliver a message on the theme that his paste was "the only dentifrice specially made to remove smoke smudge safely." A circular group of per-

MATRIX

forations appeared in the center of one of the covers, the adjoining copy stating, "Blow smoke through circle — see the smudge that dulls teeth." The copy following reminded the reader that its tooth paste "removes smoke smudge safely."

In another instance, Life Savers Corporation used match books to promote the use of their product as a breath sweetener. Attached to each book was a sample package of three Life Savers.

Match-book advertising research by Fact Finders Associates for National Match Book Advertising, Inc., revealed that 99 per cent of all smokers carried match books, and 45 per cent of them could name the advertisers on the books they were currently using. The study showed also that both men and women were almost equally able to identify the advertiser. Of the smokers who correctly recalled the name of the match-book advertiser, 64.8 percent had read up to one half of the advertisement, and the remaining 35.2 percent had read one half of the message or more.

The Opinion Research Corporation compiled the following research data:

Age-Group Penetration (Among All Match Users)

- 43 per cent of men and 38 per cent of women of age 18 to 29 use match books most often.
- 47 per cent of men and 32 per cent of women of age 30 to 44 use match books most often.
- 39 per cent of men and 21 per cent of women of age 45 and over use match books most often.

Economic-Group Penetration (Among All Match Users)

- 44 per cent of upper income group used match books more often than other types of matches.
- 37 per cent of middle income group use match books more often than other types of matches.
- 31 per cent of lower income group use

match books more often than other types of matches.

On-the-Person Advertising Medium

- 98 per cent of men smokers usually carry match books on the person.
- 99 per cent of women smokers usually carry match books on the person.
- 53 per cent of nonsmokers usually carry match books on the person.

matrix 1. A paper mold of type matter, engraving, electrotype, stereotype, or any combination of these, used in the preparation of a cast duplicate printing plate called a "stereotype." The matrix, which is more commonly called a "mat," is useful in those cases where the advertiser desires an inexpensive duplicate in order to preserve the original plate from damage or loss; and when he desires to have his message appear simultaneously in several publications at a cost far less than that required for the manufacture of metal duplicates. Mats are made principally for reproduction in newspapers.

A common method of manufacturing mats is that in which a machine presses the mat paper, called a "flong," against the metal plate to be reproduced. The machine performs this molding process without the application of heat, and the mat made in this manner is called a "direct-pressure," "cold-molded mat," or a "dry mat." It is economical to produce and can be turned out more quickly than the wet mat.

The wet mat is made by taking a special kind of heavy blotting paper in combination with other types of paper, combining the layers into a sheet, and molding this soft, wet material under pressure against the plate. The flong is then given a baking while it is still pressed against the plate in order to remove the moisture and to minimize shrinkage of the paper. The mat is removed and is ready for use. This type is called also a "direct-pressure baked mat."

Another kind of mat, called the "surfaced mat," is a special type of paper mold that is given a coating or film of finely divided material, imparting a glassy surface to the paper. The flong thus prepared yields a stereotype characterized by reproduction of delicate tones and fine type appearing in the plate.

When the mat is completed, irrespective of the process employed, a casting is made by pouring molten metal into the mold and allowing the metal to solidify against the surface of the mat. The casting, called a "stereotype," is removed after cooling and is used as a duplicate printing plate. A mat may be made of linework, half tones, and color plates. In general it is not advisable to make a mat of a half-tone engraving with a screen finer than 85 lines, since reproduction will not be satisfactory. For most purposes a 60-line screen may be reproduced satisfactorily in mat form.

Advantages of the mat are: It is light and therefore inexpensive to mail; manufacture is very fast, for it is available in a matter of hours; cost of production is very low. Disadvantages are: Fidelity of reproduction is not very great; shrinkage during manufacture causes a corresponding change in the size of the advertisement. (See also SHRINKAGE.)

2. A small brass mold of a typographic character such as a letter of the alphabet, numeral, or punctuation mark used in the composition of type matter by automatic machines. When the operator at a typesetting machine such as the Linotype or Monotype depresses a specific key, the corresponding matrix is released. Molten type metal is then forced into the indentations forming the characters, and a cast is made for each letter. Printing may be performed directly from this cast type matter.

mat shot A moving picture that appears within another motion picture, such as a framed photograph on the wall of a room

taking on life, the scene in which the room appears being part of the film. This optical effect is used at times in the preparation of films for television and has been borrowed from the motion-picture industry. The execution of this process is relatively expensive, and therefore is not recommended when economy is important.

matter Typographic characters that have been composed by a typesetter for ultimate use in printing. Matter may be hand set character by character, or it may be machine set on Linotype and Monotype machines.

Matter may be composed without extra spacing between the lines of type (see SET SOLID) or the lines of type may be spaced as far apart as desired (see LEAD). Type no longer required for a specific printing job is called "dead matter." Standing matter consists of type that has been used, and that is being held by the compositor for future use instead of being "broken up." See STANDING TYPE.

maximil rate The cost of an agate line of newspaper space that reaches 1,000,000 circulation, based on the highest possible rate chargeable to an advertiser by the publisher. The maximil rate is in effect the maximum milline rate. (See MILLINE RATE.) Some newspapers charge a flat rate, irrespective of the quantity of space purchased by an advertiser during the year, or the section of the paper in which he appears. The milline rate for such papers is simple to obtain, since there is but a single agate-line cost — the flat rate. However, many newspapers establish more than one rate for space. The rate may be a sliding one, depending upon the number of agate lines bought during the year; the greater the amount of space purchased, the lower the cost per line. Moreover, the classification of advertising may warrant different rates: General advertising space,

M.B.S.

for example, may cost 80 cents per line, amusement advertising 90 cents per line, book review page 55 cents, and so on. Consequently there may be several different rates to contend with in the determination of the milline rate. For convenience, however, only the highest and the lowest rates are considered in those cases where newspapers establish multiple rates. The milline rate based on the highest rate is called the "maximil" rate, while the milline rate based on the lowest possible rate that can be earned by the advertiser (through discounts, for example) is termed the "minimil" rate.

M.B.S. See MUTUAL BROADCASTING SYSTEM.

M.C. Master of ceremonies. See EMCEE.

McKittrick's Agency List An advertising reference volume published by George McKittrick & Company, New York and Chicago, and listing alphabetically those advertising agencies in the United States, Canada, and in some overseas countries. The following information is included for each listed agency, the source of the data being the agency itself: name, address, telephone number; recognition, if any; organizational membership, if any; names of executive personnel; accounts serviced. Whenever the information is available the volume lists the type of product or service advertised for each account. In addition to the alphabetical listing there is a geographical index of the names of agencies segregated according to location. See also STANDARD ADVERTISING REGISTER: DIRECTORY OF ADVERTISING AGENCY PERSONNEL.

McKittrick's Directory of Advertisers A reference volume published annually by George McKittrick & Company, New York and Chicago, and listing the follow-

ing information concerning national advertisers: company name, address, and products advertised; names of executive personnel, including the advertising manager; name of the advertising agency and the account executive servicing the advertiser; advertising expenditures in the various media, whenever such information is available. The contents are classified according to type of product, such as "building materials" and "household appliances," and alphabetical indexes of trade names and brand names are included.

measure The width of a word, phrase, or line of copy that has been set in type, or the width of an area in which type will be set, specified in units of picas. In preparing a layout for an advertisement, space may be set aside for the inclusion of a headline, subhead, and body copy. The width of the space for each unit of text may be indicated to the typesetter by marking on the typewritten copy the number of picas each textual unit is to measure. Since a pica is equivalent to 1/6 in., a paragraph of copy measuring 3 in. in width is indicated as being 18 picas across. With this information the compositor is able to set his type characters and lines to the specified width to fit the advertiser's requirements.

mechanical art The noncreative preparation of illustrations, hand lettering, decorations, and other elements to be included within an advertisement, necessitating the cutting, arranging, and pasting of the various units to be reproduced. Creative art consists of the drawing of illustrations and of hand lettering. The mechanical aspect refers to the trimming of the illustration board on which the art is drawn, cutting away undesirable elements of art work, and pasting the various units in position on a sheet or board following the requirements of the layout. Photostats and repro-

MEDIA RECORDS, INC.

proofs may be pasted in position together with art work to form the finished paste-up.

mechanical binding A form of binding books, booklets, manuals, or other publications in which the covers and pages are punched near the binding edge so that metal or plastic wires or bands are woven through the holes. These metal or plastic wires are available in a variety of shapes and colors, which add to the decorative effect, and they permit the pages to be opened flat.

media Plural of MEDIUM.

media buyer One who purchases space or time for the delivery of advertising messages through such channels of communication (or media) as newspapers, magazines, radio, television, posters, and the like. Very often the media buyer is an employee of an advertising agency, although any advertiser or advertising manager who contracts for the purchase of media facilities is considered to be a media buyer. One whose purchasing is limited to space in newspapers, magazines, and other publications is called, more particularly, "a space buyer," and the person whose work is devoted to the purchase of time from radio and television stations and networks is a time buyer. The over-all nomenclature, however, is "media buyer."

Media Records, Inc. A publishing organization that issues a *Blue Book* of detailed lineage records of newspapers and of newspaper advertisers. The data consist of two parts: Part I is the lineage record of newspapers, with detailed reports of advertising lineage volume for 349 daily and Sunday newspapers published in 107 cities. The total advertising of each paper is sub-

divided into 151 classifications and sub-classifications.

Part II is the lineage record of newspaper advertisers, containing individual records in agate lines of leading general and automotive advertisers in the 347 papers for the 107 cities shown in Part I. Advertisers are grouped by classification, and the cities used are grouped under each product alphabetically by geographic section. Newspaper used and lineage placed in each is shown under each city. A memorandum of the advertising lineage of leading advertisers using the following supplements is also given: *The American Weekly*, *Puck*, *the Comic Weekly*, *This Week*, and *Parade*.

The *Blue Book* was designed in 1927 to meet the need for accurate, standardized, and authentic reports on newspaper advertising lineage. It is used for the guidance of advertisers and agencies in the more profitable employment of newspaper space, in determining the size of newspaper appropriations, and the distribution of that money by territory and newspaper. It aids in the proper selection and evaluation of markets and newspapers; helps in determining the edition of the newspaper to use; discloses conditions which help increase agency billing; and acts as an aid to the new-business department of the agency.

Through this service the agency can study the practice and judgment of other agencies and advertisers in their use of newspapers. The user can learn the size of competitors' campaigns; whether this advertising is in black and white or color (in the supplement section); and whether the advertising appears in run of paper or in the supplement. The book also discloses whether morning, evening, or Sunday papers are used; the geographic section of the country and the time of the year in which each advertiser's lineage is placed.

MEDIUM

Also recorded is the amount of retail advertising lineage placed by local merchants by classifications in each newspaper and market.

The weakness or strength of markets is disclosed by the advertiser's success in using the newspapers in each market. The following factors can be determined: (a) those markets which offer above-average or below-average advertising support by the merchants selling the product in question; (b) those markets which are glutted with direct competitive commodity advertising; (c) those markets in which there is an absence of competition, but ample dealer lineage cooperation. If the strength of markets is gauged in this manner, the advertising agency can determine those in which the client has the best chance of success.

The lineage volume is a record of bought and paid-for space, and represents the advertiser's evaluation of each newspaper. From a study of such advertising totals, the agency can determine the best newspaper in every market for each client's commodity. Analysis of each advertiser's relative use of newspapers may indicate the rating by competing agencies of every newspaper as to the A, B, or C schedule. The composite study can substantiate the agency's judgment in the evaluation of the same newspapers.

Although a newspaper may be a good medium of appeal, certain editions—morning, evening, or Sunday—offer individual features, depending upon the market. The *Blue Book* indicates the use of each edition by industry groups as well as by individual advertisers. By this experience, an agency can determine the best edition to use for its own client's products. Intelligent comparison of paper against paper, market against market, and advertiser against advertiser requires uniform, unbiased, and accurate lineage records, which the *Blue Book* is designed to pro-

vide. The book is sold on an annual subscription basis.

medium 1. A method of communicating a message by an advertiser to a prospect or customer. The word is derived from the Latin *medium*, signifying "means," the plural being *media*. Channels for advertising messages are generally divided into two groups—major and supplementary. The former include newspapers, magazines, radio, television, direct mail, transportation and outdoor advertising. The latter include match books, premiums, sampling, direct advertising (personal distribution of circulars, blotters, and such), motion pictures and slides, and a variety of miscellaneous channels. For a master check list of media, refer to ADVERTISE-
MENT.

In addition to "established" media, each year brings new ideas and practices which are used to convey advertising messages. Some of these media are only temporary, others remain on the scene but do not win any widespread degree of popularity. For example, the Lionel Corporation has sold space on the sides of their electric toy locomotives, the copy appearing where the name of the railroad company would normally be placed. The Pennsylvania Railroad, among others, has purchased such space. Another relatively new medium is the hotel key tag, the space on which has been offered for sale to advertisers by a service organization. The reverse side of the tag bears the guest's room number.

2. The material used in the creation of art work, such as pen and ink, pencil, charcoal, water color, wash, oil, scratchboard, crayon, clay, Ross board, and wood.

merchandising The planning involved in marketing the right merchandise or service at the right place, at the right time, in the right quantities, and at the right price. This term has been used in a great

MERCHANDISING AID

variety of meanings, most of them confusing. The above definition, recommended by the Committee on Definitions of the American Marketing Association, has the advantage that it adheres closely to the natural and essential meaning of the word. The activity described here might also be called "merchandise" or "product" planning. Included in the activity are such tasks as selecting the article to be produced or stocked, and deciding such details as the size, appearance, form, dressing of the product (packaging and similar items), quantities to be bought or made, time of purchase or production, price lines to be made or carried, and so on.

merchandising aid Advertising and sales promotional assistance offered by some media owners to those firms who purchase space or time from them. The offer of such aid is designed to encourage advertisers to use the facilities of the medium; to nourish the growth of the advertiser's business in that area in which the medium is located so that more space or time will be sold to the advertiser; and, as a by-product, to promote the medium itself by tying in its name with the advertised product. Some merchandising aids are given free, others are billed at cost. Typical aids rendered by some newspapers include the following:

Mailing letters to distributors and dealers informing them about campaigns and enclosing proofs of advertisements.

Providing the advertiser with a mailing list of dealers' names and with market information.

Sending representatives of the paper personally to dealers, urging them to cooperate with the advertiser's campaign as appearing in the paper.

Producing sales promotional material such as displays, circulars, and related matter.

Providing mats for use by dealers.

Magazine publishers provide the same kind of material in many cases. A typical monthly promotion package offered by one magazine includes the following aids:

A listing of the advertiser's name in a special index as a source of merchandise.

Sample layouts showing how the advertised product can be featured in local-store newspaper advertising.

Mats of the magazine's logotype and reproduction of its cover of the month for use as tie-in material.

Other magazine merchandising aids include these:

Newspaper mats for dealers.

Consultation privilege with the merchandising editors of the magazine.

Reprints of advertisements for salesmen's portfolios, for retail-store bill stuffers, for trade publicity, and for retail-store counter handouts.

Reprints of editorial pages to show product stories backed by the magazine's authority and to give dealers and consumers a convincing endorsement of products that are discussed editorially.

Window and counter displays tying in the magazine with the product by using a phrase such as "As Seen in ----- Magazine."

Blow-ups or giant-size reproductions of advertisements.

Dealer folders to help sell merchandise to retailers.

Consumer folders for use as bill stuffers and for other direct-mail purposes.

Dealer newspaper advertising aids to be used by retailers in their local newspaper advertising.

Letters to dealers announcing the advertising campaign and to enlist their merchandising support.

Tags and stickers bearing the magazine's name for use as identification of the product at point of sale. Tags may be placed on the product itself; stickers may be placed on packaged products and on the advertiser's stationery.

"Selling sentences"—copy useful for displays and advertising, and for on-the-floor sales talks.

METERED MAIL

Posters and banners useful in store promotion.

Actual copies of the magazine to be used as window and interior displays.

Radio stations frequently offer one or more of the following aids to sponsors:

Direct-mail literature sent to dealers and wholesalers informing them of the advertising campaign.

List of names and addresses of dealers and distributors in the market served by the station.

Market-research data useful to the advertiser.

Sending representatives of the station to call personally on dealers and distributors.

Distributing the sponsor's advertising literature to the trade.

Preparing local surveys for the sponsor.

Installing point-of-purchase displays—streamers, counter cards, and such—in retail outlets.

Creating and producing sales promotional material.

Telephoning the trade to inform dealers and wholesalers of the sponsor's radio campaign.

Issuing publicity releases to suitable media in connection with the sponsor's advertising.

Advertising the sponsor's show (if it is outstanding) in various media such as car cards, newspapers, posters, radio announcements, stunt promotions, the station's house organ and in bulletins to the trade.

metered mail Mail matter, postage for which is imprinted by means of a postage-meter machine. The device prints the desired amount of postage directly on envelope or package, or on a strip of moistened tape for application to bulky envelopes or packages.

Metered mail offers these advantages: It prints postage in the mailer's office for any kind or class of mail; saves running out of the correct denominations; stamps, seals, postmarks, and counts mail in one operation; speeds delivery, since metered mail needs no facing or canceling at the

post office; stops stamp losses, since meter stamps are nonnegotiable; performs its own bookkeeping, as visible registers indicate the amount of postage on hand and the amount used; puts the date of mailing on all parcel-post packages; carries an advertising message by means of a printing plate inserted in the machine. *See* POSTAGE-METER MACHINE.

metropolitan station A television station the primary function of which is to render service to a single metropolitan district or a principal city and the surrounding rural area. Its power must not exceed 50,000 watts, and its maximum antenna height is limited to 500 feet above the average terrain. The main studio is located in the city or metropolitan area, and the television transmitter must be located so as to provide maximum service to the area the station serves. Almost every TV station operating today is classified as "metropolitan." *See also* COMMUNITY STATION and RURAL STATION.

M.F. *See* MACHINE FINISH PAPER.

middle break The announcement by a station of its call letters and location (station identification) at or near the middle of a program.

mike Shortened, colloquial form for MICROPHONE.

milline An agate line of space reaching 1,000,000 circulation, used in the determination of a newspaper's milline rate.

milline rate The cost of an agate line of space that reaches 1,000,000 circulation, determined by a formula that takes into consideration both circulation and cost in the economic evaluation of the acceptability of a publication as an advertising medium. The milline rate formula is usu-

MILLINE RATE

ally applied to newspaper space. For the equivalent formula applied to magazine space, refer to COST PER PAGE PER THOUSAND CIRCULATION.

In comparing two newspapers as possible advertising media, consideration only of the rates charged for space may be misleading, since newspaper A may offer greater circulation per dollar spent than newspaper B. (It is understood, in this example, that the papers are otherwise comparable—from the point of view of character of readership, area of distribution, and such. If they were not, they would not be competing for the advertiser's dollar, and the milline rate formula would not have to be used.)

If newspaper A charges \$1.20 per agate line for 300,000 circulation, and newspaper B with a circulation of 200,000 established a rate of 90 cents per agate line, the advertiser will want to know the answer to this question: "Everything else being approximately equal, which newspaper offers me the more economical rate, based on quantity of delivered circulation?" It is not correct to say that newspaper B is more economical because of the lower rate, since the advertiser may be getting proportionately less circulation than B offers. Therefore in order to arrive at a figure which reflects the amount of circulation received in exchange for the advertiser's dollar, the milline rate formula is applied:

$$\frac{\text{Rate per agate line}}{\text{circulation}} \times 1,000,000 = \text{milline rate}$$

This formula yields the cost of reaching 1,000,000 circulation. Even if the publication does not have that many readers, the milline rate indicates a proportionate cost required to reach those readers. Therefore newspaper A's milline rate is

$$\frac{\$1.20}{300,000} \times 1,000,000 = \$4$$

and newspaper B's milline rate is

$$\frac{\$.90}{200,000} \times 1,000,000 = \$4.50$$

Thus it is seen that it is more economical to purchase space in A, which charges a larger amount per agate line, simply because B delivers a proportionately smaller number of readers for the price charged.

In general, small-town newspapers, which are usually characterized by low circulations, have a relatively higher milline rate than metropolitan papers. Many newspapers establish more than one rate for advertisers, varying with the quantity of space used during a year, with the section in which advertising appears, and other factors. The milline rate based on the highest possible rate that may be charged is called the "maximil" rate. The milline rate based on the lowest possible rate that the advertiser may earn is called the "minimil" rate. When only a flat rate is charged and no discounts are offered by the publisher, the maximil and minimil rates are identical.

When the publication allows a cash discount of 2 per cent of the net in addition to an agency commission of 15 per cent, such discount must be considered in the determination of maximil and minimil rates. For example, newspaper A with a maximil rate of \$4 offers a 2 per cent cash discount and agency commission of 15 per cent. To arrive at the figure to which the discount applies, deduct the agency commission from the maximil rate of \$4 to obtain the net amount of \$3.40. Two per cent of this net yields \$.07, which must be deducted from \$4.00 to arrive at the maximil rate (less cash discount) of \$3.93.

The procedure in determining the minimil rate in cases where a cash discount and agency commission are allowed is

MIMEOGRAPH

identical to that described for the maximil rate.

mimeograph An office duplicating machine operating on the stencil principle by which ink is passed through perforations made in a sheet of waterproof material and deposited on blank paper, the print formed on the paper taking the design of the perforations. The machine was invented in the 1870's by Albert Blake Dick, and is widely used for the economical and speedy reproduction of practically anything that is printable, including typing, handwriting, lettering, ruling, line drawings, and shading. It does not permit the reproduction of half-tone illustrations and of large, solid areas. Basically the machine consists of a perforated cylinder, an impression roller, feed table, and a receiving tray. An ink pad covers (and is usually inked through) the cylinder perforations, and the stencil covers the ink pad.

The stencil sheet is made of a very fine but tough and porous tissue coated with a special substance through which ink will not pass. When the stencil is struck by a typewriter's type bar, or when a drawing instrument such as a stylus is applied, the coating is pushed aside, leaving the base tissue exposed, and taking the form of the type characters or lines. Ink therefore can penetrate the areas no longer covered by the coating material. If a sheet of blank paper is fed between the impression roller and the stencil-covered portion of the cylinder while ink is fed through the exposed base tissue of the stencil, the ink can be transferred to the paper. Thus, by bringing stencil, ink, and paper together the mimeograph deposits in its receiving tray a duplicated copy of the designs applied to the stencil.

The stencil is mounted on a heavy sheet called the "backing," the purpose of which is to provide a smooth, hard surface for

the impression of the typewriter characters. A cushion sheet is inserted between the stencil and backing to cushion the blow of the type and to make for a uniform impression. The sheet also makes proofreading easy while the stencil is in the typewriter, since it provides a contrast with the stencil coating.

The machine is operated in the following manner: The stencil is separated from the backing sheet and secured over a cloth ink pad that is wrapped around the mimeograph cylinder. Mimeograph ink, which has been placed in the cylinder, is transferred to the ink pad; the cylinder is then revolved and paper fed into the machine. Ink is forced through the stencil onto the paper sheets to form the impression. Various accessories may be employed in the preparation of stencil work:

(a) The Mimeoscope, which is an illuminated drawing board serving as a drafting table on which the stencil may be placed for convenience and illumination. A translucent glass plate placed over a light bulb provides a surface on which the stencil may be laid for tracing, drawing, writing, lettering, or proofreading.

(b) Correction fluid, which may be used to seal the stencil coating when an error in typing or other work has been made. The fluid is applied to the incorrect character and allowed to dry. The correct matter is then typed or drawn over the spot.

(c) Lettering guides—molded plastic strips containing cutouts of individual characters and numerals. These permit the user to trace the letters and numbers so as to produce various typographic styles directly on the stencil.

(d) The stylus, the mimeograph equivalent of a pencil that permits the user to draw or letter on the stencil. Styli are available in various shapes of points, each of which is designed to produce a distinct effect, such as heavy lines, shaded areas, dotted lines, delicate work, and the like.

(e) Screen plates, used for the production of screens, shading, and background patterns. The screen is placed beneath the stencil sheet and the proper stylus is applied over the area to be screened.

Multicolor work can be performed on the mimeograph, and many varieties of printed matter can be quickly turned out: leaflets, post cards, letters, bulletins, ruled forms, French-fold Christmas cards, annual reports, charts, graphs, four-page folders, and newspapers such as those prepared by schools. The machine may be used also for addressing envelopes and other matter by using a special addressing stencil sheet. Thirty-three names and addresses can be typed on the stencil, which is run off on gummed, perforated sheets of 33 stickers. Each sticker is then detached to serve as a label.

mimeograph paper A paper with a toothy, absorbent surface suitable for printing by the mimeograph process.

minimil rate The cost of an agate line of newspaper space that reaches 1,000,000 circulation, based on the lowest possible price chargeable to an advertiser by the publisher. For an explanation of the determination of the minimil rate, refer to **MILLINE RATE**.

missionary salesman A salesman employed by a manufacturer to make contact with and work with the customers of his distributors, usually for the purpose of developing good will and stimulating demand, helping or inducing them to promote the sale of his employer's goods, helping them train their salesmen to do so, and often taking orders for delivery by such distributors. This term has been used to designate any sort of salesman who is primarily engaged in good-will work. The definition above gives it a much narrower meaning. The term should not

be confused with the so-called "missionary" saleswork which usually covers a much more varied type of sales activity than that performed by the missionary salesman. The latter is sometimes called a "detailer."

modernistic city and suburban bulletin
See **PAINTED DISPLAY**.

modern type A classification of typography distinguished by a sharp contrast between the thick and thin strokes comprising each character, by the formation of horizontal serifs, and by a certain mechanical execution in the design. Modern type is one subdivision of roman type, the other being Old Style. An outstanding example of modern roman is Bodoni. See also **ROMAN TYPE**.

This line has been set in Bodoni Book.

moiré An undesirable checkered, symmetrical, or patterned effect in a half-tone reproduction caused by the conflict or interference with each other, during the photoengraving process, of the ruled lines of the half-tone screen and the line or dot formations found in original copy to be reproduced, such as a half-tone proof, photograph or actual example of finely woven textiles, brick walls, and other subjects characterized by the formation of small, regular units. The more common moiré effect is the result of screening a screen—that is, reproducing with a half-tone screen a printed half-tone that has already been reproduced by screening. Since the printed reproduction is really a formation of dots making up the half-tone copy, the result is a conflict between the printed dots and the rulings on the photoengraving screen. This exhibits itself in the form of a disagreeable pattern that permeates the reproduction.

One method of avoiding moiré when printed coarse-screen half-tone copy is to

MONEY-BACK GUARANTEE

be photoengraved and reproduced is to make a line engraving of the originally screened matter instead of a half-tone engraving, so that a screen is not required for the reproduction. However, this procedure is practical only when the original copy was photoengraved with a coarse screen, and when the quality of reproduction for final printing is not a primary consideration.

An alternative is to have the photoengraver rotate either the printed half-tone copy or the photoengraving screen until the least objectionable pattern is evident. Then the copy may be "shot" through the screen and engraved. Moiré effects may be observed also in the printing of two or more half-tone color engravings screened at improper angles, and in the printing of half-tone color plates that are slightly out of register.

money-back guarantee See GUARANTEE.

Monotype A machine that automatically casts type characters from a matrix or mold and assembles the cast metal characters individually into justified lines ready for use in printing. The Monotype is used in setting copy for advertisements, books, catalogues, and related literature containing copy too extensive for hand setting. When textual matter is delivered to the Monotype operator he "types" the copy on the keyboard which causes a paper roll to be perforated. The roll is then set in a casting machine that casts each type character individually in accordance with the perforations on the roll. The assembled characters may then be used for printing directly, or may be used for the production of an electrotype.

Monotype differs from the Linotype machine in that the letters are set individually and not cast into a slug containing a full line of type. For this reason errors in Monotype composition are easier

to correct, since the single incorrect character may be removed from the series of Monotype letters and replaced with the correct one. Monotype composition is sometimes preferred to Linotype when irregular work and spacing must be composed. For example, tabular matter, ruled forms, run-arounds, and similar problems are more easily solved with Monotype composition. As with the Linotype, Monotype characters can be melted down for re-use in casting new type after their purpose has been served. The machine is manufactured by the Lanston Monotype Machine Co., Philadelphia. See also LINO-TYPE; LUDLOW; INTERTYPE.

montage A grouping of photographs each of which has been joined to the other, often without obvious demarcation, and so planned that the ensemble presents a single impression or tells a complete story. A montage may be prepared by properly cropping individual photographic prints so that each fits snugly with another. To remove the hard lines represented by the edges of the prints, retouching is usually required, an airbrush being the best medium for the purpose. The group of photographs may then be blown up to desired size. However, it is preferable to work not from prints but from the original negatives, which can be projected to the proper size. In that manner less detail and definition are lost. Montages are often used for the production of murals and films, for special effects in house organs and magazines, and for advertising material in general.

mood programing The practice of programming radio or television shows so that the mood established in listeners is extended throughout an indefinite broadcast period without the injection of an abrupt change caused by a program offering an appeal entirely different from that of the

MOTION-PICTURE ADVERTISING

previous shows. Radio research has demonstrated that listeners who tune in to a program establishing a definite mood (music, drama, variety shows, for example) prefer to continue hearing programs of similar type—shows that extend that mood.

Through Listener Diary data, one station learned that it had built up substantial audiences for three daytime serial dramas broadcast in succession. However, when a record show was programed after the third drama, the audience fell sharply, drawn off to competitive stations offering serials at that time. This resulted in defeating the station manager's effort to keep listeners tuned in for as long as possible. Suspecting that his audience wanted to hear "more of the same," the manager replaced the record show with another serial drama, and soon was able to maintain and even add to the audience built by the three preceding serials. Taking advantage of this programing technique, two networks currently broadcast daytime serials for four hours and three and a half hours respectively in order to satisfy the mood of audiences. Another network schedules a series of three mystery dramas in succession.

Mood programing should not be confused with "block programing." The latter consists of a series or blocks of programs of similar mood, but the block has a definite beginning and end. As a result, there remains an abrupt change of programing at the beginning and end of the block, causing a loss of listeners for the station at those periods. Mood programing, on the other hand, avoids the abrupt change by subtly leading one program mood into another, with minimum violence to the change in mood. Popular record shows presided over by station personalities called "disk jockeys" represent a favorite form of block programing over many stations.

The movement of audiences that led station operators to institute block and mood programing became evident in the audience-flow charts prepared from Listener Diary data collated by the Columbia Broadcasting System for their "owned and operated" stations. See also AUDIENCE FLOW.

mortise 1. An enclosed or semienclosed area cut out of a metal printing plate by means of a drill and jig saw for the purpose of inserting type, engraved art work, or other matter that can be printed along with the plate. For example, it may be desired to include a block of copy within the confines of a half-tone photoengraving. To do this it is necessary to cut out or mortise a rectangular section of the metal plate large enough to accommodate the amount of type required by the copy. The area having been cut out, the type characters may then be inserted and printed with the plate.

2. To cut out a section of a metal printing plate for the purpose of inserting type, engraved art work, or other matter.

motion-picture advertising The advertising of motion pictures addressed to prospective audiences and appearing in such media as newspapers, magazines, trailers, posters, lobby displays, radio, and in press books for use by theater managers. Eleven studios comprising the Motion Picture Association of America have subscribed to an advertising code for motion-picture producers, the provisions of which are:

We subscribe to a code of business ethics based upon truth, honesty, and integrity. All motion picture advertising shall conform to fact and scrupulously avoid all misrepresentation.

Good taste shall be the guiding rule of motion picture advertising.

Illustrations and text in advertising shall faithfully represent the pictures themselves.

MOUNT

No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.

No text or illustrations shall ridicule or tend to ridicule any race, religion, or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

The history, institutions, and nationals of all countries shall be represented with fairness.

Profanity and vulgarity shall be avoided.

Pictorial and copy treatment of officers of the law shall not be of such nature as to undermine their authority.

Specific details of crime, inciting imitation, shall not be used.

Motion picture advertisers shall be guided by the provision of the Production Code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.

Nudity with meretricious purpose and salacious postures shall not be used; and clothed figures shall not be represented in such manner as to be offensive or contrary to good taste or morals.

Court actions relating to censoring of pictures, or other censorship disputes are not to be capitalized in advertising or publicity.

Titles of source materials or occupations or names of characters on which motion pictures may be based should not be exploited in advertising or upon the screen if such titles or names are in conflict with the provision of the Production Code affecting titles.

mount To attach a letterpress printing plate to a block of wood or metal preparatory to the printing process. A common form of mounting is the nailing of the metal plate to a section of wood that is type-high; that is, the depth of the plate and the wood measures 0.918 inch. Unless the photoengraving is mounted properly, printing will not be uniform, the reproduction being smudged in some areas and too light in others.

A plate may be mounted on metal by covering the back of the plate with soldering fluid and spreading solder or tin foil

over it. When the plate is heated, the solder melts; the plate is then placed on the metal base and pressure is applied until cooling occurs. This process of attaching the plate to a metal base is called "sweating." Another method of mounting consists of heating the copper or zinc printing plate to a specific temperature and applying a plastic cement to the wood block, and pressing plate and block together to form a permanent bond. Wood is used for mounting in most cases, except when metal is indicated for very heavy duty and for very long press runs.

MS The abbreviation for **MANUSCRIPT**, the plural being **MSS**. The term appears also as "ms" (plural "mss").

Multigraph 1. A letterpress printing machine manufactured by the Addressograph-Multigraph Corporation by which letters, forms, post cards, and other literature may be printed from type placed in the slots of a revolving drum. The Multigraph is what is commonly classified as an office duplicating machine because it is small and simple enough to operate in a business office. Basically the Multigraph consists of a cylindrical drum in which special metal type characters may be inserted. These characters are usually facsimile typewriter type, but other faces are available. When illustrations are desired, these may be printed in the form of rubber masters or metal electrotypes curved to fit the cylinder. The type may be inked by rollers or through a ribbon—whichever method suits the operator's requirements for the job. Printing in two or more colors may be achieved simply by replacing the ribbon with another of the desired color, or by changing the ink that is applied to the rollers.

Multigraphed matter is characterized by sharp reproduction and uniformity of impression. When typewriter type is used,

the result closely resembles individually typed matter. The device is particularly useful when business forms must be produced quickly and when they change rapidly. Direct-mail advertisers make frequent use of the process in the reproduction of sales letters, and often employ a lettershop for the purpose. Other uses include the printing of circulars, bulletins, business reports, stock and price lists, questionnaires, mailing cards, labels, wrappers, letterheads, blotters, time cards, and so on. For use by those advertisers who do not wish to sign multiple letters (personally) in a direct-mail campaign, a signature attachment may be added. This reproduces any signature in ink in a color different from that for the body of the letter, at the same time that the letter is duplicated. Also, the machine may be used for numbering, perforating, slitting, and scoring.

The flexible metal plate used in the Multigraph is called "Flexo-Type blanket" by the company. This takes the standard Multigraph type and provides channels for 68 lines of composition. Changes in copy can be effected quickly.

2. To print by means of the Multigraph machine.

Multilith A printing machine operating on the lithographic principle and commonly used as an office duplicating machine for inexpensive and quick reproduction of business forms, bulletins, order forms, training manuals, sales letters, and related matter. The master "plate" used in Multilith printing resembles paper, and may be written on with pen, pencil, crayon, typewriter, Vari-Typer, Addressograph, accounting machine, and such. The master thus prepared is placed on the cylinder of the machine and run off. Various types of metal masters for the reproduction of forms, illustrations, and half tones made from photographic images may also be

used on some models of Multiliths. Any color of ink can be printed. One advantage of paper masters, called "Systemats" by the Addressograph-Multigraph Corporation, manufacturers of the machines, is that the user's business form or letterhead may be processed into them. The desired information is simply written on the form so that it is not necessary to prepare a full form every time a small change is required.

music clearance The determination by users of musical compositions that their public performance for profit does not infringe upon any copyright protection. The copyright law of 1909 provides severe penalties for playing a composition publicly for profit without first obtaining permission, directly or indirectly, from the copyright owner. In most cases the composer does not obtain the copyright himself, but sells his composition to a music publisher, who secures the copyright in the latter's name. In many cases the publisher may then transfer performing rights to a music licensing society which, in turn, is permitted to grant the right of public performance to radio and television stations, hotels, night clubs, ballrooms, skating rinks, amusement parks, restaurants, and other establishments where music is used.

When a composition is broadcast without permission over a network of hundreds of radio stations, each station's broadcast represents a single performance, even though the music is played only once at the key station from which the program originated. Infringement of copyright protection for music may occur even when only a portion of the number is played—particularly when the part is a significant segment of the work. That is why music clearance is so important to radio stations in particular. Many stations contract with licensing societies to perform as often as desired any composition

MUSIC LICENSING SOCIETY

included in the societies' catalogue of music. The station need only consult the catalogue of the societies to learn whether the composition is one which may be played without obtaining further permission. Some of the licensing societies are Broadcast Music, Inc. (B.M.I.), American Society of Composers, Authors, and Publishers (A.S.C.A.P.), and SESAC. *See also* PERFORMING-RIGHTS SOCIETY; AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS.

music licensing society *See* PERFORMING-RIGHTS SOCIETY.

musical clock A type of radio program in which popular musical numbers are interspersed with sponsored announcements and the frequent mention of the time. The show is usually a participating program, each of the several sponsors being allowed a specific portion of time for the advertising of his product. In most cases the

musical clock is a transcribed show, the program conductor playing electrical transcriptions of the music and delivering the commercials and time announcements.

Mutual Broadcasting System The third youngest of the four major national radio networks, originating in 1934 as the result of the contractual cooperation of four stations: WOR, New York; WLW, Cincinnati; WGN, Chicago; and WXYZ, Detroit. These stations, independently owned, continued as a four-station network until 1936, when the Don Lee network, a regional system of stations on the Pacific coast, was added, along with several other stations. At present the Mutual Broadcasting System has national coverage provided by a network of approximately 552 stations, the largest number of all the major networks. The network does not own or operate any radio station and has no television system in current operation.

N

N.A.M.P. See NATIONAL ASSOCIATION OF MAGAZINE PUBLISHERS in Sec. III, Directory of Associations.

N.A.R.T.B. See NATIONAL ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS in Sec. III, Directory of Associations.

N.A.T.A. See NATIONAL ASSOCIATION OF TRANSPORTATION ADVERTISING in Sec. III, Directory of Associations.

National Association of Transportation Advertising See DIRECTORY OF ASSOCIATIONS.

National Broadcasting Company The oldest of the four major radio networks, the operation of which began in November, 1926. In 1923 WEAf in New York and WNAC in Boston were connected by long-distance telephone lines for a brief experimental broadcast. In 1924 WJAR in Providence was hooked up with WEAf for the first commercial network broadcast. It was not until 1926, however, that the first permanent network of 19 stations was joined together for simultaneous broadcasting.

After its inception, N.B.C. actually operated two network systems—the Red Network, which was the original, and the Blue Network, organized in 1927. The ruling of the Federal Communications Commission, however, forced N.B.C. to sell the Blue in 1943, the latter network becoming known eventually as the American Broadcasting Company.

Approximately 191 stations are currently incorporated in the N.B.C. network, which is national. Six of these stations are owned and operated by the net-

work, the system being a wholly owned subsidiary of the Radio Corporation of America. The owned and operated stations are:

WNBC	New York
WMAQ	Chicago
KNBC	San Francisco
WRC	Washington, D.C.
KOA	Denver
WTAM	Cleveland

National Broadcasting Company Television Network A network of approximately 47 television stations to which may be added approximately 16 non-interconnected stations. The network system owns and operates WNBW, Washington, D. C.; WNBQ, Chicago; WNBT, New York; WNBK, Cleveland, and KNBH, Los Angeles.

National Nielsen Radio and Television Index See NIELSEN RADIO AND TELEVISION INDEX.

national rate The basic cost of newspaper space or local radio time chargeable to an advertiser whose distribution of merchandise is national rather than local in character. Some newspapers and radio stations set up two rate structures: the national rate, applicable to national advertisers such as manufacturers selling through retail stores all over the country; and the local rate, applicable to local merchants doing business in the area served by the publication or station.

The national rate is always greater than the local, the increase over the latter reaching up to 75 percent or more in some cases. The reasons for the differential in rates are not clear-cut. Some national

N.B.C.

advertisers suspect that the higher national rate has been established on the basis of what the traffic will bear; the medium owner, on the other hand, says that the lower local rate has been set because the local advertiser frequently places his advertising direct, and the medium need pay no commission to an agency. In most cases it is the smaller newspaper and radio station that sets up the double rate structure; the large metropolitan publication and radio station generally offer the same rate to national and local advertisers.

N.B.C. See NATIONAL BROADCASTING COMPANY.

negative A photographic image in which the tonal values, lights, and shadows found in the original subject appear in reverse. Negatives are used in the production of photographs (called "positive prints") and of metal printing plates, as well as in other fields. See also PHOTOGRAPHY.

neighborhood showing A group of posters used in outdoor advertising, the purchase of which is confined to a particular shopping district in which the advertiser's product is available. See SHOWING.

net advertising circulation A measurement of the number of people exposed to outdoor advertising, based on two considerations: (a) the effective circulation—the least number of persons comprising the traffic passing by an outdoor advertising display who have a reasonable physical opportunity to see the display; and (b) space position value—the efficiency with which a poster panel dominates the traffic to which it is exposed. The term is frequently abbreviated to N.A.C.

Effective circulation is determined by making a traffic count of pedestrians, automotive and mass-transportation passengers

according to a formula and procedure specified by the Traffic Audit Bureau. (See CIRCULATION as applied to outdoor advertising.) The space position value for any poster is determined by measuring four factors: (a) the unobstructed length of approach along which traffic is able to see the face of the panel; (b) the angle at which the face of the panel is placed in relation to the passage of traffic; (c) the speed with which the traffic moves by the panel; (d) the relation of the panel to adjacent panels. The space position value is expressed as a percentage, ranging from 100 down.

When the effective circulation figure and the space position-value percentage have been determined, the net advertising circulation figure may be computed by multiplying one figure by the other. The result is a figure showing the number of people presumed to be reached by any "showing" (see index) of posters in any given area.

The net advertising circulation was the only figure released by the Traffic Audit Bureau for the average showing (of any size or intensity) in a given area, up to the time the organization suspended its auditing operations in 1942. With the fourth (1949) edition of the Standard Procedure of T.A.B., a reference work used in poster evaluation, the basic units released were two instead of one: average effective circulation and average space position value, for showings of any specified size or intensity. Thus the user of outdoor circulation data has two measures of the value of any showing instead of one. At the same time, any outdoor-advertising buyer may compute for himself the net advertising circulation by the simple process of multiplying the effective circulation by the space position value, which was the way N.A.C. was computed under the earlier procedure. See also TRAFFIC AUDIT BUREAU.

NET WEEKLY AUDIENCE

net controlled circulation The number of copies of a publication (audited by Controlled Circulation Audit) that have been printed and distributed, whether paid for or not, to members of a specific industry, business, trade, or profession, equivalent to the total edition printed minus office and complimentary copies, samples, exchanges, unclassified copies, and copies delivered to advertisers, agencies, and prospective advertisers. *See also* CONTROLLED CIRCULATION AUDIT; CONTROLLED CIRCULATION PUBLICATION.

net paid circulation The number of copies of publications which have been paid for by the purchasers, not for resale, under the following conditions:

(a) If the sale be a single-copy sale, it shall be paid for at not less than 50 percent of the basic single-copy price.

(b) On term order for a year, the subscription must be paid for at not less than 50 percent of the basic annual price. In case of a subscription of more than one year, the subscription must be paid for at not less than 50 percent of a pro rata of the basic annual price for the period covered by the order. If the subscription is for a period of less than one year it must be paid for at not less than 50 percent of the basic price for the period offered. If there is no basic price for the period covered it must be paid for at not less than 50 percent of a pro rata of the basic price for the next shorter period. A price for a period of less than one year that is less than a pro rata of the basic annual price shall not be considered a basic price.

(c) A term subscription for one year or more paid in accordance with this rule may be included in net paid circulation, if the publisher so desires, for not more than three months after the expiration of the period, provided that the subscriptions served after expiration are served not with

back copies but in regular order and at the same time that the unexpired subscriptions are served.

(d) A term subscription for less than one year may not be included in net paid circulation after its expiration unless the amount actually paid equals at least 50 percent of the full basic annual subscription price and not simply 50 percent of a pro rata of the basic annual subscription price.

The definition quoted above is to be found in the rules established by the Audit Bureau of Circulations, and is comprehensive only because it is designed to cover all conditions under which publishers may attempt to include copies as "net paid circulation." *See also* AVERAGE NET PAID CIRCULATION.

net weekly audience A radio and television audience measurement expressed as the percentage of the total number of families in the area under study who report hearing at least one broadcast of a program on the air more than once a week. A program rating is frequently given as the "average daily rating"—the number of people who hear a single broadcast averaged out over as many days as it is broadcast per week. Some programs, like daytime serials, are scheduled five times a week; others are on the air two or three times weekly. Sponsors may want to know not only the average number of people who hear a single broadcast, but also the total number of people who have heard any of the two, three, or five broadcasts during the week. If a listener hears two or more broadcasts, he is counted as one listener. If one listener hears the program on Monday and another tunes in on Thursday, these are counted as two. For this reason the total number of listeners is called the "net" weekly audience.

This figure is important because the average daily program rating does not

NETWORK

take into account the total audience hearing any part of the programs broadcast more than once a week, and therefore is not a true picture of the mass of audience reached by the medium of radio. For example, research has shown that a daytime serial drama had an audience during the week amounting to 80 percent larger than the audience on an average day, and that a five-day-a-week variety show attracted 190 percent more listeners in five days than it reached on an average day.

Nielsen Radio and Television Index includes a rating similar to the net weekly audience figure. This is the "cumulative audience"—the total number of listeners who hear all or any part of a broadcast during a four-week period. According to Nielsen, the cumulative audience may amount to 1.8 and up to 7.1 times the number of listeners hearing the single broadcast.

network *See* RADIO NETWORK; TELEVISION NETWORK; REGIONAL NETWORK.

network option time Those hours which a station affiliated with a network system has contractually agreed to permit the network to sell, along with time over other affiliates, to a national sponsor. In order that a network system may make commitments to sell time to national advertisers over various groups of stations affiliated with the network, it enters into an arrangement with each affiliate; the local station is bound to give up specific hours of its broadcast day to the network, hooking up with it so that it can send the program to each affiliate scheduled to receive it. By the same arrangement, certain hours are reserved by the affiliate for its local programs which it may sell to local sponsors or to spot broadcasters. These hours which the affiliate may retain for its own programming are called "station option time." For further discussion of the ar-

range ment between network and affiliate, refer to **AFFILIATE**.

new-business man An advertising agency executive whose job it is to contact advertisers and prospective advertisers and to persuade them to employ the services of the agency he represents. In order to develop this "new business," the executive calls upon prospective clients and presents his agency's "story." In many cases this takes the form of a sales presentation designed to describe the quality of service the agency is capable of offering, the business and advertising acumen of the principals and staff of the agency, the well-knit organization at the disposal of the prospect, and similar selling points. Another technique is the display of work performed by the agency for clients as a means of indicating the caliber of work available. In many cases the new-business man makes the initial contact with the prospective advertiser; at a subsequent meeting the executive may be accompanied by one of the agency's principals to assist in the sales talk.

News-Dultgen Gravure Process A method used in color rotogravure printing developed in 1937 by Arthur Dultgen of the New York *Daily News* as a means of providing greater uniformity for the printing process by removing certain variables from color reproduction. The method is characterized by the variation in both size and depth of the cells comprising half-tone reproduction. The lighter the copy, the smaller and shallower the cell or depression in the printing cylinder; the darker the copy, the larger and deeper the cell. *See also* GRAVURE PRINTING.

See illustration on following page.

newsprint Inexpensive paper characterized by extreme coarseness and commonly used for the printing of newspapers.

N.I.A.A. See NATIONAL INDUSTRIAL ADVERTISERS ASSOCIATION in Sec. III, Directory of Associations.

nickeltype An electrotype that has been given a surface coating of nickel for longer wear and for greater resistance to the chemical action of printing ink. See also ELECTROTYPE.

Nielsen Consumer Index A research service offered by A. C. Nielsen Company whereby radio advertisers are able to correlate their network radio advertising with the consumer purchase of their radio-advertised brands. Each sample family home in which a Nielsen Audimeter has been installed to measure radio tuning behavior is visited regularly by a fieldman who makes a detailed personal inventory of every network radio-advertised commodity found in the home. For each package he records date, commodity, brand, type, package size, and quantity on hand. Each package is marked and dated, so that on a subsequent visit any unmarked package is known to represent a purchase since the last visit.

This provides a complete purchase record of slow-turning items, and a sample of the total purchases of faster turning items. Reports are also available on the age of home stocks, brand duplication, brand gains and losses, sources of new customers, and distribution of lost customers. The service makes possible a direct comparison between the market coverage of specific radio programs (and eventually television shows) and the market distribution of special commodities, either those of the sponsor or his competitors. Through such data the advertiser can determine the market-reaching efficiency of his own and competitive programs. See also AUDIMETER and NIELSEN RADIO AND TELEVISION INDEX.



ENLARGED VIEW OF A NEWS DULTGEN SCREEN POSITIVE

The News-Dultgen method of gravure printing requires a screen positive for each color in the original to be reproduced. The screen positive contains the same image as that of the continuous tone positive for its particular color, but the image is made up of dots: the darker the tone, the larger the dot, and the lighter the tone, the smaller the dot. (See NEWS-DULTGEN GRAVURE PROCESS.)

Courtesy of INTERNATIONAL COLOR GRAVURE INC.

Nielsen Radio and Television Index A radio and television audience-measurement service operated by A. C. Nielsen Company, making use of an electronic recording device called an "Audimeter," and offered to advertisers, stations, networks, and agencies. The Audimeter is attached to a set in a sample radio or television home and records minute by minute the operation of the receiver, indicating the length of time each station is tuned in, the identity of each station, and the duration of time the set is not in operation. An objective record of set operation is therefore obtained on a tape which, upon receipt by Nielsen, is processed so that data are decoded, tabulated, printed, and regularly issued in a Ratings Report.

By a research technique called "area sampling," Nielsen selects set-owning families representative of the region in which they reside. That is, the family size, income, age, education, and other characteristics are typical of the families living in the same area. Urban and farm families,

NIELSEN RADIO AND TELEVISION INDEX

telephone and nontelephone homes are selected in proportion to the total population so that the sampling of families is valid. The families are then invited to cooperate with the Nielsen organization in a plan whereby an Audimeter is installed in their receiver. The sample remains fixed except for an unavoidable turnover of about 20 percent yearly because of deaths, divorces, fires, and whatever deliberate turnover is required to maintain the sample proportionate to changes in population and related factors. A continuous personal resurvey of all areas keeps the sample up to date during the 10-year interval following each U.S. Census. For their cooperation Nielsen radio families are given premiums selected from catalogs of merchandise, and are given free radio set repair service; also, the current consumed by the Audimeter is paid for by Nielsen.

Thus using the Audimeter in the homes of sample families, the organization is able to obtain many facts about audience behavior and to prepare them in statistical terms for use by time buyers and others interested in broadcasting as an advertising medium. Among the data made available are program ratings; number of homes reached per dollar of expenditure; total audience reached; share of audience captured by any sponsor; number of homes hearing a program's commercial; audience turnover; duplication of listening; frequency of listening; flow of audience; the extent of the audience minute by minute; holding power; cumulative audience; audience for spot announcements; number of homes listening quarter hour by quarter hour.

Network, non-network, sponsored, and sustaining programs are measured, as are spot announcements. Up to four receivers (AM, FM, and television) are simultaneously measured on a single Audimeter tape in the same house. Set operation "around

the clock" is recorded, and ratings are projectable to the total U.S. radio or TV homes.

The Audimeter technique of audience measurement has as an advantage complete objectivity, since results are based on what the listener does, not on what he says he has done. That is, the Nielsen method is based on actual set operation, not upon the ability of the listener to recall facts about his listening in the past or upon his statement concerning coincidental listening. On the other hand, some critics say that a completely true picture of audience behavior is not possible since the device registers set operation, not actual listening. For example, the set may be operating, but the radio owner may walk out of the room beyond listening range.

To answer this objection, the A. C. Nielsen Company conducted a survey that measured the difference between tuning (as recorded by the Audimeter) and listening (as measured by the coincidental telephone technique), the research technique being modified so as to ensure coverage of the entire family. The researchers sought to determine the percentage of cases in which the respondent stated that there was no listening (by anyone in the family), but in which further inquiry revealed that a receiver was actually on. Also, it was designed to record those cases where receivers were on although no person was at home. According to Nielsen, the conclusion reached was that tuning exceeds listening by about 3 percent—the difference, for example, between a rating of 10.3 percent and one 10.0 percent—a negligible variation.

Nielsen also offers data whereby product buying is correlated with program listening as a means of evaluating the success of radio as a sales vehicle. Each Nielsen home is visited periodically by a fieldman who makes a detailed personal inventory or purchase record of every

N.O.A.B.

network radio-advertised commodity found in the home. Consequently each Nielsen home can be classified as to its quantitative purchases of each radio-advertised commodity. These data become the basis of a service called the Nielsen Consumer Index.

In 1950 a network television rating service based on Audimeter data obtained from television homes was offered to sponsors and other subscribers. Also offered by Nielsen is a local television rating

service based on Audimeter data obtained from television sets in the New York area.

nixie A colloquialism used by post office employees and direct-mail advertisers to indicate a piece of mail that cannot be delivered because of an incorrect address.

N.O.A.B. See NATIONAL OUTDOOR ADVERTISING BUREAU in Sec. III, Directory of Associations.

O.A.A.A. See OUTDOOR ADVERTISING ASSOCIATION OF AMERICA in Sec. III, Directory of Associations.

O.A.I. See OUTDOOR ADVERTISING INCORPORATED in Sec. III, Directory of Associations.

oblong A book that has been bound on the shorter dimension.

octavo A sheet of paper folded into eight leaves or 16 pages. This publishing term is written also as "8vo."

off camera Before a television camera that is not recording. The phrase is used in contradistinction to *on camera*, and refers to the fact that a rehearsal, for example, may be taking place in the television studio when the camera is not in operation.

offset 1. A term used synonymously with "offset lithography." See LITHOGRAPHY.

2. A stain caused by the transfer of ink on a freshly printed sheet of paper to the surface of another sheet laid over the first. To prevent such offset, printers practice *slip sheeting*.

offset lithography A form of lithographic printing in which a rubber blanket is used to accept the inked image appearing on the lithographic plate, offsetting or transferring it to the paper. See LITHOGRAPHY.

offset paper A type of paper similar to Antique paper, but characterized by a much smoother surface. It is expressly

made for the printing of half tones by offset lithography, and may be used for printing type and line plates by letterpress.

offset scrapbook A collection in album, booklet, or scrapbook form, of diverse elements of art work, hand lettering, borders, type decorations, words, phrases, symbols, and characters which may be clipped and mounted as original copy for reproduction by lithography, gravure, and (in photoengraved form) by letterpress. Because such art elements have been widely used in the preparation of advertising and promotional matter for reproduction by offset lithography, the collection is termed an "offset scrapbook." However, the art may be photoengraved for reproduction by letterpress, and may serve as copy for gravure printing, if desired.

Typical units included in such a scrapbook are hand-lettered words and phrases such as "Sale!" and "Glad News!"; panels, borders, and type decorations; office form headings, numbers, and post-office indicia; coupons and coupon headings, and related matter. Such cutouts can be very useful in the production of a catalogue, advertisement, direct-mail literature, manual, and sales promotional material in general. The art is printed on one side of each sheet for convenience in detachment without damage to other units, and is prepared as line work in black and white; that is, there are no photographs or wash drawings. Use of the material obviates the necessity of preparing individual art work and hand lettering, and the ordering of type composition at a price that may easily be far greater than that required for the purchase of the entire scrapbook.

Several firms specialize in the production of offset scrapbooks.

Old English type A style of typography characterized by heavy black stroking and sometimes called "Text" and "Black Letter."

Old Style A classification of typography distinguished by a relative uniformity in the weight of the strokes comprising each character, and by slanted upper serifs in the lower-case letters. Old Style is a subdivision of roman type, the other subdivision being "modern." The type face called Caslon is a familiar example of Old Style typography.

This line has been set in Caslon.

oleo A colloquialism applied to a painted backdrop used in television programs.

on-approval offer A proposition made to a consumer whereby he is permitted to see, feel, taste, use, or otherwise experience the nature of a product without first paying for it and without being placed under the obligation to buy. Usually a time limit is given for such an offer, at the expiration of which the consumer is expected to return the product or to pay for it. Such offers are made by some retailers and by many mail-order advertisers, who are prolific users of this sales approach. For example, a retailer of television sets may offer to install a receiver in a consumer's home for one week without charge or obligation, so that the family might enjoy its benefits and be stimulated to purchase it.

Mail-order advertisers offer to send the product for a trial period of a week or 10 days, for example, so that it may be given full use by prospects. The technique derives its strength from the fact that sampling a product—which is in effect the

nature of an on-approval offer—is one of the most potent sales stimulators devised. Although it seems that some products cannot lend themselves to the practice, such may not be the case. For example, it would be logical to assume that a fiction or nonfiction book sent on approval to a prospect would be read and returned, its information or pleasure having been extracted by the reader without cost other than for postage. Actually this does not happen so often as might be supposed; the sales resulting from such on-approval offers are frequently substantial enough to warrant the continued use of the technique. The advertiser must expect, however, some losses occasioned by those who fail to return the product at all, or to pay for it.

on camera Before the recording television camera. An example of the use of this phrase is "This is her first appearance on camera." *See also* OFF CAMERA.

one-cent sale An offer to consumers made by a manufacturer through his dealers by which two units of his product are sold for the regular price of one plus 1 cent. This type of offer, which is equivalent to a cut price, is designed to introduce the product to prospective consumers by making it economical for them to try the merchandise. A variation of this proposition is that in which the manufacturer offers an established and popular product for only 1 cent provided the consumer purchases a newly introduced product of his at the regular price. For example, a box of Bab-O is offered for 1 cent when the consumer buys Glim, another and newer B.T. Bab-bitt product, at the regular price. The general practice of manufacturers is to indicate in advertisements that the offer is restricted to a specific market area, and good for a limited time.

ONE-SHEET POSTER

one-sheet poster A printed sheet of advertising matter pasted on a panel on display on subway and elevated platforms as a form of transportation advertising. The size of the one-sheet is not standardized throughout the country; however, most of the posters approximate the size of a panel measuring 30 in. in width and 46 in. in height. The rate card of the individual transportation advertising company and the company's listing in Standard Rate & Data Service specify the exact size of the one-sheet in each market. *See also* POSTER.

onset printing *See* ELECTROGRAPHIC PRINTING.

open-end transcription A recording of a radio program prepared in such a manner that a period of time is left open at the beginning of the program and at the end (and in some cases during the middle) for the purpose of permitting the local announcer of the station over which the program is broadcast to deliver the sponsor's commercial. The open-end transcription is therefore simply a method of combining a recorded program with live announcements. By using transcriptions, the sponsor is able to control the quality of his program, since there can be no variation from the original recording. Also, he is able to have the local announcer deliver a commercial that can be changed to suit the requirements of timeliness or locality, and that can fulfill the sponsor's particular objective in the area served by the station.

Open-end transcriptions are made by organizations that syndicate the programs among hundreds of stations throughout the country, each station contracting to purchase the shows being given exclusive right in its own area. In turn, the station provides the transcribed programs to prospective sponsors, who need not search for and contract with talent, devise a format,

rehearse the show, and so on. *See also* TRANSCRIBED RADIO PROGRAM.

Open-end film commercials have been offered to television advertisers for use in much the same manner as open-end radio transcriptions. *See* TELEVISION FILM.

open-face type A classification of typography distinguished by a partial outline effect for each character, the strokes comprising the outline lacking the uniformity in weight that characterizes true outline type. Open-face typography is employed mainly for display purposes; an example is given below.

BETON OPEN

open rate A rate for space established by some newspapers and magazines that is subject to discounts based on quantity of space purchased or frequency of insertions authorized during a year. This is a typical open rate structure set by one newspaper.

Quantity of Space in Agate Lines	Rate Per Line	
	Daily	Sunday
Open	\$1.55	\$1.95
2,500	1.38	1.79
5,000	1.35	1.76
10,000	1.34	1.75
15,000	1.32	1.72
25,000	1.30	1.69
50,000	1.28	1.67

Some newspapers may also offer discounts based on frequency of insertion:

Frequency	Rate per Line
Open rate	\$1.00
26 times in one year	.95
52 times in one year	.90
156 times in one year	.87

Discounts based on the frequency of insertion for the various space units may be offered by some magazines. *See* table, following page. These rate structures are not, of course, standardized. They are reproduced here merely as examples.

OPERATOR 25 SERVICE

Space Unit, Pages	Frequency during a Year			
	1 time	3 times	6 times	12 times
1	\$120.00	\$110.00	\$100.00	\$90.00
¾	85.00	80.00	75.00	65.00
½	65.00	55.00	50.00	45.00
⅓	50.00	47.50	40.00	37.50
¼	40.00	35.00	30.00	25.00

Operator 25 Service A service to consumers sponsored by national advertisers whereby prospective purchasers of advertised brands are informed of the names and addresses of local dealers or representatives for products and services nationally advertised by those firms subscribing to the service. Several national advertisers have organized a nonprofit membership corporation called The Distribution Council of National Advertisers, Inc., which is sponsored by the Association of National Advertisers, and the sole purpose of which is to develop and promote the service in cooperation with Western Union. The address of the service is 285 Madison Ave., New York 17, N. Y.

Western Union offices all over the country now have someone designated as "Operator 25" equipped to answer telephone inquiries, so that in more than 20,000 cities and towns readers of national advertisements can, merely by calling Western Union and asking for Operator 25, immediately (a) learn the names and addresses of local dealers or representatives for products and services nationally advertised by subscribing firms; (b) learn about dealers in nearby towns when there are no local dealers, and be given other information, or possibly be offered special services.

The procedure in using the service is as follows:

(a) Advertisers supply a list, either of all dealers or those carrying the advertised items in places covered by the service, in accordance with a directory of towns, which is furnished by the service.

(b) Advertisers then specify what inquirers residing in those areas without dealers are to be told.

(c) Advertisers inform the public that names and addresses of local dealers can be secured through Western Union by inserting in their advertisements a standard symbol or the phrase "Call Western Union by number and ask for Operator 25."

(d) Lists are then processed; they are arranged in the proper order by cities and towns, broken down within cities by neighborhoods, where necessary, and compiled in easy reference form.

(e) The lists are distributed, together with an index which is cross-referenced by company and brand names, to the approximately 2,300 independent offices of Western Union that serve more than 20,000 cities and towns. Regardless of size, each city has only one office where all incoming phone calls are received. Many offices handle more than one town. For example, Newark, N.J., serves 15 other places. Lists

OPINION TEST

for all places handled by that office are maintained in each office.

The cost of the service depends upon the results secured, aside from a nominal basic charge. The basic rate covers maintenance of the nation-wide facilities for answering inquiries and the first 100 calls each month. There is an additional inquiry charge for all calls in addition to the first 100 each month; an initial listing charge; and a charge for revisions of listing. A report on calls is supplied monthly, and may be used as a selling tool in that it represents an index of advertising and copy effectiveness and a means of comparing retail efficiency.

The service is particularly valuable in that it informs the public of the location of sources of distribution. According to The Distribution Council of National Advertisers, surveys show that over half of the consuming public does not know the local source of many types of products and services; and that the percentage increases rapidly to more than 75 percent for those who do not know the sources for obtaining specified branded products.

opinion test See CONSUMER JURY PANEL.

Optak A method of planographic printing in which copy is photographed through a fine screen (if of half-tone nature), the image then being transferred to a gelatin plate for inking and printing. The process was developed by Robert John in the 1920's, and in 1925 Edward Stern and Company, Inc. was licensed by the Aquatone Corporation (the process being called "Aquatone") to use the new technique. In 1939, after several improvements had been added, Stern changed the name to "Optak." It is a strictly photographic process of transferring the image of original copy to a printing plate, and requires no chemical or mechanical action which characterizes the production of photoengrav-

ings. The technique is undertaken in the following manner:

(a) A photographic negative is made of the original subject, a screen being employed if the copy is of a half-tone nature.

(b) The plate is prepared by coating a sheet of Monel metal with fine-grain gelatin, and then chemically treating the gelatin so that it is insoluble in water and sensitive to light.

(c) After coating and sensitizing are completed, the next step is the printing of the negative (or group of negatives assembled into a "form") on the sensitized plate. This procedure is analogous to making a print on photographic paper. In Optak, however, exposure to light emitted by an arc lamp "tans" or oxidizes the gelatin under the transparent parts of the negative. Areas of the plate protected from the light of the opaque negative dots are left unchanged.

(d) After drying and baking, the plate is curved and fastened to the plate cylinder of an offset press. Water is fed to the plate during each revolution by water rollers which roll in contact with the cylinder to which the plate has been attached. The light-fixed, or tanned, image rejects water, but those areas of the gelatin unaffected by light absorb water strongly. When the plate has absorbed water in such an amount that it is in equilibrium with the water roller, rollers fed with greasy ink are moved into contact with it.

Because of the mutual repulsion of greasy ink and water, the ink is repelled by the dampened gelatin but adheres to the tanned spots forming the dry image. In contact with the plate cylinder and geared to it is a cylinder having a rubber surface on which the ink is deposited by the plate. This "blanket" cylinder is also in contact with a third cylinder which brings the paper against the rubber surface depositing ink on the paper. Because of the resilient rubber surface, practically

ORDER CARD

all kinds and finishes of paper, from roughest text to coated stock, can be printed. A printing speed of 4,000 impressions per hour is possible.

Optak is theoretically capable of printing a 750-line screen reproduction, but to date the finest screen is 400 lines, and the mechanical problems involved apparently preclude making anything finer than this in the near future. The finest screens available are used in Optak, with 300- or 400-line screens being employed wherever desirable. Unless specifically directed, Stern uses no screen coarser than 200 lines. Four-color process work can be produced as well as monotone. *See also* COLLOTYPE PRINTING.

optical center That point in a layout, editorial page, or advertisement—approximately five eighths up from the bottom and slightly to the left of the vertical line bisecting the area—on which the reader's eye tends to alight at first glance. The tendency of the eyes to focus on this position has been determined by "ocular photography"—a method of recording the movements of a reader's eyes by photographing the reflection of a beam of light from the eyeball. This technique has also been called "corneal reflection." Layout artists have made use of this tendency by placing the most important element of the page in a position adjacent to the optical center or on it so that the reader begins his reading or examination of the printed matter at the desired point.

opticals Special photographic effects that are incorporated into a film after the "shooting" occurs for the purpose of injecting interest, action, or a greater degree of continuity. Such effects are processed in the laboratory with the aid of special devices. Typical opticals are the dissolving of one scene into another ("dissolve"), the wiping out of one scene and

the appearance of another ("wipe"), a motion picture within the film ("mat shot"), the grouping of several scenes simultaneously ("montage"), and various other trick effects applied to film titles. Producers of films for television are making increased use of optical effects, having borrowed the techniques from the motion-picture industry.

order card A self-addressed post card, postal card, business reply card, or similar form without self-addressing mailed to or otherwise delivered to prospects by an advertiser for their convenience in mailing an order for merchandise or service, an inquiry for information, or any other response to the sales message usually accompanying the card. The order card should provide space for the entry of the consumer's name and address, and for any other information called for by the proposition such as specifications, style, color, and sizes; when the card represents a contractual agreement between buyer and seller, it should clearly answer such questions as "How is payment to be made (C.O.D., on approval, installments)?" "Is a refund guaranteed in case of dissatisfaction?" "Who is responsible for payment of postage or shipping charges when the product is sent?" The elements in an order card are essentially identical to those found in a typical coupon (*see* COUPON).

The order card may be enclosed along with other direct-mail literature to encourage the prospect to respond; or it may appear as an enclosure in a package of merchandise so that the customer may order additional items. The government postal card may be used as an order card, with the advertiser's address typed or imprinted on the face. Corner card copy, if any, must be restricted to one third of the face adjacent to the left side of the card. (*See* POSTAL CARD.) A self-addressed post card (or private mailing card) may also

ORDER FORM

be used as an order card. It may be stamped or unstamped, and it may be printed in one or more colors. Corner card copy must be restricted to the left half of the face. *See* POST CARD.

Among advertisers the business reply card is perhaps the most popular form of the order card, since it requires no postage to be paid by the respondent, and since the advertiser pays postage only on those cards returned to him. Postage indicia must conform to the requirements of section 34.9 of the Postal Laws and Regulations. As a business reply card, the order card has been incorporated with a broadside, self-mailer, or other direct-mail literature for detachment and mailing; enclosed separately in an envelope along with other literature; attached to a car card so that a bus, trolley, or subway rider may detach it (*see* TAKE-ONE); incorporated as an integral part of a blotter and perforated so that the reply-card portion may be detached, leaving the rest of the blotter intact and usable.

Again as a business reply card, the order card may be printed as part of a magazine advertisement appearing on one or both of the publication's covers. For example, an advertiser may buy the third and fourth (inside and back) covers of a magazine. The third cover contains selling copy ending in a section surrounded by a broken rule. This section represents one side of the order card, and contains details of the offer together with space in which the consumer may indicate his choice of merchandise, and his name and address. The fourth cover contains additional selling copy and bears the face of the order card with business reply indicia and the name and address of the advertiser. The reader simply detaches the reply card, inserts the required information, and mails it.

A variation of this technique is the purchase of third-cover space which includes an extension in the form of a protruding

flap. This can be folded inside the magazine between the last page and the cover. The fourth cover is occupied by a message inserted by another advertiser. The third cover contains the major portion of the sales message, ending in the segment enclosed by a broken rule at the lower end of the extended flap. This bears the details about the offer and provides space for the respondent's name and address. The reverse side of the flap contains additional selling copy and the face of the business reply card, which is detached. *See also* BUSINESS REPLY CARD; DOUBLE-DUTY ENVELOPE; ORDER FORM; RETURN CARD; TRIPLE-DUTY ENVELOPE.

order form A printed section of paper delivered to prospects by advertisers containing provisions for ordering merchandise, requesting information, or otherwise replying by mail to the sales message usually accompanying the form. The elements incorporated in the form are identical to those found in the order card and in the coupon. The order form differs from the order card principally in that the former is printed on lighter stock and is not mailable unless it is enclosed in an envelope.

The form may appear as a package enclosure along with merchandise delivered to customers, who thus have an opportunity to reorder or to order other products in the advertiser's line. It may be an integral part of a broadside or folder to be detached, enclosed in an envelope and mailed. In this case the form is simply part of the full sheet of paper bearing the sales message, and is therefore the direct-mail equivalent of a publication coupon.

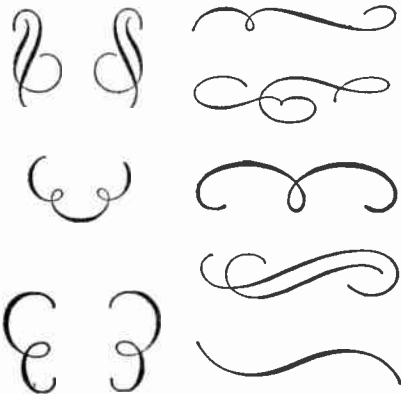
Still another method of preparing an order form is the use of the "double-duty" envelope. This bears on its face the name and address of the advertiser, with or without postage indicia. The reverse side consists of four flaps which open out to present on their inner surfaces an order

OUTDOOR ADVERTISING

form. After filling in the required information the consumer folds the flaps, moistens the gummed edge of the upper flap, seals and mails the envelope. Thus combined for the customer's convenience are a reply envelope and an order form. *See* DOUBLE-DUTY ENVELOPE; TRIPLE-DUTY ENVELOPE.

The order form should bear the name and address of the advertiser. This is particularly important when the form is prepared as a separate enclosure in a mailing. Should the rest of the literature be mislaid, the prospect may have insufficient information for addressing his envelope unless the form provides the address. In many cases, however, a self-addressed envelope, usually with business reply indicia, is enclosed with the form for convenience of the prospect. *See also* RETURN CARD; BUSINESS REPLY CARD.

ornament A typographic design of a decorative nature employed to "dress up" an advertisement or a page of printed matter.



ORNAMENTS

Ornaments are usually reproduced in the catalogues of compositors for convenience in selection by the customer.

O.S. The abbreviation for Old Style, a classification of typography.

outdoor advertising An advertising medium or method of communicating a sales message in which printed posters, painted displays, and electric spectaculars are placed outdoors at points of relatively heavy traffic flow for exposure to the public. Posters are placed on panels of various sizes standardized by the Outdoor Advertising Association of America, the trade association of plant operators offering outdoor advertising facilities. Typical panels are those made to display 24-sheet, 6-sheet, 3-sheet, and one-sheet posters. Painted displays include those messages painted on metal surfaces of panels and those painted on walls of buildings. Electric spectaculars are displays embodying the use of electricity in bulbs or neon signs to provide color, brightness, animation, and three-dimensional effects for messages.

Plant operators prepare a street map called a "traffic-flow map," showing the direction and volume of traffic in relation to the placement of panels in the area. Traffic-flow data may be audited by the Traffic Audit Bureau, composed of representatives of the Association of National Advertisers, American Association of Advertising Agencies, and the O.A.A.A.

In preparing a traffic-flow map, traffic counting stations are set up at points adjacent to poster panels and displays for the purpose of making an accurate count of pedestrian and automotive passengers. Figures for mass-transportation passengers (bus, trolley, and streetcar) are obtained from the respective transportation companies.

Studies made by the Erskine Bureau or Traffic Research of Harvard University and by the Traffic Audit Bureau have established that more than 75 percent of American people go out of doors every

OUTDOOR ADVERTISING

day, of which 35 percent go to work; 22.6 percent go out for recreation; 14.7 percent to shop; 8.1 percent to church; 4.8 percent to school; and 14.8 percent for other reasons.

The National Outdoor Advertising Bureau consists of advertising agencies that place outdoor advertising, and acts as a recognizing organization for its members in that it guarantees payment to plant operators for facilities purchased by N.O.A.B. members. It also renders many other services for member agencies.

116 words—an average of only 3.51 words per message.

Poster panels are sold by plant operators in terms of "showings" for 30-day intervals. The number of panels available in each showing depends upon the facilities offered by the operator and the population of the market in which the showing is bought. Showings are designated by specified "intensities," referring to the relative number of panels in each showing. The actual number of panels in a showing is called its "allotment."

NEW YORK

CITY, TOWN OR MARKET	Branch Operating	Population	Coverage Intensities	ALLOTMENTS		Price Per Month	Part of Urban Market Indicated
				Number of Posters in Display			
County				Regular	Specials		
LONG ISLAND MARKET Queens-Nassau-Suffolk	NEW YORK	1,000,000	100	64	46	2,860.00	Long Island
			75	48	35	2,167.30	
			50	32	23	1,430.00	
			25	16	12	811.10	
			150	80	58	3,597.30	
Albion Amityville Aquabogus Babylon Baldwin				96	69	4,290.00	

A section of a page listing outdoor advertising rates established by a plant operator with poster facilities in the New York area. See OUTDOOR ADVERTISING; ALLOTMENT; INTENSITY; POSTER.

Outdoor Advertising Incorporated is the national sales representative of the plant operators, established for the purpose of cooperating with agencies and advertisers in developing the best use of the medium.

Because outdoor advertising copy is viewed by passing traffic, it necessarily is brief and therefore of a "reminder" nature. Illustration is the important factor, and much time, money, and effort are expended in obtaining the most effective art work for outdoor use. The 33 prize-winning posters and painted displays of the 16th National Exhibition of Outdoor Advertising Air, sponsored by the Art Directors Club of Chicago, employed a total of

In buying outdoor space the following considerations are of importance: (a) How many people are there in the market? (b) How many of these people go outdoors daily? (c) How many of these have the opportunity to be exposed to outdoor advertising? (d) How many message impressions are needed to influence the purchasing habits of people? (e) How many posters are necessary to achieve the desired number of impressions? (f) What is the cost per thousand population for outdoor advertising reaching prospective purchasers?

T.A.B. issues a manual of standard procedure for the evaluation of circulation of outdoor advertising. Two basic units must

OVER-ALL DISCOUNT

be considered: (a) the effective circulation, or the least number of persons having a reasonable physical opportunity to see a poster, and (b) the space position value—the efficiency with which a poster panel utilizes its effective circulation. Up to 1942 the one basic factor used in circulation evaluation was “net advertising circulation,” the product of the effective circulation multiplied by the space position value. As of 1949, however, the effective circulation and the space position value were quoted separately for use by outdoor space buyers, and not combined by T.A.B. into the single factor of net advertising circulation.

Outdoor advertising plant managers pay a commission of 16⅓ percent to recognized advertising agencies rather than the usual 15 percent granted by most media owners.

See also ALLOTMENT; CIRCULATION; NET ADVERTISING CIRCULATION; ONE - SHEET POSTER; PAINTED DISPLAY; PLANT OPERATOR; POSTER; POSTER PANEL; SPACE POSITION VALUE; SPECTACULAR; THREE-SHEET POSTER; TWENTY - FOUR - SHEET POSTER; TRAFFIC AUDIT BUREAU (Sec. III); TRAFFIC-FLOW MAP.

out of register Not in perfect relation to another set of negatives or plates or printed impressions. This term is used in reference to color separation negatives, color plates, or color impressions that do not match with one another so as to form a perfectly printed reproduction of the original color work. Misregistration evidences itself by the appearance of narrow white lines between the colors and by the overlapping of colors. *See* REGISTRATION.

outline type A classification of typography distinguished by the appearance of each character in outline form, rather than solid. This style of face is not often used since it is difficult to read. It is sparingly

used in some cases for display purposes, when it is desired to attract attention and “dress up” a message. Outline faces are not to be confused with in-line and open faces, which see.

This line has been set in Cheltenham Bold Outline.

CHELTENHAM

outsert Printed matter such as a folder or small booklet attached to the outside of a product the packaging of which does not permit inserting the matter within the wrapping. For example, bottles of liquor are usually sold as such rather than packaged in a carton. Some liquor producers therefore attach a booklet of recipes to the neck of each bottle with a string. Manufacturers of canned goods sometimes paste a folder to the top of each can. To prevent the unfolding of the literature, the paper can be inner-sealed. The term “outsert,” which is coined, is the equivalent of “insert,” the difference being that of the location of the printed matter.

over-all discount A reduction applicable to the gross cost of radio time granted in lieu of dollar-volume discount and annual discount by a network system to those sponsors who spend a specified minimum amount of money within a 52-week period. Radio advertisers upon fulfillment of certain time-purchase requirements may be granted a discount for the amount of time bought (dollar-volume discount) and for the use of radio facilities for 52 consecutive weeks (annual discount). Advertisers may earn, however, an over-all discount instead of the dollar volume and annual discounts by spending a specified minimum amount of money, such as \$1,200,000 or

OVERHANG COVER

\$1,500,000, within 12 months. The actual discount percentage varies according to the network offering it.

overhang cover A cover of a book, booklet, or other publication larger in size than the pages enclosed within.

overhanging indention A style of setting type in which the first line in the textual matter has been set to the full measure or width of the column, and the succeeding lines set to a smaller measure—that is, indented one or more ems from the left margin.

overlay 1. A flexible sheet or film, transparent or semitransparent, of such material as cellulose acetate or tracing tissue, used as a protective covering for art work or photographs, or as a means of bearing hand lettering, type proofs, or other copy to be surprinted over the art work or photograph. A typical example of the use of an overlay is the case of a combination half-tone engraving that must be prepared from original copy consisting of type matter to be surprinted on a photograph. An overlay of acetate or tracing paper is mounted on the photograph; on the overlay is pasted a repro proof of the type matter, its position over the photograph being the same as that which it is to occupy when reproduced as part of the combination half-tone plate. The overlay therefore acts as a guide to the photoengraver.

Similarly, when original black-and-white copy is to be reproduced in two or more colors, the overlay may be used to indicate to the photoengraver which areas are to be printed in the specific color desired. Also, an overlay protects original copy from being damaged or smeared.

When it is necessary to draw attention to certain areas on the original copy without marking it, it is common practice to

paste a tissue overlay on which appropriate instructions may be written without harm to the copy. Since the tissue is transparent, the areas to which the instructions refer can be seen along with the writing on the overlay.

2. Thin sheets of paper used during the makeready process to provide for an even printing pressure on the press. Overlays are placed on the tympan of the press and increase the pressure on the dark portions of the plate, thereby reducing pressure on the lighter portions. See MAKE-READY.

overmatter See LEFTOVER MATTER.

overprinting The printing of a brief advertising message in color over black-and-white editorial matter appearing in a newspaper. Advertisements have been overprinted on news copy, stock market tables, and bowling scores. In some instances overprinted advertising is restricted to a specified number of insertions per week and is confined to certain portions of the newspaper.

Overprinted copy must first be screened, or broken up into dot formations, before printing; otherwise the solidly overprinted matter would obscure the textual matter beneath. Special types of printing inks are usually employed for overprinting. According to *Editor & Publisher*, the first case of overprinting in the United States occurred in December, 1948, when the Atlanta (Ga.) *Constitution* overprinted a Delta Air Lines advertisement. The term "overprinting" is sometimes called "underprinting," depending upon whether the overprinted advertisement or the underprinted editorial matter is being considered.

overrun The printing of a greater number of copies of a booklet, catalogue, manual, or other advertising literature than is actually ordered by the advertiser for the

purpose of compensating for those copies which may be spoiled during the processes of printing, trimming, stapling, or binding. When a customer orders 50,000 catalogues to be printed, for example, the printer assumes that some copies will be damaged in one way or another during production; therefore he usually orders a larger quantity of paper than is actually required, and he prepares to print perhaps 5 or 10 percent more over the number of copies ordered. The number of copies in excess is called the "overrun."

In some cases the printer asks the customer to agree to accept an overrun of 5 or 10 percent on a pro rata basis—the original cost being proportionately increased to cover the extra copies. In other cases the printer simply tries to estimate as closely as possible the quantity of paper he needs and the possibility of spoilage, and delivers the required number of copies to the customer.

overset matter See LEFTOVER MATTER.

Ozalid A photographic printing process in which a positive print is produced in same size from original copy without the

interposition of a photographic negative. Anything that is drawn, typed, printed, or photographed on transparent or translucent material can be immediately reproduced by the Ozalid process. If the original is opaque, a transparent film master can be prepared readily by almost any photographer or blueprinter, or it can be reproduced on translucent paper in a photocopying machine.

When examined by transmitted light, the film master includes all the characteristics desired in the final print. All Ozalid prints (in any one color or on any material) are made in two steps—exposure and dry development. No baths or driers are used, so that the prints are subject to little or no shrinkage or curling. Prints can be made with black, blue, red, or sepia lines on a white background on paper, film, and cloth. Ozalid prints are used for the reproduction of typed or printed matter, business forms, architectural drawings, and original photographs.

A relatively new application of the Ozalid process is the production of Ozachromes—film overlays containing colored lines on clear plastic—used in the preparation of charts, graphs, and sales presentations.

P

package A container in which a product is packed, primarily for the purpose of protecting, shipping, and displaying the merchandise. The container may assume the shape of a box, bottle, can, tube, envelope, wrapper, or bag; and may be formed of paper, metal, plastic, wood, glass, Cellophane, foil, or fabric, or any combination of these materials. Other shapes and materials may be used also.

The package may serve one or more of these purposes: (a) protect the contents from loss or contamination; (b) assure proper measure or quantity for the purchaser; (c) provide ease and convenience in using the contents (such as the cardboard container with built-in metal spout); (d) make shipping convenient for the manufacturer, such as the rectangular containers that can be packed side by side in the outer carton; (e) make stacking on the counter, shelf, or in the window of the retail store convenient for the dealer, such as containers with flat tops that permit stacking one on top of the other; (f) present a sales message to the purchaser, such as the printing of copy on various portions of the package; encourage repeat sales of the product by providing for re-use of the container; (g) help identify the product as seen at points of purchase, such as the incorporation of a distinctive design that is easy to remember; (h) help make the product more attractive by the use of color, design, and form of the package; (i) assist in the product-sampling process by the use of such transparent material as Cellophane and plastic to permit the product to be seen in its package; (j) avoid the necessity of having the retailer handle and wrap individual purchases of the product,

such as butter cut and wrapped in individual sizes and weights.

Firms selling several classifications of products often bind them together into a "family" in their packaging and advertising. Packages for the entire group of items are designed in the same color combinations and with the same art treatment. An example of family packaging is that afforded by one manufacturer of bran muffin mix, biscuit mix, corn muffin mix, and crust mix. Each package bears an illustration of a pixielike character holding aloft the finished product ready to eat. However, the pose of the pixie is different in each case, and each package is printed in a different color for quick identification and selection.

Some manufacturers so design their packages that when the dealer stacks one against the other horizontally the combined effect is that of an over-all scene. For example, the front of the Keystone Grass Seed package shows a home with a beautiful green lawn. Each side of the package shows another view of the lawn, different from those on the other sides of the package. When the front of one package is set adjacent to the side of another package, the two units combine to display an expansive lawn. This effect is more pronounced when a full row of packages is set up in the window. The art treatment is designed, of course, to encourage multiple-package display by the dealer.

In providing for re-use, the advertiser promotes repeat sales of his product. A cheese company packages its product in a glass jar usable as a cocktail glass. A heating pad firm puts its product in a cylindrical cardboard container with a cord

handle and plastic cover. The label on the container can be removed by the customer, who may then use the package as a knitting bag. The container is available in any one of three pastel colors.

Permitting the prospect to see or feel the product is another important function of a good package. One manufacturer of paint brushes wrapped Cellophane around the bristles, which prevented prospective purchasers from feeling their quality. He subsequently changed the packaging to a Cellophane envelope that could be easily removed from the bristles and be replaced by the customer after examination. A wrap-around string helped accomplish this.

In order to impress prospective industrial purchasers with the fact that the product is manufactured specifically for their industry, one manufacturer of a degreaser developed different package designs for this item, each design suggestive of uses for a specific industry. The degreaser is associated with marine cleaning by a package background showing several illustrations of vessels; another package design associates the package with building-maintenance needs by picturing various types of buildings where the product may be used. In this manner prospective purchasers know immediately that the product is suitable for their purpose. Directional copy applicable to each industry appears on one side of the container, thus not interfering with the design on the front. *See also* PACKAGING; LABEL; LABELING; CLOSURE.

package show A radio or television program that has been created, cast, and rehearsed by an independent producer, a network, or a station for sponsorship by an advertiser. The package show is completely set and ready to go on the air in behalf of a sponsor; the advertiser is there-

by relieved of all program production problems. He need not search for and contract with performers, obtain a suitable format and script, and weave the component parts into a show. The producer has tied everything into a package, so to speak, for the convenience of the sponsor, who has immediately available a possibly effective vehicle for his advertising message. The sum paid by the sponsor to the producer includes all costs for production and personnel with the exception of time charges. The sponsor, or his advertising agency, must negotiate with the network or station for the purchase of a segment of time during which the package show may be broadcast.

In building a package show, the producer creates the idea and format which he thinks will be salable and successful. He then obtains the services of various radio performers such as actors, actresses, musicians, script-writers, and perhaps an outstanding personality around whom the show can be woven. The next step is the formation of the ingredients into a workable show by casting, preparation of the script, and rehearsal. Finally the program is offered for a specific sum to prospective sponsors.

The show may be built by a free-lance producer not affiliated with a network or station; or it may be created by a network system or local station and offered for sale to sponsors. In some cases the network or station puts the show on the air in an effort to build an audience for it so that its salability is increased. Sometimes free-lance producers have an advantage over the network or station producers in that the former have under contract to them one or more outstanding artists, who have agreed to permit the free lancers to act as their agents. Sponsors who want a specific personality for their programs may find that they must deal with the independent producer who is also the performer's agent.

PACKAGING

packaging The process of designing, manufacturing, and incorporating the various physical elements and accessories required for the proper wrapping, containing, protection, shipping, stacking, and identification of a product. The subject of packaging is therefore concerned with the manufacture of a container, such as bottle, tube, or carton; its closure, such as bottle stopper, which may serve also as an applicator; its sealing, such as tin foil wrapped around the closure; the identification of the contents, such as the label on the container and the copy on the outer carton; the outside container or carton in which the product may be shipped, displayed on the counter, or stacked on the shelf; the liner or corrugated wrapper used for the protection of a bottle or other container inside the outer carton.

Developments and new ideas in packaging are constantly appearing on the market. Pickles have been packed in brine contained in transparent, laminated plicofilm. One manufacturer of paper table napkins uses one side of the carton for a sales message and a coupon offering photographic enlargements of snapshots sent by the consumer. Heat-sealed aluminum foil used in packaging dehydrated soup mixes locks in the flavor and keeps out air and foreign odors. It is also greaseproof and moistureproof, and prevents rancidity and oxidation.

Bread has been so packaged that half may be used at a time, the other half retaining its original packaging. Sliced and separated into halves, the two sections are individually wrapped in waxed paper. Both halves are then wrapped together to make one package. The final wrapper is equipped with a tear strip in the center of the package to facilitate opening by the consumer, who merely removes the strip. The package automatically falls into two separately wrapped loaves. In this manner the freshness and flavor of the bread are

retained over a longer period of time.

A package may be designed so as to reach a specific objective, such as (a) to attract attention or compete for recognition on counters and shelves; (b) to make maximum use of the area in which it is usually displayed; (c) to maintain product identity for a line of products; (d) to offer the consumer functional advantages; (e) to heighten legibility or dramatize a special selling angle; (f) to emphasize an appeal to either sex; (g) to reduce package inventory.

Packaging can be tested so as to evolve into the most effective design possible. After many package designs have been created, several are selected for testing. Full-size, carefully drawn sketches called "comprehensives" are prepared in color so as to approximate the designs when finally produced. These comprehensives are then given to a consumer jury panel for consideration. The panel—a group of typical housewives or other consumers representing a cross section of the kind of people to whom the package is to appeal—is asked for its opinion and suggestions. All ideas considered useful are incorporated into that package design which is found to be most effective based upon the consumer jury panel's reactions.

This design is then actually produced, the art work being prepared and printing undertaken for a limited number of packages. The merchandise, now in its new container, is put on sale in a test area for the purpose of determining whether the design is effective in terms of actual sales. The functional values of the container are also proved during the testing; for the manufacturer can learn whether or not the package stands up under actual shipment, display, and usage. Should this testing reveal that the package produces sales and is desirable in every characteristic, the manufacturer can proceed with full production of the container with the knowl-

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edge that he has obtained a package that is actually effective.

General Electric has tested the relative appeal of packages containing 2, 3, 4, 5, and 6 lamps respectively. Five cities of the same population and market characteristics were selected as test areas to determine the number of lamps which could be packaged together for maximum profit. The cooperation of dealers, who were stocking the old-style two-lamp package, was obtained for testing purposes. A three-lamp package was tested in one city; the four-lamp package in another; the five-lamp container in the third city; and the six-lamp package in the fourth. The dealers in the fifth city were given all five packages to display. No unusual sales program was instituted, with the exception of point-of-purchase displays relating to the old and new packages. Sales figures resulting from this test proved that the four-lamp package yielded a greater unit sale than the other package sizes. *See also* PACKAGE; LABEL; LABELING; CLOSURE.

page proof Type matter to appear in a book, magazine, or other publication set up in units of pages and printed on a sheet of paper preparatory to final printing. Page proofs are numbered and show the sequence of pages as they are to appear in the final work. Each sheet of proofs may contain the equivalent of several pages of type matter. Because a single, minor correction on a page proof may involve the resetting of several lines or paragraphs and the rearranging of pages, changes specified on such proofs are generally expensive when compared with the cost of correcting galley proofs, which precede the page proofs.

painted display A form of outdoor advertising consisting of messages hand-painted on the wall of a building or on a metal or wood surface of an outdoor structure

called a "bulletin" placed adjacent to railroad lines and highways, and on the roofs of buildings. Names have been given to special types and sizes of painted bulletins. These include the Streamliner; Standard City and Suburban bulletin; Standard Highway and Railroad bulletin; Modernistic City and Suburban bulletin; Standard Metropolitan Highway (or Railroad) bulletin; Standard Roof bulletin; Standard Store bulletin; Special Highway bulletin; and Standard Junior Highway bulletin.

The largest and most popular of the standard painted display structures is the Streamliner, a patented bulletin board with over-all structure dimensions of 15 by 55 ft. and wider up to 62 ft. 10 in., and with bulletin face dimensions of 11 ft. 6 in. by 46 ft. 3 in. and wider up to 54 ft. 1 in. The copy area size measures 10 ft. 4 in. by 44 ft. 3 in. and wider up to 52 ft. 1 in. Furnished to advertisers either in individual units or in groups, it is located at strategic points dominating the traffic flow. It offers a wide variety of treatments with the addition of cutouts and three-dimensional effects, and is found mostly in metropolitan areas.

The Standard City and Suburban bulletin has over-all structure dimensions of 15 ft. 5 in. by 47 ft. Face dimensions are 12 ft. 6 in. by 47 ft. Copy area size is 9 ft. 7 in. by 42 ft. 8 in. This type of bulletin is employed primarily in metropolitan areas on arteries of heavy traffic flow.

The Standard Highway and Railroad bulletin has over-all structure dimensions of 15 ft. 5 in. by 42 ft., and face dimensions of 12 ft. 6 in. by 42 ft. Copy area size is 9 ft. 7 in. by 37 ft. 8 in. Such bulletins are located so that they face traffic on principal U. S. and state highways and along the main railroad lines where circulation justifies. It is particularly effective for advertising designed for the tourist traffic, but can be used by advertisers generally.

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The Modernistic City and Suburban bulletin is a patented board with over-all structure dimensions of 13 ft. 9 in. by 47 ft. 8 in., and face dimensions of 11 ft. 6 in. by 41 ft. 2 in. Copy area size is 10 ft. 5 in. by 39 ft. Its use is similar to that for the Standard City and Suburban bulletin.

The Standard Metropolitan Highway (or Railroad) bulletin has over-all structure dimensions of 23 by 72 ft., and face dimensions of 18 by 72 ft. Copy area measures 13 ft. 1 in. by 66 ft.

The Standard Roof bulletin has over-all dimensions, face dimensions, and copy area which vary from market to market.

The Standard Store bulletin has over-all dimensions of 10 ft. 10 in. by 11 ft. 6 in. and wider to 26 ft. 3 in., and face dimensions of 10 ft. by 11 ft. 6 in. and wider up to 26 ft. 3 in. Copy area measures 7 ft. 9 in. by 8 ft. 9 in. and wider up to 23 ft. 6 in.

The Special Highway bulletin is a patented board with over-all dimensions of 14 ft. 10 in. by 29 ft. 6 in., and bulletin face dimensions of 11 ft. 6 in. by 25 ft. 9 in. Copy area size is 10 ft. 2 in. by 24 ft. 4½ in. Its use is similar to that for the Standard Highway and Railroad bulletin.

The Standard Junior Highway bulletin has over-all dimensions of 14 by 25 ft., and face dimensions of 12 ft. 3 in. by 25 ft. Copy area size is 10 ft. 5 in. by 22 ft. 5 in. Its use is similar to that for the Standard Highway and Railroad bulletin.

Painted displays are normally repainted with the same copy or with a change of copy every three or four months, but the advertiser can change more often if arrangements are made. Because each display is hand-painted, its copy is apt to be tailor-made, with more individual treatment than is afforded the poster printed in quantity and pasted to panels. The displays enjoy a much longer life than the posters, permanence and continuity through a relatively long period of time being two of their chief advantages. Their

permanence serves to implant in the minds of passers-by, who may see them day after day, an impression of solidity on the part of advertisers, and for that reason display copy is frequently institutional in character. They further enjoy the advantage of great attractiveness because of the variety of treatments available with the addition of special lighting, cutouts, animation, and three-dimensional effects.

Painted displays as a rule are bought in units and placed on an annual, rather than a monthly basis, with contracts running from one to three years. Their value depends in part upon the type of location and quantity of traffic passing them.

While most national and some local advertisers or their agencies furnish the design and copy for their bulletins, most painted-display service operators (called "plant operators") maintain their own art departments to provide illustrative work and copy when desired, and to assist advertisers and agencies who have their own art department. In the painted-display plant shop, copy for bulletins is photographically blown up to full size and traced on a stencil, which is employed by the pictorial artist in his reproduction of the design on the bulletin. This is exacting work, and calls for the utmost in skill for the faithful reproduction of the original art work.

The bulletin racks for the execution of painted display copy hold the steel sections of the bulletin so that the painters can reproduce copy and illustration in the studio. Then the sections are removed and taken out to the location and placed in the bulletin frame. This permits the painters to work more easily and efficiently in the shop regardless of weather conditions. However, some bulletin painting is performed on location. Painters have their specialties such as pictorials, lettering, animals, food, and landscapes. Neon has provided an almost unlimited source of

brilliant colors and shapes for illuminated painted bulletins. The visibility of neon, in order of colors, is white, gold, red, blue, and green.

pamphlet This word is used interchangeably with "booklet," and in many cases is applied to a publication characterized by saddle stitching, relatively few pages, and low-cost production.

pan To swing a television camera in a sweeping motion so as to provide the audience with a panoramic scene; to switch the camera from one angle to another without interrupting the "shooting."

pantograph A device used by artists and draftsmen for the mechanical enlargement, reduction, or same-size tracing of any drawing, photograph, chart, map, or other original copy. Essentially the pantograph consists of three units—a fixed point, a tracing point, and a lead point. By placing the tracer over the original work and following its design, the user mechanically causes the lead point to trace the design in the desired proportions.

paper A substance prepared from finely divided fibers into thin, smooth, flexible sheets used for writing, printing, drawing, and for other purposes, and made from wood pulp, rags, cotton, flax, hemp, jute, or other fibrous material. The first known writing was done on stones, ivory, bark, and almost any substance that had a flat surface. In ancient Babylonia an immense commerce was carried on in which all transactions were recorded by indenting characters on clay bricks which were later baked. For filing and reference these records proved far from practical, but it was not until between 2500 and 2000 B.C. that the ancient Egyptians learned how to make an easily handled writing material from the papyrus plant that grew along the

Nile. It is from this that we get our word "paper."

The stalk of the papyrus was split into thin strips which were laid flat with edges touching. Another layer was placed at right angles over the first, and both were pounded together, then smoothed with a stone. The first real paper—that is, a sheet composed of fibers "felted" together—was made by the Chinese about 100 A.D. from a pulp compounded from mulberry leaves. Since then paper has been made from grass, cornstalks, trees, rags, and numerous other vegetable substances, and scientists have demonstrated that any fibrous vegetation can be made into paper of one quality or another. However, the modern papermaker depends principally upon trees as the source of fibers for paper pulps because the forests represent a constant and uniform source the year round.

The Chinese process was kept secret for nearly 600 years, and it was not until the Mohammedan Arabs conquered Samarkand (western Asia) in 704 that it became known in the Western world. The Moors carried the process into Spain; by the end of the twelfth century papermakers were active there and in Italy, and from these countries knowledge of paper spread to the rest of Europe. The first mill in America was built in 1690 near Philadelphia. All paper at that time was made by hand, and hemp, linen, and cotton rags formed the only raw material available. The rags were reduced to pulp by the action of a stamping mill, usually driven by a water wheel. The pulp was then placed in a vat and highly diluted with water. A skilled workman dipped a quantity of pulp and water out of the vat by means of a form with a wire screen bottom and a removable frame, or deckle, around it. With an expert twist or shake, the workman felted the fibers as the water drained through the wire screen, leaving the fibers matted on top of the screen.

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The deckle frame was next removed, the screen with the wet fibers turned upside down, and the sheet of fibers pulled off onto a piece of felt. Another felt was placed on top and the performance repeated. When the pile of felts and paper was about a foot high, as much water as possible was removed by pressure. The separate sheets of paper were then hung over poles to dry. Naturally paper production under this process was limited, and it was also very expensive, so that writing materials and books were scarce and, because of their cost, out of the reach of the average person.

In 1799 a Frenchman, Louis Roberts, conceived the notion of making paper on a movable endless wire screen. He sold his patents in England to Henry and Sealy Fourdrinier, who developed the principle, and in 1804 constructed the first practical papermaking machine. With this invention paper production was very materially increased, and many new uses were found for it which heretofore had been prohibited by its high price. Soon, however, the supply of rags became very scarce, and appeals were made to the inventors of all countries to find a substitute raw material.

In 1841 Gottfried Keller of Saxony invented the process of making paper from a pulp made by mechanically grinding wood against a revolving stone. Today newsprint is made largely from fibers produced in this way. The chemical composition of the wood is not changed in the grinding process, and as a result paper made from this pulp is subject to the same decomposition as the wood itself.

In 1867 Benjamin Tilghman of Philadelphia invented and patented a chemical process of separating the fibers of wood from the other products of the growth of the tree. Though it was many years before the imperfections of this process were overcome and it became commercially

practical, toward the end of the nineteenth century chemical wood pulp began to be used extensively in the paper industry. There are a number of chemical methods of producing wood pulp. These are the sulphate process, which produces pulp suitable for wrapping papers; the soda process, used extensively for book papers; and the sulphite process. This latter method, named from calcium bisulphite, the cooking liquid used, is an elaborate treatment by which the resinous and ligneous substances in the wood are dissolved, leaving the pure cellulose fibers for paper-making.

The character of the fibers in different woods varies considerably, and the treatment of these fibers in pulp-making varies also. Trees of the same species from different parts of the country will deliver fibers that are different in character, and consequently it is difficult to classify and describe all of the various fiber differences that may occur in pulp. However, there are certain general classes of pulps in common use and these can be defined as follows:

(a) Mechanical wood pulp (ground wood). In this process the logs are ground until reduced to tiny particles much like a very fine sawdust. These particles are mixed with water and floated onto the screen of the paper machine, where they form a web of paper.

(b) Old paper pulp. This is made from paper that has already been used. The used paper is gathered together and cooked in chemicals which dissolve the printing ink and reduce the paper to pulp again.

(c) Chemical wood pulp. In this process the wood is treated chemically for the purpose of removing gums, resins, and similar "fugitive" materials, so that the pulp is all pure fiber. Almost 50 percent of the log is lost, as a result.

(d) Rag pulp. Pulp made from new rags that have never been used or laundered or artificially colored makes a very strong

paper that folds well. When rags have been subjected to wear and cleaning, they are considered inferior material.

Here is the method of papermaking employed by one large company: Selected spruce trees are cut into logs and are barked by being rolled over each other while streams of water play on them to loosen the bark and wash it away. After barking, the logs are washed free of dirt and the remaining pieces of bark. At this stage, any knots are removed by special boring machines.

The logs are then reduced to chips, which are screened to free them of chip dust. The larger chips are broken up with the result that chips of very uniform size are used. These are stored until ready to be "digested." Acid-resisting, brick-lined tanks, called "digesters," are filled with the chips. Then the cooking liquor, calcium bisulphite, is pumped in and under controlled temperature and pressure is circulated through the mass of chips by means of a pump. At the expiration of about 12 hours, the incrusting substances have been freed from the fibers, leaving pure cellulose. From the time the cellulose leaves the cooking or digesting stage, until it reaches the bleaching process, it is subjected to one cleaning after another to remove the cooking acid in which are the suspended impurities and all undigested particles of wood and dirt.

After having been thoroughly cleaned, the fibers are subjected to the bleaching action of chloride of lime, which turns the pulp to a beautiful shade of white. The pulp is now placed in "beaters" for treatment essential to the character of the paper to be made. A beater consists of a tub partly divided by a partition, on one side of which a large roll revolves rapidly. The outside of the beater roll has bars of bronze spaced at regular intervals. The roll rotates above a "bedplate" of similar bars. As the roll turns, the fibers are

brushed between the blades and reduced in length. The sides and ends of the minute fibers become frayed so that they will lock together or "felt" more strongly in the paper.

Certain essentials, such as the necessary colors, are added to the pulp while being beaten. A glue-like substance called "size" is also added to close up the hollow, straw-like fibers, so that when the sheet is written upon the ink will not penetrate, but will dry on the surface of the paper. After beating, the "stock" is passed through Jordan refining engines, having bronze blades somewhat similar in action to the beater. Then the pulp passes through a "stock chest" or storage vat to the papermaking machine called the "Fourdrinier." On the machine the stock, diluted to between 97½ and 99½ percent water, is allowed to flow onto a continuous belt of bronze screen of very fine mesh. As this screen, or "wire," moves along, the water drains away. A sidewise shaking of the wire lays part of the fibers crosswise of the sheet to give the paper strength in both directions; otherwise it would tear apart easily.

As the water drains out, the pulp forms a wet, thin sheet composed of millions of fibers adhering to each other. A series of felt blankets and heavy rolls remove more of the water. Then the paper travels over and under a long series of huge steam-heated cylinders which dry out most of the remaining water. Sprays of sizing materials close the surface pores, and then another series of electrically controlled dryer rolls bring the sheet to the desired degree of dryness. The proper finish is given the surface of the paper by "ironing" between steel calender rolls at the end of the machine, and the paper is then wound in large rolls.

From the machine the paper is taken to the final process, called "finishing." In the finishing room the rolls are cut into sheets, then inspected and counted. Defective

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paper is removed by hand sorting, sheet by sheet. Care and the closest inspection of the paper during each step in the finishing process result in a very uniform product of high quality. After having been counted into reams of 500 sheets and given a final examination, the paper is cut to exact size, wrapped, labeled, and sent to the packing department to be packed into cartons for shipment.

parcel post *See* FOURTH-CLASS MAIL.

parent store A retail store that owns and operates a branch store or a group of branch stores.

participating announcement An advertising message broadcast as one of many such announcements for several sponsors during a participating program heard over a radio or television station. This kind of program is sponsored by more than one advertiser, each being allotted a definite amount of commercial time for the delivery of his message. The participating announcement may be delivered in the form of a transcription or recording, as a straight, "live" message read by the program's conductor, or as an integral part of the program. This last technique, called "integration," embodies the announcement into the actual format of the show so that there is no clear-cut break between program content and message. For example, the advertising of a food manufacturer may be skillfully woven into the discussion of food preparation conducted by the personality in charge of the participating program appealing to housewives. *See also* PARTICIPATING PROGRAM.

participating program A radio or television program sponsored by several advertisers, each of whom is allotted a definite period of time for the delivery of his advertising message. Typical participating

programs are the disk jockey show, in which popular musical records are played, frequently in response to requests from listeners; and the home economics program, designed to provide ideas and suggestions for housewives.

Participating programs, particularly of the disk jockey type, frequently last for 45 minutes, an hour, or even longer. Sponsorship may be sold in quarter-hour blocks, each 15-minute segment being sponsored by a different advertiser; or the program may be so conducted that the announcements of advertisers are scattered throughout the show irrespective of quarter-hourly periods. The advertising messages broadcast during a participating program are called "participating announcements."

pastel An art medium consisting of crayon composed of finely ground pigments, the particles of which are held together by a binding vehicle. Pastels contain pigments in the form of dry powders which cannot be mixed on a palette. Individual pastel colors must be applied separately and mixed on the drawing paper or board as the work progresses. For this reason the artist usually requires a larger assortment of tints and shades in pastels than is needed in other color techniques. Pastel colors are characterized by freshness and brilliance, and allow the artist to achieve soft, blending effects.

pattern plate A specially prepared master plate from which a quantity of duplicate plates is to be made, either by electrotyping or by matting and stereotyping. A pattern plate may be prepared in several ways:

(a) A pattern plate comprising original halftones or line engravings is backed up with extra-hard metal to 11-point thickness. When type matter is to be included, an 11-point electrotypes of this is patched into position in the pattern plate to form

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a single unit ready for electrotyping or matting.

(b) A pattern plate comprising original half tones or line engravings is prepared without hard metal backing. Heavy-shell 16-gauge electrotypes of type matter are patched in position. This kind of pattern plate is intended for direct lead molding, although other types of molding may be employed.

(c) A pattern plate comprising a lead-molded, hard-backed electrotype of half-tone illustrations combined with electrotypes of type matter patched in position is prepared in 11-point thickness.

(d) A pattern plate may be a single electrotype of the complete advertisement, molded by wax, tenaplate, or plastic from the combined original half tones, line engravings, and type matter.

Whenever duplicate plates are to be made from the originals, the engraving order should be marked "Leave dead metal on." This instructs the photoengraver to leave on excess material around the illustrations to facilitate molding for duplicates. This should be done even though original plates are eventually to be mounted on wood.

In most cases better results are obtained when the electrotyper is allowed to combine electros of type with original plates or electros of those originals than when original plates are mounted and mortised to receive printers' type matter. *See also* ELECTROTYPE.

P.D. *See* PUBLIC DOMAIN.

penetration The degree of effectiveness of advertising in terms of its impact upon the public. The concept of penetration is a qualitative one and cannot be measured as accurately as the circulation of a medium. The degree of penetration varies with the extent to which the copy can persuade, with the repetition of the mes-

sage to which the public is exposed, and with the extent to which the medium can reach people.

penny-saver envelope An envelope the top flap of which is sealed, but one end of which is tucked in and left open so as to be mailable under third-class rates and to permit postal inspection. The penny saver appears to be sealed and so tends to give the recipient the impression that it is first-class matter. This kind of envelope may be partly sealed with a spot of gum to hold together the envelope and the loose side flap. When this is done, the post office requires that either of the following statements appear in full view on the side flap or adjacent to it: "Pull out for postal inspection" or "Open here for postal inspection." The penny saver is also called the "postage-saver" envelope.

perfect binding *See* BINDING.

performing-rights society A voluntary organization of composers, authors (of words used in musical composition), or music publishers, or any combination of these, the function of which is the granting to commercial users of music such as radio stations and theaters the right to play the copyrighted music of its members, and to collect royalties for those members as payment for such public performance for profit. Music is enjoyed by the public in various forms. These include sheet music and phonograph records for home use, concerts, theaters, dances, restaurant and night-club entertainment, radio, television, and "canned" music played in industrial plants. Early copyright laws, adequate in their time, afforded protection to composers and authors in relation to the publication and sale of their works for home use. It was not until 1897 that the copyright laws of the United States provided protection for the writer of musical compositions

PER-INQUIRY DEAL

in regard to the public performance of his property for profit. This law, common to the statutes of most civilized nations, required commercial users of musical compositions to obtain licenses from the copyright owners. The principle of "performing right" was thus established.

This protective law was on the books, but the individual composer or author was unable to enforce it. It was obviously impossible for him to collect a few cents' royalty here and there throughout the country and prosecute everyone who played his music for profit without paying royalty. Similar conditions in other countries had resulted in the formation there of performing-rights societies, wherein composers and authors deposited their rights for joint protection. Finally in 1914 the American Society of Composers, Authors and Publishers was formed in the United States to correct the unfair conditions existing. Other societies were subsequently set up, such as Broadcast Music, Inc. (B.M.I.), and SESAC.

The performing-rights society acts as a central clearinghouse for the issuance of licenses to commercial users of music, making available to them a repertoire of musical compositions listed in their catalogues, and at the same time protecting the copyrighted interests of the society's members. Those commercial enterprises using the music of members pay for that right, and the money collected goes to the creators of the music as a reward and encouragement to their continuation. Performing-rights societies exist in the principal countries of the world, and are founded on the principle of copyright law that the right to control commercial public performance is vested in the owner of the music copyright. Upon joining a society, the member writer or publisher makes an assignment of his performing rights to the society, which thus becomes in effect the copyright owner for the purpose of nego-

tiating for commercial performances of the member's works.

The present copyright law under which are protected the performing rights of composers and others was enacted in 1909, and re-enacted the provisions regarding those rights which had been incorporated in the copyright acts since 1897. The law provides for an injunction restraining further infringement (after infringement has been proved), for damages of not less than \$250 nor more than \$5,000 for each unlawful performance, and all costs of the action plus allowance for counsel's fees to the copyright owner. For this reason it is important for the prospective performer to clear the right to play the music. If the performer, such as a radio station or theater owner, has been licensed by the performing-rights society to play the musical compositions copyrighted by any of its members, no further clearance is required. If the performer is not certain that the contemplated composition may be played under the license he possesses, he must clear with other societies, or deal directly with the copyright owner, if that is necessary. The user may then arrange to play the music upon an agreement to pay a specified amount of money.

Other licensing organizations are Associated Music Publishers, Inc.; Music Publisher's Protective Association; National Association of Performing Artists; Composers, Authors and Publishers Association of Canada; Society of Jewish Composers, Publishers & Song Writers; and G. Ricordi & Co., Inc.

per-inquiry deal The agreement on the part of a publisher, radio station operator, or other medium owner to deliver a sales message for an advertiser calling for direct orders or inquiries, in exchange for which service the advertiser agrees to pay a specified amount of money or a percentage of

the retail price of the product for each order or inquiry elicited.

Mail-order advertisers sometimes make use of the "per-inquiry" deal with those media that are agreeable. The magazine inserts the advertisement or the station broadcasts a specified number of spot announcements. For every order or inquiry received the medium operator receives a sum of money previously agreed upon. For example, the advertiser may determine that the maximum cost per order he can allow on a profitable basis is 75 cents. He may therefore agree to give the medium owner 75 cents for every order received as a result of the advertising, which is delivered without space or time charge to the advertiser. Sometimes the medium owner insists that the customers be directed to mail orders not to the advertiser but to the medium, so that an accurate check on the number of orders may be made. The "per inquiry" deal is often called a "p.i." deal.

periodical A publication issued at regular intervals, except newspapers. Frequency of issue may be semiweekly, weekly, semi-monthly, biweekly, monthly, bimonthly, quarterly, triennially, semiannually, and annually.

Phonevision The system of televising motion pictures for transmission by telephone lines combined with television broadcasting to the sets of subscribers paying a regular fee for the service. This operation has been suggested by E. F. McDonald, Jr., president of Zenith Radio Corporation, and is considered to be one method whereby motion-picture producers can survive in the face of competition by home television, which may seriously reduce the volume of theater attendance.

The system would coordinate differently transmitted frequencies to provide an en-

tire picture on the television screen. Most of the picture would be telecast in the usual manner by a regular television station. A few key frequencies would be transmitted over the telephone lines. The home set owner would combine the two to give an intelligible picture. Subscribers would tell their telephone operator that they wished to receive a certain station, or they would give the name of the picture they desired to see, and hang up.

The necessary frequencies then would be sent over the telephone lines to the television receiver. The telephone could be used for regular calls with no interference while the television system was in operation. A filter arrangement would keep Phonevision signals from getting into the telephone, and would prevent telephone conversation from getting into the television transmitter.

Phonevision is designed to be an added service, and not to replace television broadcasts. The same transmitter can operate both Phonevision and regularly sponsored telecasts at staggered hours. The same television set can receive Phonevision motion pictures as well as television programs.

A 90-day test of Phonevision in actual practice was made in Chicago by Zenith Radio Corp. during January, February, and March of 1951. The overall average family attendance in January was 2.1; in February 1.5; and in March 1.6. The 300 test families provided an attendance rate "3½ times greater than the 0.47 times per week which is considered average . . . in the theaters," according to McDonald. More than 93% of those responding to a survey said they preferred to see movies in their homes rather than in theaters. The total box-office income was \$6,750, or an average of \$22.50 per family for three months—equivalent to \$1.73 per week. Full-length feature films were offered at \$1 per picture.

PHOTOCOPY

photocopy An exact photographic reproduction of any matter that is written, printed, drawn, or photographed, produced directly upon sensitized paper. Photocopies are made with a camerallike instrument called a "photocopying machine," and are also referred to as "photostats," "photostatic copies," "rectigraphs," and "photoprints." The original subject may be photocopied in actual, enlarged, or reduced size; the finished photocopy may be black on a white background (called a "positive") or white on a black background (called a "negative"). Inexpensive films are used, and a copy may be produced in minutes. For a description of the process of photocopying and the uses to which such copies are put, refer to PHOTOSTAT.

photoengraving 1. The process of making a metal plate, the printing surface of which stands out in relief, from such original copy as illustrations, photographs, textual matter, and objects themselves, for the purpose of reproducing the original matter by means of the letterpress printing process. The photoengraving method is as follows:

(a) A photographic negative is made of the original copy.

(b) A metal plate is coated with a light-sensitive emulsion.

(c) The negative is reversed and placed on the sensitized metal.

(d) The negative is exposed to light so that the image is transferred to the metal plate.

(e) The image is "burned in" on the plate. This "burning-in" process intensively hardens the image on the plate so that the image becomes resistant to the corrosive action of acid.

(f) Acid is applied to the plate, with the result that the nonprinting area is etched away—that is, that portion of the plate not occupied by the image. Successive applications of acid result in the formation of a relief printing area representing the image.

(g) This relief is inked and pressed against paper to form "printing."

This is the general procedure employed during the photoengraving process. However, variations occur, depending upon the character of the original copy to be reproduced. When type matter or pen-and-ink drawings or other matter consisting of solid lines, areas, or dots are to be photoengraved, the process previously described is used, since the metal plate can accept such lines and dots. However, when the original copy consists of photographs and drawings characterized by continuous tones or light and dark shading, it is not possible for the metal to reproduce those tonal values—only lines and dots. Consequently it is necessary to break up the continuous tones of the original into acceptable dots. This is accomplished by the interposition of a screen between the original copy and the photoengraver's film. This screen, which consists of cross-ruled lines on a glass plate, serves to transform the copy into a pattern formation of dots. The screened negative is then placed against the sensitized plate as before, and the etching away of the nonprinting area is begun. The result is a metal plate characterized by relief dots of various sizes which, when inked and printed, reproduce the original copy. Actually, the faithfulness of reproduction depends upon an optical illusion, for the individual dots comprising the reproduction combine to give the effect that it is a continuous tone printing. These dots are often so close to each other that they cannot be easily distinguished by the naked eye.

The metal plate that reproduces original lines and dots is called a "line cut," "line etching," or "line engraving." When quality of reproduction is not required,

PHOTOGELATIN PRINTING

RESULTS TO BE EXPECTED FROM VARIOUS KINDS OF COPY

the line etching is made on zinc, so that the result is also called a "zinc etching." When fine reproduction is indicated, the etching is made on copper, and the engraving is called a copper etching, or line engraving on copper. The plate that reproduces continuous tone copy is called a "half-tone engraving," and is usually made of copper. A photoengraving may be either a line or half-tone engraving.

Many of the principles of photoengraving are applied also to the production of intaglio and lithographic printing plates. Custom and usage, however, confine the term "photoengraving" to plates etched in relief for letterpress printing. *See also* HALF - TONE ENGRAVING; COMBINATION PLATE; SCREEN.

2. An etched relief printing plate produced photomechanically.

photogelatin printing A method of printing in which copy is transferred to an aluminum plate coated by a light-sensitive gelatin emulsion, after which the plate is inked and pressed against paper. The process consists of the following steps:

(a) Material to be reproduced (photograph, drawing, painting, pen-and-ink art, reproduction proof, Kodachrome, color print, or combination of these) is photographed in the exact size to be reproduced.

(b) For pictorial matter, continuous tone photographic negatives are made; for line work and type, line negatives are produced. The negatives are developed and any necessary retouching or opaquing is done on them. They are then ready to be transferred to the gelatin plate.

(c) The various negatives that are to go on a printed form are placed in proper position and mounted together ready for exposure in the press plate.

(d) The negatives are exposed to arc

Copy to Be Reproduced	Half Tone	Line Etching
Wash drawing, water color, oil painting	Good	No
Line drawing (pen and ink)	Good	Best
Crayon, charcoal, or pencil drawing	Good	Good; poor for pencil drawing
Photograph	Good	No
Scratchboard	Poor	Best
Reprint from wood engraving	Fair	Good
Reprint from half tone	Not recommended	Fair, if coarse screen
Reprint from line etching	No	Best
Photostat	No	Yes
Lithograph	Fair	Poor
Steel and copperplate engravings	Good	Fair
Maps and intricate rule work	No	Good, if sharp and clean copy; better reproduction on copper
Combination wash and pen-and-ink drawing	Good	No
Type matter, printing	No	Best

Courtesy of Horan Engraving Co.

lights; the light striking the plate—which has a hard, smooth, and uniform surface—produces a chemical change, closing the pores and making the plate's gelatin mois-

PHOTOGRAPHY

ture-repellent in proportion to the amount of light that is admitted. The lights and shadows in the tone negatives pass varying degrees of light, depending on how dark or light the tone areas are. Solid areas admit a very small amount of light, while clear areas allow a maximum amount of light to pass through. Every tonal degree between these two extremes is accurately recorded on the gelatin plate. The grain produced by this process is not visible to the naked eye, and is about the same as that of a photographic glass print.

(e) The plate is mounted on the press and moistened with water and glycerin. Ink rollers are passed directly over the gelatin, the moist portions of the plate repelling the ink, the dry portions accepting it. The ink thus accepted is transferred to the paper in inverse proportion to the amount of moisture retained in the plate. The finished plate records the entire range of tones present in the original and is an exact, continuous tone duplication of it.

One of the important uses of the process is the facsimile reproduction of photographs for sales portfolios and dealer and jobber catalogues, where the job would be too expensive for photography and too small for lithography. Large blow-ups for display purposes are suitable for the process because of the absence of a screen which permits the reproduction of delicate textures. Posters, banners, streamers, calendars, and similar matter may be printed by this process, as may direct-mail literature.

Another purpose is the reproduction of matter already printed in another process without risking a moiré effect. Although any type of uncoated paper can be used, best results are obtained on an uncoated paper that has an even texture and smooth, hard printing surface. Coated, enameled, or the so-called "soft-

finish" papers do not run well, since the uneven amount of moisture on the plate causes soft or coated surfaces to peel and adhere to the plate.

The gelatin plate does not make so many impressions as the lithographic plate. When the gelatin is laid on aluminum, it lasts for about 5,000 to 10,000 impressions. When laid on glass, as the gelatin sometimes is, it lasts for about 3,000 impressions. Because of the relatively short life of the plate, the process is not ideally suited for the quantity reproduction of matter. The process is also called "collotype" printing.

photography The process of obtaining the image of an object by the action of light on a sensitized surface as paper or glass. The basis of the photographic process is the action of light rays on salts of silver combined with iodine. After exposure to light and development with certain chemical preparations, the salts become darkened in proportion to the intensity of the light to which they are exposed. In order to project an image onto a sensitized surface, several requirements must be met. First, all extraneous light other than that emanating from or reflected from the object to be photographed must be kept away from the light-sensitive film. This is accomplished by the use of a lightproof box or camera in which the entry of light rays may be rigidly controlled. The second requirement is that of an optical system that may serve to condense or refract to a corresponding point in the image the light reaching it from each point in the object. This is achieved by the use of a lens or system of lenses consisting of glass ground with surfaces of accurate spherical shapes and enclosed in a lightproof tubing.

A camera therefore consists of a lightproof box at one end of which is the optical system and an opening admitting the

light from the object. At the other end is a sheet of glass or film coated with light-sensitive emulsion—silver salts—placed so that the rays of light emanating from the object to be photographed are focused on the emulsion. The adjustable opening in the camera permits as much light to enter as the photographer desires, the extent of the opening depending upon the strength of light from the object, and upon other factors. When the light from the object strikes the sensitive coating on the film or glass plate, the salts are affected in direct proportion to the intensity of the various points of light from the object. Bright areas of the image will act most intensely and dark areas less.

After the proper amount of exposure is given, the film or plate is removed (still protected from extraneous light) and undergoes a chemical process called “development.” As a result, the silver salts are blackened in proportion to the strength of light that has struck them, the brightest areas turning the salts darkest, and the less intense areas being lighter. These portions of silver salts on the film or plate not affected by any light are removed by another chemical process, and the photographic image is made permanent on its support of film or glass.

The image, however, is now in negative form, for the light values are opposite to those appearing in the original object. Light areas are dark in the negative and dark areas of the original appear light. If a light source is now directed through the negative to a sheet of paper or other surface coated with a light-sensitive emulsion, the coating will be affected variously, depending upon the amount and strength of light which the negative permits through to the emulsion. The dark areas in the negative permit the least amount of light to be registered, while the light or transparent areas allow most of the light

through. Subsequent chemical processing results in a permanent photographic image printed on a surface such as paper, showing values true to those appearing in the original object.

The “fathers of photography” are considered to be Nicéphore Niepce, L.J.M. Daguerre, Sir John Herschel, Fox Talbot, J. B. Reade, F. Scott Archer, and R. L. Maddox, all of whom had a hand in the development of the art. However, the man considered to have been closest to the invention was Daguerre, and the year 1839 has been generally accepted as the date of invention. Although Daguerre and Niepce were close collaborators in the development of photography, prints came to be called “daguerreotypes.”

The camera used in the photoengraving process is called a “process camera” and is simply a complex derivative of the old camera obscura or darkened room in which a small aperture acted as a lens. Essentially, it consists of two sections joined by a folding bellows. The front part supports the photographic lens and the rear section contains the half-tone screen used in the photographing of continuous tone copy. Also in the back there is an attachment for the ground-glass or focusing screen which is interchangeable with the plateholder used in supporting the light-sensitive emulsion material during the process of exposure. There is also an arrangement in front of the camera designed to support the copy to be photographed.

The traditional light-sensitive surface used in photoengraving is the wet collodion plate, called a “wet plate.” A clean slab of glass is employed as the base on which the photographic solution flows. The solution is one of negative collodion, containing pyroxylin (a form of nitrocellulose) in an ether-alcohol mixture. This serves as a vehicle for the light-sensitive material—metallic salts—and permits

PHOTOGRAVURE

itself to flow over a surface such as glass. After further chemical processing, the sensitized glass plate is ready to receive light rays entering through the lens of the camera.

The other frequently used form of light-sensitive material is gelatin emulsion, consisting of an aqueous solution of gelatin holding in suspension tiny particles of silver salt. This coating may be laid over a glass plate or a flexible film of celluloid. After the negative has been produced by permitting the light rays emanating from the object to penetrate the lens system and strike the sensitive material, the next step is photographic printing. In ordinary amateur photography such printing is usually performed on paper, but printing for photoengraving purposes is executed on a *metal plate*, most frequently copper or zinc, and sometimes on aluminum, brass, steel, or silver. A chemical solution is poured over a sheet of metal to form a dried coating sensitive to light. The negative is placed in contact with this coated metal plate in a device known as a vacuum printing frame, which holds negative and plate in close contact by atmospheric pressure. The negative is then exposed to light. All opaque areas on the negative prevent light from reaching the coating on the plate, while the transparent areas permit entry of light. The sensitized solution reacts accordingly, and a photographic print is left on the metal plate, just it it would have been if the metal were paper.

Next, the excess solution is removed from the plate, and the engraving process is begun. The result is a printing plate prepared with the aid of photography and called a "photoengraving." Although this process applies to the production of letterpress plates, the photographic process is essentially the same for intaglio and lithographic printing.

Photographs are used commercially for

purposes other than photoengraving, of course. They represent an effective publicity tool, although such photographs are eventually transformed into engravings for reproduction in publications. They have been built into sales presentations, and they achieve a dramatic quality when they are enlarged and incorporated into an easel or book presentation. Individual photographs may be used as part of a direct-mail campaign, serving possibly as a substitute, in black and white or in color, for a sampling of the product. Photographs of motion-picture celebrities are sent by the thousands to fans as a means of building and maintaining the stars' popularity. Motion pictures and film slides, with or without sound, are very useful as sales presentations, educational devices, and publicity and public relations tools. They serve also to present commercials by television. *See also* TELEVISION FILM.

photogravure A photochemical intaglio method of printing in which cells are etched into a metal plate, filled with ink, and printed. In preparing copy for photogravure printing, the first step is the coating of a sheet of copper with asphaltum or resin. This coating is then baked on the plate to form a protective grain. A film of gelatin is laid on the copper to receive a printing of a photographic positive taken of the original copy. When the transmitted light strikes the gelatin, it hardens those parts of the image that are to be light, while the parts to be dark are left soft. Immersion of the plate in an acid bath corrodes the soft gelatin and then begins to etch the copperplate beneath. However, the action of the acid on the copper is slower because of the hardening of the gelatin caused by the light. As a result, the copperplate bears deep depressions or cells in those parts which correspond to the dark places in the positive photograph, and shallower cells in the areas corre-

sponding to the light places in the original. Ink is then forced into the cells and deposited on paper to form the printing.

Photogravure was formerly used in the reproduction of fine art masterpieces, and was characterized by the manual operation of inking and printing, rather than automatic. The method was very popular for small runs when the gravure technique was introduced to the United States in 1903, but it could not very well serve the need for quantity reproduction. *See also* GRAVURE PRINTING.

photo-offset printing A term used synonymously with "offset lithography." *See* LITHOGRAPHY.

photoprinting Transferring a photographic image from a negative or positive to an opaque surface such as metal, paper, or fabric. In the process of photoengraving this term applies to the production of an acid-resisting image on a sensitized metal plate which is exposed to the action of light. Photoengravers more commonly employ the term "printing" to refer to this process. *See also* PHOTOENGRAVING and PHOTOGRAPHY.

photo proof *See* REPRO PROOF.

Photostat A photographic copying machine designed to copy quickly and accurately anything that is written, printed, drawn, typewritten, blueprinted or photographed in any color or combination of colors at the same size or enlarged or reduced. The machine is loaded with a roll of sensitized paper and the subject is photographed through a lens with a prism attached to the front. No intervening negative is needed. The prism provides the means whereby the image, normally reversed by the lens, is again reversed and carried to the sensitized paper in its original position. Copies are therefore pro-

duced in correct position. As the photographic paper copies are made, they are wound down, cut off, developed, and fixed within the Photostat itself, no darkroom being required. When washed and dried the copies are ready for use. These copies are called "Photostats," "stats," and "Photostat copies." The machine is manufactured by the Photostat Corporation, Rochester 4, N. Y.

A Photostat may be ordered as a paper negative, in which case the original values will be reversed—that is, the print will appear as white on black; the negative is particularly useful when a reverse photoengraving of line copy is to be made. With black type on white paper as original copy, for example, a negative stat is ordered. The resultant white-on-black copy may then be used as original copy for photoengraving into a reverse plate, which prints "white on black."

Since the first step in the operation of a Photostat is the production of a paper negative, this is required before a positive print can be obtained. The negative print is "shot" with the same Photostat camera, the resultant positive image again being transferred directly to paper.

The positive duplicates faithfully line copy such as type matter and pen-and-ink art work. However, the usual Photostat print of half-tone copy such as photograph or wash drawing is not recommended for use as original copy for reproduction into a printing plate, since the result is generally not satisfactory. Stats of half-tone copy may be used for layout purposes in advertisements and for dummies of magazines and catalogues. For example, it may be desired to visualize the appearance of art work when reduced to half size. By ordering a stat of the original at half size, it is possible to see how the art will look when finally reproduced to that size in the advertisement, magazine, or catalogue.

PI

Another common use for the Photostat is the reproduction of copy, documents, layouts, art work, and other matter for filing and reference purposes. Stats may be obtained very quickly at low cost from firms specializing in their production, and they are an integral part of the advertising operation. *See also* RECTIGRAPH.

pi Individual type characters that have been mixed and disarranged inadvertently after having been set to follow copy. Such type is said to be "pied."

P.I.B. *See* PUBLISHERS INFORMATION BUREAU.

pica 1. A unit of measurement of width and depth of lines of type, equivalent to 1/6 in. It is used to measure lines of type to be set, or the width and depth of paragraphs and columns. Pica measurements are generally marked on the layout of the advertisement or editorial matter, and sometimes on the typewritten copy to which the measurement refers. Those who specify type and who are in charge of production use a ruler graduated in pica units for convenience. In many cases elements other than type are specified in pica units, such as the width of margins and spaces between columns.

"Pica" was formerly the name given to a size of type measuring 1/6 inch high, and which is now designated as 12 point. Since there are 72 points to an inch, this size of type is equivalent to 1/6 in. in height.

2. A typewriter type size. Typewriter type is generally manufactured in two sizes—pica and elite, the latter being the smaller. Single-spaced pica and elite typewriter lines measure six to the inch in depth, but there are 10 pica characters to the linear inch and 12 elite characters per inch.

p.i. deal *See* PER INQUIRY DEAL.

pipe To transmit a radio program from one station to another by means of a telephone wire.

planography A form of printing in which the plate is neither incised (as in gravure) nor raised (as in letterpress), the printing surface being flat. The image to be reproduced by planography therefore lies on the surface of the plate. The major characteristic of this process is the repellent action between printing ink and water, the two more commonly used methods being lithography and photogelatin printing. *See also* DUPLICATOR; OPTAK.

plant A group of outdoor structures and display areas used for the presentation of advertising messages and consisting of poster panels, metal and wood bulletins, walls of buildings, and electric spectaculars and semi-spectaculars, located in a city or an area characterized by great volume of traffic and owned and operated by an individual or firm.

Some plants may be comprised entirely of panels on which printed posters are pasted; others may consist of painted displays only; and others may combine all kinds of outdoor advertising facilities—posters, painted displays, spectaculars, and semi-spectaculars. The firm maintaining the plant and selling its facilities is called the "plant operator." The map showing the locations of the outdoor structures and display areas and indicating the volume of passing traffic is called the "traffic flow map." *See also* OUTDOOR ADVERTISING.

plant operator An individual or organization servicing advertisers by offering outdoor displays facilities for the presentation of sales messages. These include poster panels placed at points of heavy traffic along important streets, railroads, and

highways, and on roofs; bulletins and walls on which hand-painted advertisements may be placed; and areas and structures suitable for electric spectacles. The physical equipment comprising these facilities is the "plant," and the organization that maintains the plant and that owns or leases the land on which the structures are maintained is the "plant operator."

Many plant operators have associated themselves in an organization called the "Outdoor Advertising Association of America" and are represented nationally by Outdoor Advertising Incorporated. Plant operators allow recognized advertising agencies and members of the National Outdoor Advertising Bureau a commission of 16 $\frac{2}{3}$ percent on gross outdoor advertising rates for facilities bought in behalf of advertisers.

plastic plate A duplicate printing plate made of plastic material and suitable as a substitute for an electrotype or stereotype. The plate is manufactured in the following manner: A matrix blank of thermosetting phenolic plastic is placed over a master pattern, such as an original line or half-tone engraving or type matter, on the bed of a hydraulic press. Controlled heat and pressure are applied. The press is opened, and the hardened matrix, an exact mold of the master, is removed. This female matrix is then used to fabricate the plastic plate.

Granulated plastic molding compound is sprinkled over the matrix and leveled. Controlled heat, pressure, and subsequent chilling transform the powder into a plastic plate. This is stripped off the matrix, trimmed, and is ready for use as a flexible, lightweight plate that is a facsimile of the original.

When compared with an electrotype, the plastic plate has the advantages of lower shipping costs because of relative lightness, and quicker production time. The

plate is re-usable, and quality of reproduction is comparable to that obtainable from an electrotype or mat. It cannot corrode and therefore may be stored indefinitely. It can withstand more abuse than the ordinary electrotype; and, if necessary, it may be reheated and curved to fit a cylinder press.

plate 1. A section of metal, plastic, or rubber which can be inked and printed on paper or other surface. The term is often used loosely, and may refer to an original photoengraving (zinc or copper etching), electrotype, stereotype, plastic plate, rubber plate, gravure cylinder etching, lithographic plate, or embossing plate.

2. A section of glass that has been sensitized to light and on which a negative or positive photographic image can be made.

plateless engraving See THERMOGRAPHY.

platen press A printing press consisting of a "bed" which holds the "form" or printing surface, and a "platen," a flat support that brings the paper up against the inked printing surface. In operating the platen press it is first necessary to secure the form to the press. The "form" is the term given to the lines of type and the metal engravings or duplicate plates which are to be printed. This assemblage is held in the press by a clamp in a vertical position. The inking of the form is performed by several inking rollers which travel across the printing surface to deposit a layer of ink over the metal. After the rollers recede, it is necessary to bring the platen (holding the paper up against the printing surface) to exert the pressure required to transfer the ink from the printing surface to the paper. This may be accomplished by making the platen rock up against the form. The platen press operating in this manner is called

PLATTER

the "clamshell" type. In the "sliding" type the platen is first brought up parallel with the bed bearing the form, and is then drawn up against it. In either case the bed and platen must be parallel as they meet to make the impression.

The platen press is capable of printing thicknesses ranging from onionskin paper to cardboard, and can print process color work as well as monotone jobs. The press, however, is used only for letterpress printing from raised surfaces such as metal type, photoengravings, electrotypes, stereotypes, woodcuts, and linoleum blocks. Some platen presses may be employed for embossing, die cutting, stamping, and similar work requiring heavy pressure.

platter A phonograph record or electrical transcription used in radio broadcasting. The term is slang, and is often employed by disk jockeys in conducting a participating program of popular musical numbers.

playback The playing of an electrical transcription or recording of a radio program or announcement immediately after it has been transcribed in order to determine whether the recording is flawless, and for other purposes of reference.

plow back To allocate to the advertising budget for a coming period all money representing net profit received during a previous period. This practice is called the "plow-back" method, and is employed by some advertisers who desire to devote as much money as possible to the promotion of their products. It is used particularly in the case of new products the introduction of which into a competitive market may require unusually large expenditures. Money may be plowed back into the advertising appropriation each year until a stabilized point is reached, whereupon one of the other methods of allocation of funds for advertising may be used, and a

net profit set aside. *See also* ADVERTISING APPROPRIATION.

p.m. A monetary payment made to retail salesclerks by a manufacturer for every item sold by the clerks under a special incentive plan. In order to induce clerks to push his product and to encourage them to favor his item over those of competitors, a manufacturer may offer a special payment or bonus for each unit sold during the life of the offer, known as a "p.m. deal." A favorite method of operation is the attaching of a special stamp to each item by the manufacturer before the product is shipped to the dealer. As the clerk makes the sale to a customer, the stamp is torn off and is later redeemed for its cash value. For example, a cosmetic manufacturer, attempting to introduce a new sun lotion in Florida, sent direct-mail literature to each druggist in the area describing the selling points of his product and calling attention to the fact that the druggist's clerks would favor the p.m. deal he was offering. This consisted of the offer to pay 5 cents to clerks for every bottle of lotion they sold.

Under such stimulation it is natural for salespeople to favor the manufacturer granting the p.m., with the result that sales increase, prospects are introduced to a product which they might not otherwise try, and the sales of competitors suffer. A common explanation of the significance of the initials "p.m." is that they represent "push money."

point 1. A unit of measurement of size of type faces, rules, borders, and other elements used in typography, equivalent to 0.013837 in. or approximately 1/72 in. Seventy-two points are equal to 0.996 in. The point system is used by present-day American type foundries, compositors, and printers as a standard measurement in typography.

POINT

In 1737 Fournier used a method based on a French type size called the *cicéro*, which was equal to 0.1648 in., and which was divided into 12 typographic points. Superseding this was the Didot point system, proposed by Françoise Ambroise Didot in 1770 and based on the French foot, equivalent at that time to 12.7892 in. Subsequently the Didot point became equal to 0.01483 in. after the adoption by France of the metric system of weights and measures. The Didot system is now used in France and in most countries of continental Europe, and is commonly known as the French system.

The point system now in use by the English-speaking countries was invented by an American printer, Nelson C. Hawks. Previously names had been given to the various sizes of type in use; these names, together with their point equivalence, are given in the accompanying table.

Name	Point Equivalence
Excelsior	3
Brilliant	3½
Brilliant	4
Diamond	4½
Pearl	5
Agate	5½
(Ruby in England)	
Nonpareil	6
Mignonette	6½
(Emerald in England)	
Minion	7
Brevier	8
Bourgeois	9
Long Primer	10
Small Pica	11
Pica	12
English	14
Columbian	16
Great Primer	18
Paragon	20
Two-line Pica	24
Double English	28
Five-line Nonpareil	30
Four-line Brevier	32

Name	Point Equivalence
Two-line Great Primer	36
Meridian	44
(or Four-line Small Pica)	
Canon	48
Five-line Pica	60
Six-line Pica	72

Prior to about 1886 each type founder was a law unto himself in the matter of type measurements. Brevier, for example, made by one foundry, would not match with Brevier from another foundry. In 1886 the American Type Founders Association decided upon using the pica type as the basis of the point system. A pica is equivalent to 35/83 centimeter or .1660 in., which is the standard measurement of 12-point type. The Hawks system as finally adopted was based on a pica of .166044 in. which was divided into 12 points, each equal to .013837 in. Therefore six picas equal 72 points or .996 in.

Based on this system, 72-point type is practically 1 in. high, and 36-point type ½ in. high. However, it should be noted that the measurement of type is taken not for the type character itself but for the metal *body* bearing the type face. For example, if the capital letter E were taken from a 36-point type font and were measured from the top of the capital to the bottom, it would be found that the over-all measurement is *less* than ½ in. This is not the proper measurement to take for type size, for an examination of the complete alphabet of that font would show that the descenders of such letters as *p* and *y* fall below the bottom of the *e*, and that the ascenders (in some faces) may rise above the capital. Therefore the proper measurement would be taken from the top of the body bearing the character to the bottom.

Although type can be made in any size, the more commonly cast sizes are the following, in points: 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, and 72. Other sizes

POINT-OF-PURCHASE ADVERTISING

that are sometimes cast are 4, 5½, 7, 9, 11, 84, 96, 120, and 144.

2. A unit of measurement of thickness of cardboard, equivalent to 1/1000 in. For example, the thickness of a section of mounting chipboard used in point-of-purchase displays may be described as being 40 points.

point-of-purchase advertising An advertising message appearing in various physical forms inside or in front of a retail store and designed to influence the buying behavior of consumers who are inside or passing by. The term is derived from the fact that such advertising reaches consumers when they are at that "point" or location where the product is available for purchase. Such advertising may take any of the following forms, each bearing a sales message:

- Window displays
- Counter cards and displays
- Clocks
- Floor stands and cutouts
- Giant and regular-size dummy packages
- Display cartons in which the products are contained
- Animated displays run by clockwork or electricity
- Decalcomanias placed on mirrors, windows, doors
- Streamers, pennants, plaques, banners, shelving
- Motion pictures and film slides
- Traveling displays (sent from store to store)
- Reproductions of paintings

Many retailers want displays that serve a functional purpose—dressing up a product, containing units of merchandise, acting as a dispenser, explaining the advantages of a product, and related jobs. Some retailers prefer displays that do not require floor space and that are tastefully colorful and attractive. The type of display that prevents pilferage and is soil-resistant is also desirable. Clear plastic, Cellophane,

glass, wood, and metal displays can be cleaned more easily than cardboard, for example. Very large displays find a useful purpose when they are made to serve as backdrops in windows and as separating devices between counters or between counter and front window. Displays may be fabricated from any of the following materials:

Cardboard	Glass
Pressed board	Acetate
Lucite	Plywood
Plexiglas	Metal
Plastics	Cloth
Thermoplastic material	Wood

Advertising messages may be placed on displays by any of the following processes: letterpress, gravure, lithography, photogelatin printing, silk screening, die stamping and cutting, and by incorporating actual photographs or photographic enlargements. Probably the great mass of displays are currently printed by offset lithography, primarily because of low cost and ease of preparation of original copy.

Point-of-purchase advertising matter is usually created and produced by manufacturers for distribution to dealers handling their products. Inexpensive displays may be given without charge whereas the costlier units may be given upon payment of a specified sum or upon the receipt of a minimum order of merchandise from the dealer. One-of-a-kind traveling displays may be sent from store to store to remain at each for a limited period.

Some advertisers send window trimmers to local stores to install displays; others simply instruct the dealer to set the display up according to directions and trust that he does so. In order to encourage retailers to use the displays, many advertisers offer free goods to those who actually set them up—which amounts to a cash rental for the use of the window. Other advertisers contract with window installation services

that operate locally in each area; there are some national organizations that install window displays in any part of the country, permitting the manufacturer to deal with only one service.

Windows of retailers may be checked by the manufacturer's salesmen in the territory. Other methods of checking to determine whether the retailer has installed the display include the offer of free goods to dealers who submit photographs of their windows as proof of installation. Such an offer may be displayed on the outside of the container in which the display is enclosed for shipment to the dealer. As a by-product, the photographs sent by retailers may be used in trade advertising to demonstrate how some dealers have used the material. At times manufacturers offer prizes to those retailers making the best use of displays.

Point-of-purchase advertising is also called "point-of-sale advertising," "dealer aids," and "dealer helps." See also TRAVELING DISPLAY.

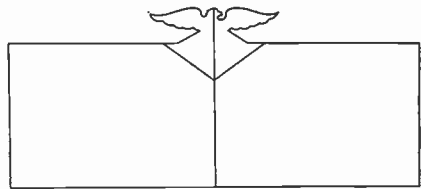
point-of-sale advertising See POINT-OF-PURCHASE ADVERTISING.

P.O.P.A.I. See POINT-OF-PURCHASE ADVERTISING INSTITUTE in Sec. III, Directory of Associations.

pop-up A die-cut folder or other form of direct-mail advertising the opening of which causes a figure or other illustrative element to "pop up." The movement is based on a special method of folding the die-cut matter and is activated by the unfolding of the piece by the recipient. The pop-up is used for the purpose of attracting attention, but because of the die-cut feature, its production entails added expense.

See illustration above.

position The space occupied by an advertisement in a publication in relation to its



A TYPICAL "POP-UP" FOLDER

The die-cut design at the top is folded inward when the sides of the folder are brought together. When the promotion piece is opened by the recipient the design automatically "pops up."

Courtesy of ACCURATE STEEL RULE DIE MFRS.

placement on the page and its proximity to the front, middle, or back of the publication. For full-page and less than full-page advertisements, position may be stated as:

- (a) Front, middle, or back of the publication
- (b) Right- or left-hand page
- (c) Outside column or adjacency to the gutter
- (d) Top of the column or below
- (e) Above the center fold (of a newspaper) or below
- (f) Buried (that is, completely surrounded by advertisements)
- (g) Adjacency to editorial matter
- (h) Island position (that is, surrounded by editorial matter)
- (i) Preferred (that is, appearing in a special section or in a particular position expressly specified by the advertiser)
- (j) Run of paper (that is, appearing anywhere within the publication at the discretion of the publisher).

POSITION

Position is one of the factors that influence the effectiveness of an advertisement, but the precise degree to which it does affect the readership of a message and response to it has not yet been determined with any consistency among researchers. Perhaps the answer is that it is difficult to segregate the factor of position from other influences, and that these other, often hidden, forces must be considered and eliminated before a valid test may be performed on position value alone. For example, in *Attention and Interest Factors in Advertising*, Harold J. Rudolph points out that advertisements on left-hand pages increase numerically and proportionately as the publication increases in thickness. This is the result of the policy of many consumer publications in placing advertisements on right-hand pages whenever possible in accordance with the wishes of advertisers. As advertising volume increases, it becomes difficult to allocate right-hand pages for all advertisers who request them, with the result that some messages are placed on left-hand pages. Therefore, left-hand pages are usually handicapped by appearing in thicker issues, since readers will probably devote less time to each advertisement or disregard several advertisements entirely because of lack of time.

Most advertising men prefer right-hand position for their messages in spite of the fact that available research shows either no significant difference between the two positions or a slight advantage for the *left-hand* side. The only major exception to this is represented by a study made by Daniel Starch in 1933, based on an analysis of half a million coupon returns. Starch's results gave the right-hand position 13 percent greater effectiveness.

Advertisers who key their copy so that they obtain measurable response to their messages are in better position than the average "general" advertisers who try to

evaluate the effectiveness of the various positions. Even then, however, there may exist several variables that might invalidate their findings if they were to be considered on a purely responsive basis. An advertiser whose message appears on the left-hand page in the February issue of a magazine and on the right-hand page of the March issue cannot state with validity that the comparison of keyed returns forms the basis for judging relative effectiveness of the two positions. In this case one variable is the date of insertion; for the readership of the magazine during one month may be greater or less than readership during another month; also, the circulation of the magazine may vary from month to month.

In general, advertisers seem to favor the following positions:

(a) The front of the "book," or as far front as possible; covers, however, are considered as special or preferred positions. In its study of position value, one advertising agency has set up this order of decreasing effectiveness by which it guides itself in its evaluation of consumer magazine advertising:

- Fourth cover
- Third cover
- Second cover
- Page 3 (the first cover being page 1)
- Page 5
- Page 7
- Page facing third cover
- Page 9 and succeeding right-hand pages until the back of the book is reached

Some advertisers have found that all positions—forward, middle, and rear—are about equally effective for advertisements appearing in a trade paper. This may be due to the fact that business-paper readers may go through the publication carefully to learn about new methods, processes, and ideas, and therefore do not neglect the rearward advertisements. A 12-year record of reader response to ad-

vertising appearing in the *Industrial Equipment News*, a trade paper, covering approximately 85,000 advertisements, has shown that all positions on any of the pages from 1 to 112 were equal in effectiveness, according to F. Morse Smith, vice-president of the publication. The entire contents and editorial service of the publication are devoted to product news and information evenly distributed throughout each issue, and the standard unit of space is one ninth of a page, black and white only.

In a study of page position, *Ladies' Home Journal* correlated Starch readership ratings of individual advertisements with the positions of the pages carrying those messages in the *Journal*. Results showed no intimate relation between high readership and the proximity of advertisements to the front of the book. Nevertheless, in a questionnaire answered by 91 advertisers for a *Printers' Ink* study (reported Sept. 5, 1947, in that publication) 70 respondents believed that position in the front was better than in areas toward the rear; 9 stated a contrary belief; and 12 felt that position forward or rearward was immaterial in influencing the effectiveness of advertisements.

(b) Right-hand page. This has been previously discussed.

(c) Outside column. Less-than-page-size advertisements are placed either in the outside column adjacent to the outer edge or in the inside column adjacent to the gutter. Several advertisers have estimated that as much as 18 per cent of the effectiveness of an advertisement may be lost when it is set in the gutter rather than in the outside column. One reason advanced for this is based on the belief that it is more difficult to notice and read an advertisement adjacent to the gutter because the binding of the magazine tends to prevent a proper examination. The outside-column

message is more easily seen, it is claimed, and is therefore in a position to gain the attention of readers.

(d) Top of column. This is preferred by many advertisers because of the apparently increased visibility enjoyed by such position in contrast with placement in the middle or at the bottom of the column.

(e) Above the center fold. This refers to position above the horizontal fold of a newspaper. Such placement is apparently afforded greater visibility because of the fact that the more important stories begin at the top of the page—that is, above the fold. Advertisements placed in the vicinity of such stories are therefore likely to be seen more readily than those appearing in the section folded under.

(f, g, h) Island position or adjacency to editorial matter, rather than "burial" among other advertisements on all four sides. Since consumer magazines are purchased primarily for their editorial contents, any message appearing adjacent to a story, article, or other editorial matter is in a much better position to be seen and read than one overwhelmed by advertisements competing for the reader's attention—and purse strings.

The experience of one mail-order advertiser points up the necessity of testing position value for oneself rather than blindly accepting the experience of others. This advertiser, a manufacturer of a health product, inserted his message in a special page devoted wholly to mail-order offerings. Response to this insertion was compared with that received from insertion adjoining the daily medical article written by a physician, and appearing in the same publication two weeks later. Finally, he compared both results with response from the same advertisement appearing later in r.o.p. position, which happened to be one of the forward pages containing a few small news items. His analysis, tem-

POSITION

pered by the variable of insertion dates, was:

Position in the mail-order page out-pulled r.o.p. position.

Position adjacent to the medical column outpulled mail-order page position.

It is interesting to note that "burial" among other mail-order advertisements did not prevent his message from being more successful than the r. o. p. position, which was adjacent to editorial matter. This may be ascribed to the fact that many readers examine mail-order pages rather thoroughly to learn about new items, just as though they were to shop in a department store.

(i, j) The question of preferred position (at extra cost) versus r.o.p. position must be resolved by each advertiser, since one of the important factors intimately tied up with preferred-position value is the nature of the product advertised. For example, one advertiser selling a denture adhesive knew that his prospects were men and women over forty years of age. He reasoned that such people would spend more time listening to their radio than would younger groups, and he therefore tested r. o. p. position against preferred position adjacent to the radio column in several newspapers. Results proved that for his product, preferred position adjoining the radio column was more effective. Consequently his insertion orders to hundreds of newspapers throughout the country called for this premium position.

A study conducted by Prof. Philip Ward Burton of the State University of Iowa was directed toward the question of position of advertisements appearing in 38 newspapers of under 30,000 circulation divided into three groups: under 10,000, 10,000 to 20,000, and 20,000 to 30,000 circulation. Advertisements in these papers had already been given readership surveys by the Advertising Research

Foundation in their Continuing Study of Newspaper Reading for 20 papers; by Hometown Daily Newspapers in Los Angeles for 16 papers; and by Wisconsin Hometown Daily Newspapers for two newspapers. The objective of the study was to learn (a) in what part of the paper the 25 best read advertisements appeared, and (b) in what position these advertisements appeared (left- or right-hand, above or below the center fold, adjoining the gutter or away). The findings indicated that all positions in newspapers can be good, as the following table shows:

POSITION OF 25 BEST READ ADVERTISEMENTS

	Papers under 10,000	Papers 10,000-20,000	Papers 20,000-30,000
Above the fold ...	17.8%	14 %	4 %
Below the fold	50.5	43	26.2
Partially below the fold	31.7	43	69.8
Right-hand page ..	44.5	46.3	48.5
Left-hand page	55.5	53.7	51.5
Forward of page 7	50.8	31.4	24.5
Gutter position	28.8	20.9	17.8

Analysis indicated that heavy readership was obtained for advertisements appearing back of page 7, especially in the 10,000 to 20,000 and 20,000 to 30,000 circulation papers. The order in which people read the papers, as indicated by a study of the habits of 100 men and 100 women, is shown below:

Men

- 24% read front to back
- 12% read financial page first
- 12% read editorial page first
- 19% read sports page first
- 12% read comics first
- 21% no particular starting place

POSTAGE-METER MACHINE

Women

- 21% read front to back
- 24% read women's page-society page first
- 7% read editorial page first
- 8% read back to front
- 2% read comics first
- 32% no particular starting place

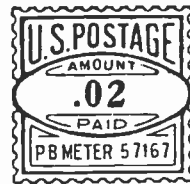
The problem of right-hand position versus left-hand position is not settled by the study just quoted. Left-hand pages perform 11 per cent better in the "under 10,000" group, but the difference becomes relatively insignificant in the other circulation groups. Gutter advertisements (along the left side of right-hand pages and the right side of left-hand pages) were checked; nothing conclusive was learned except that advertisers are not doomed to poor readership in such positions. Heavy concentration of best read advertisements appears below the fold rather than above, although allowance must be made for the fact that the pyramid construction of newspaper page layout puts many of the larger advertisements at the bottom of the page.

positive A photographic image representing the true tonal values and their proper rendition of any subject matter. When the positive image appears on paper or metal it is called a "print." When it appears on a sheet of glass or film it is called a "transparency." The reverse of a positive is a "negative." See also PHOTOGRAPHY.

postage-meter machine A machine designed to print United States postage directly on envelopes or on a strip of gummed tape for affixation to bulky envelopes and parcels. The device is useful particularly when a large volume of mail is processed in any organization.

Pitney-Bowes, Inc., originator of the postage meter and metered mail, makes postage meter machines that meter-stamp,

postmark, and seal envelopes in one operation, printing postage in value from ½ cent up to \$10 in a single stamp. The machine may be manually or electrically operated, depending upon the model, and can handle anything from a post card to a 70 lb. parcel. The machine is designed to indicate the postage value to be printed; show the postage balance on hand in dollars and cents; indicate the number of envelopes or parcels mailed; and show the cumulative total of postage used. The



POSTAGE METER INDICIA

meter in the machine may be taken to the post office where it is set according to the amount of postage purchased—from \$1 up to \$10,000. When the indicator shows that the postage balance is getting low, the meter may be reset at the post office, payment being made for the value of postage bought. A lever may be used to select any stamp value desired, for any kind of mail.

Postage-meter installations generally come in two units—the meter proper, which is detachable, and the machine, which drives the meter, seals envelopes, provides parcel-post tape, and so forth.

POSTAGE-SAVER ENVELOPE

Because meters print U.S. postage and collect government revenue under official lock and seal, they are not purchased outright as the machines are. They are leased at a nominal rate, usually a measured rate depending upon usage, and the manufacturer is responsible for their proper operation, servicing, and maintenance.

By incorporating a printing plate bearing an advertising message, the postage-meter machine user may print an advertisement directly on each envelope or tape (for affixation to parcels) at no extra cost beyond the price of the plate itself. The message appears to the left of the postmark and postage imprint, and may be used on first-class mail and on parcel post. The plate may be changed as often as desired. For a description of this kind of advertisement, refer to **POSTMARK ADVERTISING**. See also **METERED MAIL**.

postage-saver envelope See **PENNY-SAVER ENVELOPE**.

postal card The government 2-cent mailing card on which postage indicia have already been printed and which can be sent as first-class mail. Textual matter and illustrations may be imprinted on the entire back of the card, but only one-third of the face nearest the left may be so used for advertising. The rest of the space must be reserved for the recipient's name and address. The postal card measures $3\frac{1}{4}$ by $5\frac{1}{2}$ in. and may be bought singly or in a sheet of 40 cards. The advertiser may have his message printed on each card separately, or have his printer run off entire sheets. That is, many cards are imprinted simultaneously in sheet form as a time- and labor-saving measure.

The postal card may bear a reminder message or a strong sales appeal calling for an inquiry or an order. It has been used even as a redemption coupon. One advertiser imprinted an illustration of his prod-

uct on the message side and added copy informing the recipient that "this card is worth 10 cents toward the purchase of any size of package" of his product. The prospect was urged to take the card to her grocery store for redemption.

Advertisers using postal cards should remember that the face of the card offers valuable space for the display of a message across one-third of its length. This position is important because the face of the card is the side usually seen first by the recipient, and a strong appeal may impel further readership on the reverse side.

The postal card may be used also as an order card or return card. When employed for this purpose, the card is self-addressed by the advertiser and included in a direct mailing to a list of prospects. The recipient is able to return it without payment of postage as a means of ordering merchandise, requesting further information, or for any other purpose.

The post office redeems spoiled postals (marred by blots, erasures, or other disfigurements, whether imprinted or not) for $1\frac{1}{2}$ cents each, provided they have not been canceled. Postal cards must not be used by creditors to mail dunning messages; there is a fine for using them for this purpose. Postals are sold also in the form of double postal cards. The postal card should not be confused with the post card.

post card A privately printed, unfolded sheet of cardboard the weight of which resembles the stock of the government postal card, used for the delivery of an advertising message by first- or third-class mail. The entire back of the mailing card may be used for advertising, but only the left half of the face may be employed for such purpose.

In order to be mailable first class at 2 cents each, the private mailing card (as

it is also known) must not be smaller than 2¾ by 4 in. nor larger than 3 9/16 by 5 9/16 in. The words "private mailing card" or "post card" may or may not be printed on the address side, at the option of the sender. The card may be of any color or combination of colors not interfering with a legible address and postmark. The face may be divided by a vertical line, the left half only being used for a message and the right half for the address. Very thin sheets of paper may be attached to the card on condition that they adhere completely to it.

Post cards may bear in the upper right corner of the face an oblong diagram containing the words "Place stamp here" and at the bottom of the space to the right of the vertical line the words "This space for address." Post cards exceeding 3 9/16 by 5 9/16 in. or smaller than 2¾ by 4 in. are chargeable with 3 cents postage except when exceeding 1 ounce in weight, in which case the letter rate of 3 cents for each ounce or fraction applies. Cards not falling within these limitations are chargeable with postage at the letter rate also when they bear a message wholly or partly in writing, or when they bear the words "post card" or "private mailing card." If they do not bear these words and are entirely in print, they are mailable at the third-class rate.

Undeliverable post cards are returned to the sender only when they bear his return address in the upper left corner of the address side, together with a pledge to pay for the return postage. Such cards are charged with postage due at the rate of 2 cents each to be collected upon delivery. The post card should be distinguished from the postal card. *See also* DOUBLE POST CARD.

poster A lithographed, silk-screened, woodblock- or letterpress-printed sheet of advertising matter pasted on a panel ad-

jacent to highways, at points of heavy traffic, on the walls of buildings, in subway stations, at automobile service stations, and on the sides of express wagons. Types of posters include the one-sheet, two-sheet, three-sheet, six-sheet, and 24-sheet.

The original sketch of a poster may be an oil painting, water color or pastel drawing, color photograph (such as a Kodachrome), or a hand-colored photograph. The great majority of posters are reproduced by the lithographic process. However, other processes may be used. When the quantity of posters to be reproduced is small, and the color areas are flat, the silk-screen technique is employed, after which the finished poster may be varnished or coated with a lacquer finish for protection. Because of the high cost of photoengraving large poster areas, the letterpress method is seldom used. In some cases woodcuts are specified for letterpress printing when large flat color areas appear in the sketch. Printing from rubber plates is also used. Finally, the photogelatin method may be employed when the illustration forms a large part of the poster area and when the quantity of posters to be reproduced is low.

The printer must plan his sheet layouts so that he can reproduce the art work with a minimum number of printings without sacrificing any of the full color values of the art, and avoid cutting through the pictorial area at spots where it would endanger the effect of the design. Similarly, the poster artist should plan his layout with the thought that the finished art must be reproduced in a practical manner. If economy in reproduction is essential, the artist plans his layout so that the number of sheets requiring multiple printings is kept to a minimum.

The standard poster paper has a 60-lb. basis, which means that 500 sheets of this paper measuring 25 by 38 in. weigh 60 lb. Quality of paper is impor-

POSTER

tant because of the destructive nature of rain and other elements of weather to which the poster is exposed; poster inks used for printing are chosen for their quality of holding their brilliance for a relatively long period. Also, colors must be chosen carefully since some types of inks fade when subjected to exposure to weather for 30 days.

In poster production the following steps occur (in the process known as "straight-crayon" lithography):

(a) The advertiser, sometimes in cooperation with his agency's art director, decides on the basic idea for the poster and arranges for finished art work to be prepared.

(b) The art is sent to the poster printing plant where it is laid out in sections for reproduction.

(c) The art is then taken to a camera room and photographed for conversion into a lantern slide.

(d) Poster-size sheets of paper are placed on the board before the enlarging lantern in which the slide is inserted.

(e) Projected on the sheets, the outlines of the sketches are traced.

(f) The sheets, bearing the traced outline, are taken to a hand press where the outline is transferred to a light-sensitized plate of zinc.

(g) The plate, exhibiting the traced outline, is returned to the hand press where it is inked for printing onto a new sheet of paper.

(h) The paper sheet is dusted with red chalk, which adheres to the inked outline.

(i) The chalked outline is transferred to as many plates as there are colors on the particular portion of the poster.

(j) Artists then draw in the details of the design with greasy crayon directly on the metal plate.

(k) The plates are then made ready to accept proper ink values. Formula samples of the ink are prepared and matched

with the original color values appearing in the art work. Ink is ground and mixed in press quantities.

(1) The lithographic press work begins with the clamping of the individual plates to the press cylinders. Water is supplied to the dampening rollers of the press and the machine is started. As the sheets are taken from the press after printing, they are racked to prevent sticking and checked for color values and detail.

(m) Sheets are then trimmed, cut, folded, and collated. All the sheets of one poster are gathered into one unit and numbered in proper sequence for the convenience of the bill poster.

Usually the completed 24-sheet poster consists of 10 sheets, two of which have been cut apart to form a total of 12 sheets which the poster hanger fits together as he pastes them on the panel. The separate sections of a poster are numbered on the back and a diagram of the layout is indicated for the guidance of the hanger when posting the design. When posters are ready for hanging, posting trucks line up in the plant operator's headquarters to receive the necessary amount of paste and to take on the required posting equipment. Poster adhesive must be prepared carefully with strict attention to proportions of ingredients and cooking temperatures so that the solution will flow freely, apply smoothly, and hold tightly all portions of the paper. Armed with location lists of the panels to be posted, the crew drives to the various points where panels are to be posted. During actual posting, wrinkles must be smoothed out and all portions of the paper tightly adhered to the panel to ensure that the poster will remain neat and undamaged throughout the 30-day period of display. Posters are checked regularly, and if any "pop" or "flag" (break open or become loose and tear in the wind), they are repaired or replaced.

POSTER PANEL

Poster display is offered in groups of panels called "showings," which are designed to deliver a given degree or intensity of coverage of the market area. A basic showing is the 100-intensity showing; the 50-intensity showing provides half the number of locations included in the 100-intensity, but the distribution over a city and its prominent arteries of travel is practically identical. What is sacrificed is the frequency of repetition. Also available in larger cities are the 25-, 75-, and 150-intensity showings as well as other intensities. The same posters may be posted simultaneously in every community or the showing can be limited to a single state or city, town, or group of towns. The selection of the most promising markets and timeliness of appeal are thus made possible. No showing of less than one month is available, except in special local agreements.

Posters placed in stations of rapid-transit lines and suburban railways as part of the transportation advertising medium are available in three standard sizes: the one-sheet measures 30 in. wide by 46 in. high; the two-sheet measures 60 in. wide by 46 in. high; the three-sheet measures 42 in. wide by 84 in. high. Such posters may be printed by lithography, silk screen, or letterpress. These posters are sold by showings which are identified as "intensive," "representative," and "minimum." The terms refer to the relative number of posters included in each showing. For example, an intensive showing of station posters in the New York City subway system amounts to a total of 2,000 posters. A representative showing gives the advertiser 1,000 poster panels, and a minimum showing amounts to 500 posters.

In some cases additional terms may be used to refer to other allotments of posters. For example, the New York Central System offers advertisers the follow-

ing showings, with their respective poster allotments:

Showing	Number of Posters
Intensive	40
General	30
Representative	20
Partial	15
Minimum	10
Special	5

See also ONE-SHEET POSTER; THREE-SHEET POSTER; SIX-SHEET POSTER; TWENTY-FOUR-SHEET POSTER; POSTER PANEL; OUTDOOR ADVERTISING.

poster panel A metal-and-wood structure of standardized size used for the display of an advertising message in the form of a printed poster placed out of doors in an area of heavy traffic or in transportation facilities such as subway stations. Poster panels are available in several sizes recommended by the Outdoor Advertising Association of America:

(1.) The 24-sheet panel has dimensions of 12 by 25 ft., the copy area measuring 8 ft. 8 in. by 19 ft. 6 in. Standard poster-panel green is used as the trim color for the molding frame. The space between the poster and the frame is covered with white paper, called "blanking paper," the size of which is 24 in. on ends and 10½ in. on top and bottom. The posting surface of the 24-sheet panel is made of galvanized metal sections fitted together so as to provide a uniformly smooth surface for the poster. In 1946 a frontice of new design was adopted, complementing the original green panel. Designed by Raymond Loewy Associates, the new molding measures 9¾ in. of unpolished stainless steel bordered on the inside by 1¼-in. gold stripe projection.

(2.) The six-sheet panel has dimensions of 6 ft. 1 in. by 12 ft. Copy area is 4 ft. 5 in. by 10 ft. 3 in.

(3.) The three-sheet panel measures 8 ft.

POSTMARK ADVERTISING

7 in. by 4 ft. 10 in., and has a copy area of 6 ft. 10 in. by 3 ft. 5 in.

Poster panels are erected on property owned or leased by the plant operator, the person or organization offering outdoor advertising facilities to advertisers. In order to lengthen the period of effectiveness of posters situated at points of great traffic volume, facilities for illumination after sunset are installed, usually in the form of "gooseneck" projections containing bulbs overhanging the poster panel. At least one outdoor advertising plant, however, has developed a poster panel that is set back from the border and illuminated by a hidden lighting system, much in the manner of a shadow box. This method of construction appears to be more attractive, and avoids not only the display of the overhanging projections, but also the throwing of shadows on the poster by the projections during illumination.

postmark advertising An advertisement printed on an envelope (or on gummed tape affixed to envelopes or packages) simultaneously with the metered stamp and dated postmark by a postage-meter machine. The first postmark advertisement appeared on metered mail in 1928, and such advertising is now used by all kinds of businesses, service organizations, public utilities, entertainment enterprises, retailers, institutions, governments, hotels, and others. The advertising may consist of a brief message of institutional character or it may sell a specific product or service. The messages may be changed at will, since they are prepared in the form of a printing plate for insertion into the metering machine.

Postmark advertisements should be handled as miniature posters. Art and layout should be extremely simple in composition, sharp and open in execution. The essential elements should be shown and

details omitted. Only line illustrations should be employed; screening and wash effects should be avoided, as well as solid blacks with or without reverse lettering or type, since solid areas have a tendency to blur and fill in. Illustrations should be drawn in black India ink on white paper or illustration board about three or four times actual size of the printed advertisement. Care should be taken to see that the reduction is clear and sharp. Copy should be brief, and in many cases the company name or trade-mark need not be included if either is already displayed on the envelope as part of the return address. Because postmark advertising is printed by the postage-meter machine which is authorized to print official U. S. postage, the advertising should meet certain post-office requirements. In general, the advertisements should be nonpolitical, should not take sides in controversial subjects, and should be in good taste. Also, the messages ought not to contain data or designs that could be confused with regular postal markings or endorsements. For example, avoid circles that resemble postmarks; place *th*, *rd*, and so on after numerals that might look like postal dates.

The size of the postmark advertisement depends upon the size of the printing area available in each model of postage machine. The message may be printed or omitted as the metering machine prints the postage. Pitney-Bowes, Inc., Stamford, Conn., manufacturers of postage meter machines, sets type and produces the printing plate for postmark advertisements. Typesetting is included in the cost of the plate. *See also* POSTAGE-METER MACHINE.

post-office box holder A person whose mail is delivered to a post-office box which he has rented. The post-office box holder, along with the rural route and star route box holder, may be reached by direct-mail

POST OFFICE DEPARTMENT

advertisers without the need for addressing them personally by following the directions of the Post Office in this connection. For a discussion of this practice, refer to **BOX HOLDER**.

Post Office Department An agency of the Federal government the duties of which include the delivery of mail and related functions; the prosecution of cases violating the provisions of the postal-fraud, lottery, and fictitious-name or -address statutes; and the prosecution of violators of the federal laws relating to the mailing of obscene, libelous, defamatory, or threatening matter. Corrective action may be taken either by the Postmaster General or by the Office of the Solicitor of the Post Office Department, depending upon the nature of the violation. For the text of the postal laws relating to lotteries, schemes to defraud, and use of fictitious name, title, or address, refer to **LOTTERY**. The rules of practice applying to cases arising under the above-mentioned provisions are:

Communications. The Office of the Solicitor is located in the Post Office Department Building, 12th St. and Pennsylvania Ave., N.W., Washington, D.C. All communications should be addressed to "The Solicitor, Post Office Department, Washington 25, D.C."

Trial Examiners. Trial examiners, one of whom shall be known as the chief trial examiner, shall be designated by the solicitor to preside at the hearings of cases involving alleged violations of the postal fraud, lottery, or fictitious-name or -address statutes. Trial examiners shall rule upon procedural motions and requests and similar matters; hold conferences for the settlement or simplification of the issues; regulate the course of the hearing and the conduct of attorneys and witnesses; rule upon offers of proof and receive oral or documentary evidence; require, when

they deem necessary, oral argument upon any question raised in the course of the hearing or at the close thereof, and limit such argument as to time and subject matter. Hearings shall be conducted in such a way as to afford to the parties a reasonable opportunity to be heard on matters relevant to the issues involved and to obtain a clear and orderly record.

Complaints. Whenever the Chief of the Trial Section of the Office of the Solicitor shall have reasonable cause to believe that any person, corporation, partnership, or association is using the mails in the operation of an enterprise which is in violation of the provisions of the postal statutes, he shall prepare and submit to the solicitor a complaint naming the party accused, specifying the alleged violation in such manner as to enable the accused to answer, and recommending that an order be issued against such party by the Postmaster General pursuant to the provisions of the statutes under which the proceedings are brought.

Service of Complaint and Notice. A duplicate original of the notice of hearing shall be transmitted to the postmaster at the office of address of the respondent, and shall be delivered to the respondent, from whom a receipt is to be obtained. Accompanying the notice of hearing shall be a copy of the complaint and a copy of the postal statutes.

Answers. The original and two copies of the respondent's answer shall be filed with the solicitor on or before the date set forth in the notice of hearing. The answer shall contain a concise statement admitting, denying, or explaining each of the charges set forth in the complaint, and shall be signed by the respondent or his attorney, or, in the case of a corporation or association, by a responsible officer. The answer shall set forth the respondent's address and the name and address of his attorney, if he is so represented.

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In proceedings in which the respondent fails to file an answer or, having made answer, fails to appear at and participate in the hearing, the trial examiner may prepare and certify a summary of the proceedings and the testimony of the witness appearing for the Government. This summary of the proceedings and the testimony, together with all pleadings, orders, exhibits, brief, and other documents, shall constitute the official record upon which the final decision will be based.

Compromises. If the respondent desires to dispose of the charges without a hearing, he may apply for permission to file an affidavit providing for the discontinuance and abandonment of the enterprise upon such terms and conditions as may be prescribed by the solicitor. An application for permission to file such an affidavit should be filed before the date set for the hearing. Permission to dispose of a pending case on such basis rests in the discretion of the solicitor, and the granting of an application depends upon the nature of the charges and circumstances involved.

Appearances. A respondent may appear and be heard in person or by attorney. A partnership may be represented by a member of the partnership or by attorney. A corporation or association may be represented by an officer or attorney.

Evidence. The rules of evidence governing civil proceedings in matters not involving trial by jury shall govern, provided, however, that such rules may be relaxed by the trial examiner to ensure an adequate hearing. The testimony of witnesses shall be under oath or affirmation and witnesses shall be subject to cross-examination. Medical or other scientific books or essays will not be admitted in evidence in lieu of oral expert testimony. Affidavits containing opinions, statements of an affiant, and testimonials will not be received in evidence.

The trial examiner may receive in evidence in lieu of oral testimony the written statement of a competent witness provided that such statement is relevant to the issues and that the witness whose statement is offered shall testify under oath at the hearing that the statement is in all respects true, and, in the case of expert witnesses, that the statement correctly states his opinion or knowledge concerning the matters in issue.

Decision and Order. Upon the basis of the official record, the trial examiner shall make findings of fact pertinent to the issues involved, together with his recommendation as to the action to be taken. The examiner's findings and recommendation, together with the official record, shall be transmitted to the solicitor, who shall then state his own recommendation. In cases where the solicitor recommends the issuance of a fraud, lottery, or fictitious order by the Postmaster General, he shall transmit his recommendation and the official record to the Postmaster General for final decision and action.

Supplementary Fraud, Lottery, and Fictitious Orders. Whenever substantial evidence is received by the solicitor that any person or concern is evading or attempting to evade the provisions of any fraud, lottery, or fictitious order, such evidence shall be submitted to a trial examiner, who shall make findings of fact and submit a recommendation as to the action to be taken. Such findings and recommendations shall be considered by the solicitor, who shall then state his own recommendation. In any case where the solicitor recommends the issuance of a supplemental fraud, lottery, or fictitious order by the Postmaster General, the solicitor shall transmit his recommendation to the Postmaster General for final decision.

Revocation and Modification of Orders. Any person or concern against whom an order has been issued may file application

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for the revocation or modification of such order by the elimination of any name against which the provisions of the order apply. The application should be addressed to the solicitor. The applicant must make a sworn statement to the effect that the unlawful enterprise against which the order is directed is no longer being conducted under the name sought to be relieved of the provisions of the order and that the unlawful scheme will not be resumed in the future under such name or other name. If, after investigation of such application it shall appear that the application has been made in good faith and that the granting will not result in further operation of the enterprise, the solicitor may recommend to the Postmaster General revocation of the order or so much of it as may be proper under the facts of the case.

The text of the law relating to the mailing of matter characterized by obscenity, libel, and such follows:

Every obscene, lewd, or lascivious, and filthy book, pamphlet, picture, paper, letter, writing, print, or other publication of an indecent character, and every article or thing designed, adapted, or intended for preventing conception or producing abortion, or for any indecent or immoral use; and every article, instrument, substance, drug, medicine, or thing which is advertised or described in a manner calculated to lead another to use or apply it for preventing conception or producing abortion, or for any indecent or immoral purpose; and every written or printed card, letter, circular, book, pamphlet, advertisement, or notice of any kind giving information directly or indirectly, where, or how, or from whom, or by what means any of the hereinbefore-mentioned matters, articles, or things may be obtained or made, or where or by whom any act or operation of any kind for the procuring of abortion will be done or performed or how or by what means conception may be prevented or abortion produced, whether sealed or unsealed; and every letter, packet,

or package, or other mail matter containing any filthy, vile, or indecent thing, device, or substance; and every paper, writing, advertisement, or representation that any article, instrument, substance, drug, medicine, or thing may or can be used or applied for preventing conception or producing abortion, or for any indecent or immoral purpose; and every description calculated to induce or incite a person so to use or apply any such article, instrument, substance, drug, medicine, or thing is hereby declared to be non-mailable matter and shall not be conveyed in the mails or delivered from any post office or by any letter carrier. Whoever shall knowingly deposit, or cause to be deposited for mailing or delivery, anything declared by this section to be nonmailable, or shall knowingly take, or cause the same to be taken, from the mails for the purpose of circulating or disposing thereof, or of aiding in the circulation or disposition thereof, shall be fined not more than \$5,000, or imprisoned not more than five years, or both. The term "indecent" within the intentment of this section shall include matter of a character tending to incite arson, murder, or assassination.

All matter otherwise mailable by law, upon the envelope or outside cover or wrapper of which, or any postal card upon which any delineations, epithets, terms, or language of an indecent, lewd, lascivious, obscene, libelous, scurrilous, defamatory, or threatening character, or calculated by the terms or manner or style of display and obviously intended to reflect injuriously upon the character or conduct of another, may be written or printed or otherwise impressed or apparent, are hereby declared nonmailable matter, and shall not be conveyed in the mails nor delivered from any post office nor by any letter carrier, and shall be withdrawn from the mails under such regulations as the Postmaster General may prescribe. Whoever shall knowingly deposit or cause to be deposited for mailing or delivery anything declared by this section to be nonmailable matter or shall knowingly take the same or cause the same to be taken from the mails for the purpose of circulating or disposing of or aiding in the circulation or disposition of the same, shall be fined not more than

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\$5,000, or imprisoned not more than five years, or both.

See also FRAUD ORDER; CONTEST.

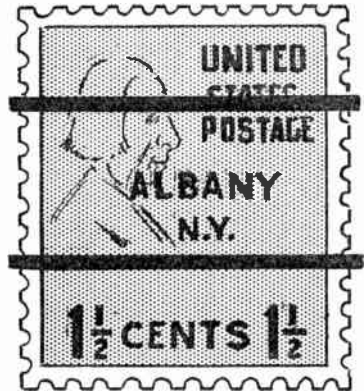
postscript A sentence or block of copy added to a direct-mail letter immediately beneath the advertiser's signature as a means of calling attention to an important point that should be impressed upon the reader. The deliberate use of a postscript in a direct-mail letter is believed by many advertisers to strengthen the effectiveness of the mailing, since it draws unusual attention to the thought expressed in it. Many advertisers make a practice of printing the postscript in a second color to increase its visibility even further.

P.P.A. *See* PERIODICAL PUBLISHERS' ASSOCIATION in Sec. III, DIRECTORY OF ASSOCIATIONS.

precanceled stamp A postage stamp bearing a post-office cancellation mark and sold to mailers for affixation to regular third- and fourth-class matter or to matter mailed in bulk under Section 34.66, Postal Laws and Regulations. An application for the use of precanceled stamps on form 3623 must be made to the postmaster, for which there is no charge. However, the advertiser must pay an annual fee of \$10 in order to make bulk mailings. The stamps may not be used at any post office other than the one the name of which appears on the stamps. When mailings are made in bulk under Section 34.66, the precanceled stamp must be affixed to each piece, and above the stamp on the envelope or wrapper must be printed or hand-stamped the phrase "Section 34.66, P. L. & R."

Precanceled stamps may be used to hold together the edges of a self-mailer provided the matter is not sealed against inspection. When such matter is mailed un-

der the bulk mailing privilege of Section 34.66, the wording "Section 34.66, P. L. & R." must be printed in the upper right-hand corner of the address side just as it



PRECANCELED STAMP

is printed when the stamp is affixed in the upper right-hand corner position. *See* SECTION 34.66, POSTAL LAWS AND REGULATIONS.

precision sample A relatively small number of people representative in one or more characteristics of a large group under study, and controlled in such a manner that the interviewer has no choice in selecting the individual members of the sample, so that bias and inaccuracy are removed to that extent. In order to obtain valid data from a sample, the persons to be interviewed should be truly representative of the total group whose behavior is under study. After such a sample has been obtained, interviewers may be assigned to contact each family for data on specific points. If, however, the research organization in charge of the study permits the interviewer to use his discretion in the selection of sample families, there is substantial possibility that the sample will not be valid.

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For example, if the interviewer is not instructed specifically as to the selection of families, he may decide not to contact those residing on the fourth or fifth floor of a building because of the extra labor involved in reaching them. Therefore many researchers instruct their interviewers to follow a specific route, starting at a certain address and calling on homes that may be alternated according to a strict plan devised by the organization. Deviation from this plan is not permitted, and provision is made in the case of those families who are not found at home. In this manner sample homes are selected on a random basis, rather than on a basis open to interviewer bias. The sample thus obtained is called a "precision sample," and is known also as a "known probability sample." The process of obtaining a precision sample is called "randomization."

predate 1. An edition of a Sunday newspaper printed from several hours to six days preceding its published date in order to reach distant points on or before that date. In many cases Sunday predates are available for sale at far distant points several days before Sunday. Some predates are distributed only outside a 40- or 50-mile radius of the city of publication, and are therefore not on sale in the home town. Such newspapers publish a metropolitan edition circulated in the home town while the predate edition is shipped out of town. Predates published by the larger newspapers are national in circulation, and are frequently called "country" editions since they enjoy wide distribution in the smaller towns and rural areas. A predate with particularly large circulation is the New York *Sunday News* predate edition, which is distributed nationally.

2. An edition of an evening newspaper in which the date line has been changed to read as of the following day. This really should be called a "postdate," but the

term has become established through many years of use.

pre-emption The assumption by a network system of a period of time currently used by a local sponsor over an affiliated station, but claimed from the station in accordance with its agreement with the network. The contract of a station affiliated with a network states that a specified portion of time may be claimed by the network in the event a national advertiser decides to buy that period for inclusion within his network broadcast. Up until the time that segment is sold to a national sponsor, the affiliate may sell the period to a local advertiser, who is informed that he is buying time falling under the "network pre-emption" clause, and that he may have to relinquish the period to a national advertiser.

An affiliate's rate card may therefore state, "Time of broadcast subject to change to other periods on 28 days' notice to accommodate network broadcasts in event that said broadcast periods are scheduled in time set aside for network use." In case of pre-emption, the local advertiser has the choice of moving to another time segment or canceling his program. Pre-emption is possible only when the time in question is "network option" time—those hours which the network may claim in accordance with contract provisions. Other hours which may not be pre-empted unless the station agrees are called "station option" time.

preferred position Placement of an advertisement in a specific position in a newspaper or magazine as requested by the advertiser at a rate usually higher than the "run-of-paper" space cost. Advertisers desiring their messages to be placed in a specified position such as the radio page of a newspaper, or on page 9 of a magazine, may make such request

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to the publication on their insertion order for space. When this request reads, for example, "Position on the radio page *urgently requested*," it is considered an order for run-of-paper position, which means that the advertisement may be placed anywhere in the publication at the discretion and option of the publisher. The message may or may not be placed in the position requested.

However, should the advertiser require that his message appear in the specified position and should he be willing to pay a premium rate for the service, the publisher will order the advertisement placed in accordance with the advertiser's wishes and charge him at the higher, "preferred-position" rate, provided that it is the publisher's policy to offer such preferred positions to advertisers. The advertiser's insertion order will therefore indicate placement in the specified location at preferred-position rate. Although many publications set up run-of-paper rates and preferred-position rates, some publishers do not sell any such preferred position, all advertisements being placed at the discretion of the publishers.

Preferred position is purchased when the advertiser feels that his message will be exposed to a greater number of prospects who read specific sections or pages of the publication than would be the case where his message is placed by chance. For example, newspaper advertisers wishing to reach businessmen might consider preferred position in the financial section; those who desire to reach women might buy such position in the "food" page or position adjoining the society or "gossip" column. Many magazine advertisers prefer to have their messages appear as far front in the book as possible—that is, on page 3, or 5, or 7, and so on.

Another consideration in the purchase of preferred position is represented by the question, "Will the advertisement be ex-

posed to a sufficient number of extra prospects to warrant the additional cost for special placement?" If the advertiser feels that most prospects will see his message wherever it is placed, then purchase of special position is not indicated. For example, research on the correlation between position and readership of advertisements appearing in industrial business papers of the catalogue type point to the possibility that readership is not materially affected by placement of the advertisement in the front, middle, or back of the publication. *See also* POSITION.

premium An item of merchandise that is different from the product sold by a manufacturer and that is offered to consumers or dealers as a means of increasing sales and for the purpose of reaching related objectives. Premium offers may be classified according to the following plans:

Free Offer. The premium is given free of charge and no evidence of purchase is required. Subclassifications of this offer are:

(a) Mail-in request. The premium is furnished if it is requested by mail.

(b) Point-of-purchase visit. The premium can be obtained only by visiting the dealer's store.

(c) Acceptance of demonstration. The premium is given if the customer performs some act such as the acceptance of a demonstration of product performance.

Combination Offer. The premium is given or sold automatically with the purchase of the product. Subclassifications are:

(a) Over the counter. The premium is given with the purchase of the product at the point of sale.

(b) Redemption station. The premium is obtained from a centrally located place by redeeming coupons or tokens.

(c) Loading deal. The premium is given

to a dealer at no extra cost if he orders a minimum quantity of the product.

Purchase Privilege. Purchasers of the product are given an option to obtain a premium for an additional cash outlay. Box tops, coupons, or other requirements may or may not be demanded. Subdivisions are:

(a) **Coupons plus cash.** The premium can be purchased with a coupon or token plus extra cash.

(b) **Punch-card plan.** The premium can be purchased when the requirements of a punch card are fulfilled.

(c) **Minimum-dollar sale.** The premium can be purchased if the requirements of a minimum-dollar sale are fulfilled.

The coupon-redemption technique is one of the more common systems of offering premiums. For example, in one redemption deal a coupon was included in every pound package of branded margarine. A decorated beverage set including six tumblers and a metal tray was given by the retailer to customers turning in 24 coupons. When the premium is given with the purchase of a single unit of merchandise, the manufacturer may effect distribution through dealers by wrapping premium and product together. When a dealer is expected to distribute a premium not wrapped by the factory, he should be given an extra profit or some other incentive to do the extra work.

In many cases redemption stations or stores are set up at which consumers may take their accumulated coupons and turn them in for merchandise in accordance with the redemption value of each item desired. Redemption stations are usually located near shopping centers in well-populated areas where traffic is great. This assures a large audience and enables those who have collected coupons to call, evaluate the various offerings, and decide upon a preference. The station attracts

passers-by and may interest them sufficiently to stimulate them to save coupons.

Many coupon savers, however, are located in areas at some distance from city shopping centers. They cannot call at the redemption centers and are unable to see the various premiums from which they may choose. The manufacturer's catalogue of premiums offers such customers their only chance to visualize the offerings and make their choice. In this case they mail in their requests.

Several companies that have maintained regular premium plans for years find the redemption station the best manner of handling distribution in spite of its handicaps. They find that women from outlying districts often reach a shopping center once or twice a year and make their redemption at that time, pleased with the chance to examine all the offerings.

Out of a total of 398 premium offers made during a typical year, 152 called for payment of a sum ranging between 25 cents and 49 cents. The second highest group of offers (81) was that requiring payment of 50 cents up to \$1. The third highest (69) offered the premium without charge. In every case, however, the advertiser required proof of purchase of his product in the form of box top or label.

The cost of premiums to the advertiser is variable, depending upon the volume of premiums ordered as well as the cost of manufacture. Some premiums cost only a few pennies, and others are relatively expensive. An example of the latter is the offer of a radio or similar item to dealers stocking a specified minimum quantity of merchandise.

Premium offers that pay for themselves by requiring the consumer to send a sum of money sufficient to cover the cost of the premium are called "self-liquidating" premiums. Premiums paying for themselves in part by having the consumer send a sum of money sufficient to cover a portion

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of the cost of the premium are called "semi-self-liquidating" premiums.

Premium promotions are used for the following purposes: (a) to increase consumer sales during and after the promotion; (b) to introduce a new product; (c) to load dealers' shelves; (d) to unload dealers' shelves when merchandise is slow-moving; (e) to increase the area of product distribution; (f) to meet a threat of competition; (g) to stimulate the advertiser's sales force; (h) to increase the unit of sale to customers; (i) to enlist support of distributors and their salesmen; (j) to check the effectiveness of advertising in newspapers, magazines, radio, and other media; (k) to open doors during house-to-house canvassing; (l) to stimulate store traffic; (m) to obtain desirable display space in retail outlets.

One of the earliest users of the premium offer was B. T. Babbitt, who began to package Babbitt's Best Soap in 1851 after discontinuing the practice of selling soap by weight from long bars. Although the product seemed to be good, sales were not sufficiently strong, and it was decided to offer a gift with a purchase of the soap. The premium first selected was a lithograph, at that time a very popular form of art. At first premiums were given free in exchange for wrappers and coupons. Later the premium was wrapped in each package. Ultimately the self-liquidating premium plan was instituted by which premiums paid for themselves by requiring a small amount of money from the consumer.

Many advertisers believe that the best kind of premium is one that is related to the type of product offered. Therefore typical premiums have been a baking dish with the purchase of a package of oatmeal; dog tag with the purchase of dog food; studio photograph of the consumer's child with the purchase of baby food; plastic apron with the purchase of granu-

lated soap; cigarette lighter with the purchase of cigarettes and payment of money; crockery bowl with the purchase of a bag of flour. Unrelated premium offers have been a plane kit with the purchase of cereal; brooch with the purchase of a shampoo; tulip bulbs with the purchase of flour; charm bracelet with six plastic charms with the purchase of peanuts; assorted greeting cards and birthday memo book for the return of a cleanser label and payment of a small sum of money.

In selecting a desirable and effective premium, as many as possible of the following questions should be answered affirmatively:

(a) Does it have "eye appeal"? Attractiveness is important, especially when the premium is displayed at the point of sale.

(b) Will it readily lend itself to advertising and promotion? The premium should be such that it will create a demand in advertising copy and illustration.

(c) Is it nationally advertised? A nationally advertised item with an established brand name has already gained consumer acceptance and therefore makes the promotional task easier.

(d) Does it represent outstanding value? The premium should be measured in value comparable to merchandise sold in the retail markets.

(e) Is the use of the article offered well known to the consumer? Gadgets that need detailed explanation about their use are not always good premiums. Articles of general use enjoy greatest acceptance.

(f) Will it appeal to the class of consumer buying your product? Choice of a premium should be based on the consumer wants in income and territorial groups.

(g) Will it serve as a constant, favorable reminder of the purchase of your product? The more often a premium is used, the more often the customer is reminded of the product.

(h) Can it be handled easily by the re-

tailer of the product sold? The premium given or sold at the point of sale must be properly packaged to ensure easy handling by the dealer.

(i) Will the manufacturer make deliveries promptly? Nothing causes more ill will on the part of the consumer than non-delivery of the premium. Select a reliable supplier.

Pretesting a premium deal that is to be widely promoted is important as a method of determining whether the offer will enjoy an appeal to customers, whether the deal is fundamentally sound, and what quantity of premiums to purchase. Among the testing methods available the following are commonly used, particularly for premiums directed to housewives:

(a) Retail store test, by which local media are used to direct customers to selected local stores to obtain the premium.

(b) House-to-house survey, by which housewives are interviewed as to premium appeal, homes being selected in various income brackets in urban, suburban, and rural communities.

(c) Spot test, by which women employees and women's clubs are questioned concerning preference for the premium. These spot tests are quick, but not so dependable as other testing methods.

The procedure in planning a premium promotion includes the following steps:

(a) Definition of purpose or objective which the premium offer is designed to accomplish.

(b) Determination of the season and length of time the promotion is to run.

(c) Setting up a total budget for the deal.

(d) Apportioning the total budget into the amount to be spent for the premium and the amount to be used in advertising, merchandising, and promoting the deal.

(e) Fixing the expense per unit sale of

the product to be devoted to the premium.

(f) Deciding upon the type of premium promotion plan best suited to achieve the objective, such as free offer, self-liquidating, or semi-self-liquidating offer.

(g) Selection of the premium for testing purposes.

(h) Testing the offer in the same manner in which the eventual promotion would be run.

(i) Laying out complete plans for promotion well in advance of the announcement or introduction of the offer.

(j) Keeping salesmen informed about the promotion in advance so that they can interest retailers.

(k) Keeping the dealer informed of the premium promotion. Unless dealers are fully acquainted with the project before it becomes effective, the campaign may be weakened at its most vital spot—the point of sale where contact with the consumer is established. The dealer should know what is offered, no matter how distribution is made. He should understand how distribution is to be handled and what his part is to be. He should be told the exact period of the campaign, the date it starts, and when it ends. Salespeople in the store should be informed as well. If dealers and the sales force are in a co-operative mood, the campaign is much more likely to succeed.

Whether the premium is distributed by the dealer or mailed upon receipt of a coupon, there are advantages in having it displayed in stores. Even in the case of radio promotion and mail distribution, display of the product in the store calls attention at the point of sale to the means of procuring the premium, and it reminds the consumer of the offer made by radio.

The dealer profits from the manufacturer's offer of a premium. In some cases he receives a proportion of the profit, if any, on the premium; in others the manufacturer supplies the premium and allows

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the dealer to sell it and keep the full price. Chief profit to the dealer comes, however, from increased sales effected through the premium offer.

In promoting a premium offer the following media are commonly used: newspaper, magazine, and radio advertising; store displays; outdoor advertising; publicity; miscellaneous (circulars, package inserts, broadsides, and other direct-mail techniques). However, most offers today are made through either newspaper or radio or both. The amount of space given the premium in a newspaper advertisement varies from 80 percent premium and 20 percent product to practically all product. When premiums are used to effect immediate sales, they are given much space, being featured in illustration, copy, and layout. The premium may be illustrated at the top of the advertisement, dominating it in both size and position. If location and size permit the premium to dominate the product, the latter can still be emphasized in the text. It is evident that the premium must appear attractive in all newspaper advertising. If not, the promotion may not be successful. To build up the premium so that it will be desirable, it is helpful to describe what it is, its size, the material of which it is made, and ways in which it can be used.

Especially important in creating a desire for possession is the bargain offer—the emphasis on how much less the premium costs than the same or a similar item bought at retail. Care should be taken, however, not to overstate the value. Only when the item has been thoroughly shopped and there is no doubt about the amount generally charged for it, is it safe to mention figures. If the saving is not great enough to arouse interest, it is best to avoid price comparisons. When the saving is impressive, it should be given prominence in proportion to its real value.

An exact reproduction of the premium,

when space allows, also builds up interest. When space does not permit a full-size reproduction, the premium can be shown reduced, but with exact dimensions given. Color, when used in the reproduction of the premium, adds beauty, shows design and pattern to greater advantage, and affords a good idea of what the premium actually is.

If a coupon in the advertisement is the means of getting premium and product from the dealer, or if it must be filled in and mailed to the company, it should be made such an important part of the message that it cannot be overlooked. One method of doing this is the use of dotted lines or a strong border placed around the coupon. Using the illustration of the product to call attention to the coupon has proved effective. The coupon may bear a reproduction of the package, appear immediately below it, or be cut through by the package. An illustration of the premium may be so placed that it will call attention to the coupon. In one way or another the coupon should be featured.

If, however, the redemption coupon is to be part of the package, placed inside the package, bound around it, or otherwise part of the product wrapper, that fact should be explained in the advertisement, possibly by means of a diagram, so that there will be no difficulty in finding the coupon when the product is purchased.

Radio has proved itself a successful means of premium promotion, whether used alone or in conjunction with printed advertising. The appeal is solely through the ear; therefore the commercial is very important. It must make the premium so attractive that the hearer will want to send for it; but it must not oversell and cause disappointment when the premium is received. Furthermore, the premium should fit into the radio program of which it is a part. For example, two radio programs appealing to children, but based on dif-

ferent formats, would require different premiums and advertising approaches. When the program is of Western character, calling for a rough-and-ready, he-man, outdoor group of actors, it might be wise to form clubs and give away cowboy clothes or games calling for great activity. A fairy-tale program, on the other hand, might do well in offering books or indoor games requiring skill, imagination, or an appreciation of the arts.

The character of the radio audience is an important consideration. The majority of those interested in premiums advertised over the radio live in farming areas or in small towns. Those reached by premium offers are not style or pace setters. They do not introduce new ideas into their communities; they want to have whatever they know is being used or worn, whatever has become established, and what they have learned about in magazines or motion pictures. They are usually about six months behind city markets. Premiums and commercials must take this fact into account.

Numerous devices designed to stimulate speedy response to premium offers may be used. It is common to stress the point that the supply is limited and that only those who ask in time—while the supply lasts—will be fortunate enough to receive the item. Without giving a definite date, it is possible to imply limitation of term by calling it a “temporary” offer. Another device is the definite time limitation whereby a date is set for the beginning and end of the offer.

Money-back offers can be used with premiums as well as with regular-product sales. In this case newspaper copy or radio commercial, or both, promise that if the premium is not satisfactory and worth more than the money paid for it, the item can be returned and money will be refunded. Advertising messages can emphasize that the premium is a “get-acquainted”

offer, if that is the purpose of the premium promotion.

Under the present ruling of the Federal Trade Commission the use of the word “free” is restricted to genuinely free offers. Only if there are no strings attached, no purchases necessary, no promise of patronage required, can the premium be designated as “free.” (See FREE.)

Premium advertisers frequently make use of the services of special organizations that process premium deals. The address to which the consumer writes for the premium is often that of the service organization, which picks up the mail and processes it at its plant. Incoming mail is weighed for approximate count and then counted for exact return. These figures are furnished to the advertiser daily to show the progress of the campaign and to permit him to formulate plans for extending or reducing his program. The mail is next opened automatically and hand-sorted. Coins are removed, cleansed for bank acceptance, and counted by automatic machines. Stamps and checks are also counted. The qualified letters are then turned over to typists who address labels to customers. The premiums are packed simultaneously and the address labels affixed. The outgoing premiums are counted, tied for mailing, rushed to the post office, and mailed. The cost for this service is usually a fixed charge per premium request.

See also REDEMPTION COUPON; COMBINATION PREMIUM OFFER; SELF-LIQUIDATING PREMIUM; SEMI-SELF-LIQUIDATING PREMIUM; PURCHASE-PRIVILEGE PREMIUM OFFER; PREMIUM ADVERTISING ASSOCIATION (in Sec. III, DIRECTORY OF ASSOCIATIONS).

preprint A reproduction of an advertisement on a separate sheet of paper before its publication in a magazine or newspaper. When the advertiser prepares a complete engraving of his sales message

PRESS

for insertion in a forthcoming issue of a publication, he may order a quantity of copies run off before delivering the plate to the publication. These preprints may be used in the same manner as reprints. They may be mailed to dealers as proof of advertising support on the part of the manufacturer, and they may be mounted on cardboard to be set up as counter or window displays in dealers' stores.

press *See* PRINTING PRESS.

press agent *See* PUBLICITY AGENT.

press proof An inked impression of type matter, engravings, duplicate plates, or any combination of these taken from the printing press as the work is about to be run off, for the purpose of determining the printing quality of the job, the need for further make-ready, and to detect any last-minute errors. Should the press proof indicate that there is no need for correction, and that the impression is uniform rather than spotty, the work is run off in the specified quantity of copies.

press release *See* PUBLICITY RELEASE.

prestige advertising A message in which the advertiser's immediate objective is to influence the attitude of consumers favorably toward his company, product, or service without making any direct effort for sales, the ultimate objective, however, being the increase in sales. Prestige advertisements are designed to exert no direct, hard-hitting effort to sell merchandise, but to persuade prospects to believe, for example, that the product possesses a favorable reputation among consumers; that the advertiser's organization is reliable in its dealings with consumers; that the product is of high quality and is manufactured with precision and care; that the product and organization enjoy leadership among competitors; and that the product is used

by well-known personalities whose opinion is valued.

Such advertising is designed to do its work over a relatively long period of time and is therefore not expected to result in immediate sales. However, advertisers expect an increase in sales ultimately as the result of building such favorable consumer attitudes toward their products. *See also* INSTITUTIONAL ADVERTISING.

primary service area The geographical area surrounding a radio station in which the ground wave is not subject to objectionable interference or fading. The Federal Communications Commission has recommended a standard for the strength of a radio station's broadcast signal in the area to be designated as "primary service." The minimum strength for such primary area is 0.5 millivolts per meter, and the resultant area map in which the signal may be heard with that minimum strength is called a "field-intensity" map or a "contour" map.

Many stations, particularly the smaller ones, prepare such maps of primary service to display to prospective sponsors as the physical extent of their coverage. Within this area, some stations also chart that section in which the signal strength is 2 millivolts per meter and the area of 5-millivolt strength. These latter areas are, of course, smaller than the 0.5-millivolt region, since the signal progressively weakens as it travels from the station. *See also* FIELD-INTENSITY MAP.

Principal Register A classification of trademarks established by the Trade-Mark Act of 1946 in which certain qualified trade marks may be included. *See* TRADE-MARK ACT OF 1946.

print 1. The inked impression of type matter or a printing plate or both on paper or other surface.

2. A photographic image made on paper, metal, fabric, or other opaque surface. The photographic print made on metal becomes the basis for a printing plate.

3. To impress type matter or printing glass on paper or other surface.

4. To transfer a photographic image from a negative to paper, metal, fabric, or other opaque surface. Sometimes this process is called "photoprinting."

Printers' Ink Model Statute A law suggested by the advertising business publication, *Printers' Ink*, in 1911 as a model for adoption by those states desiring to curb dishonest advertising. The text of the model statute follows:

Any person, firm, corporation, or association which, with intent to sell or in any wise dispose of merchandise, securities, service, or anything offered by such person, firm, corporation, or association, directly or indirectly, to the public for sale or distribution, or with intent to increase the consumption thereof, or to induce the public in any manner to enter into any obligation relating thereto, or to acquire title thereto, or any interest therein, makes, publishes, disseminates, circulates, or places before the public, or causes, directly or indirectly, to be made, published, disseminated, circulated, or placed before the public, in the State, in a newspaper or other publication, or in the form of a book, notice, handbill, poster, bill, circular, pamphlet, or letter, or in any other way, an advertisement of any sort regarding merchandise, securities, service, or anything so offered to the public, which advertisement contains any assertion, representation, or statement of fact which is untrue, deceptive, or misleading, shall be guilty of a misdemeanor.

printing The process of forming an impression, design, or image on paper or other surface to be used in the production of a book, publication advertisement, direct-mail literature, outdoor poster, origi-

nal art work, photograph, or other graphic matter.

The history of printing is ancient and its origin cannot be traced with any degree of certainty. As early as 2000 B.C. it was common practice in Assyria to engrave a hard-surfaced object with one's name, seal, or title and to impress this into as many clay tablets as necessary. The ancient Chinese smeared wooden seals with red cinnabar and stamped them on paper documents. In the eighth century A.D. the Chinese and Japanese were already making block prints.

Characters were inscribed on thin paper which was pasted face down on a block of wood. Using the form of the letters as guides, the printer would carve away the surface not covered by the strokes of the characters, leaving the letters raised, or in relief. The block was laid face up and ink applied; then a sheet of paper was placed over the block and rubbed from the back with the hand or with a piece of smooth wood, the impression being transmitted from the block to the paper. Another form of "printing" was the carving of words on stone tablets to serve as a permanent and accurate record. Reproduction was effected by inking the stone surface and impressing paper against it. The result, of course, was "white" lettering on a black sheet, or what is called "reverse printing."

Printing as it is generally known and understood today was first developed in the middle of the fifteenth century in Europe, probably by Johann Gutenberg. For the first time impression on paper was accomplished by movable type—characters that could be arranged to form words, inked, printed, and broken up for rearrangement into other type matter. At first the characters were made of earthenware, and were either cast or molded manually. Later the type material was made of tin. Gutenberg's method was basically the

PRINTING

same that is employed now: individual type characters were printed on paper by means of a press (possibly a wine press in Gutenberg's case) exerting a uniform impression over the surface of the paper, and depositing ink to form the printed matter.

Since Gutenberg's time other forms of printing have been invented and developed so that there is today a method for practically every printing requirement—books, magazines, posters, decalcomanias, counter displays, and so on. Even the time-honored procedure of applying wet ink to metal and impressing the surface on paper now has a competitor in xerography, a dry, electrostatic method of printing.

The subject of printing is intimately bound up with three other fields: typesetting, platemaking, and paper, and in the ordinary course of events it is necessary to consider the requirements of the job in relation to all four fields in order to produce a satisfactory work. Typesetting refers to the arrangement of characters to form words for the purpose of printing directly from the characters or for the purpose of preparing a printing plate incorporating the words. Typesetting may be performed by automatic machines, by hand, by photocomposing machines, by some form of typewriting, or even by pasting together "preprinted" alphabetic characters. Platemaking is an integral part of the printing process; for some forms of printing cannot be executed unless a plate is made first. Letterpress printing may make direct use of metal type characters, or may be performed from a half-tone or line engraving, or from a duplicate plate (such as an electrotype) either alone or in combination with type; but lithography and gravure printing require the type to be formed into a plate. Paper is important, because unless its quality and type are suited to the job, good clean impressions may not be achieved. A specific type of paper may be perfect for one

method of printing and may make another job look crude.

The processes of printing, or the transfer of an impression or image to paper or other surface, may be classified as follows:

(a) Relief, in which a raised surface is inked and pressed on paper to form the printed matter. *See* LETTERPRESS PRINTING.

(b) Planographic, in which the image to be printed lies on the surface of the printing plate. *See* LITHOGRAPHY and PHOTOGELATIN PRINTING.



A cross-sectional view of a relief printing plate illustrating the inking of the raised portions preparatory to impression against paper or other surface.



A cross-sectional view of an intaglio printing plate showing the ink-filled cells the contents of which are deposited on paper to form the printing.



A cross-sectional view of a planographic printing plate that has been inked; that portion of the plate performing the actual printing lies on the same plane with the non-printing area.

(c) Intaglio, in which the image lies below the surface of the printing plate. *See* GRAVURE PRINTING.

(d) Silk screen, in which paint is forced through a screen and stencil onto the paper. *See* SILK SCREEN.

(e) Xerography, in which dry ink is transferred to paper by the force of static electricity. *See* XEROGRAPHY.

(f) Photography, in which printing is performed by making a film negative of the subject matter and interposing the

negative between a sensitized surface and a source of light. The resultant image is called a "print." See PHOTOGRAPHY.

printing broker One who is familiar with printing and production problems, and who acts as liaison between a printer and the buyer of printing. The broker's clients are advertisers and advertising agencies who buy printing services and paper. Upon being told what printing requirements have been set up by the client, the broker obtains a price quotation from one of the printing plants with which he deals. The final quotation as delivered to the client includes the service fee or profit for the broker. If the quotation is satisfactory, the broker instructs the printer to proceed with the work and supervises it until completion. The broker controls no printing plant nor does he own any equipment. His value lies in obtaining as favorable a quotation as possible for the buyer of printing, and in following up the details of the work.

printing press A hand-operated or automatic machine designed to bring paper together with an inked surface so as to transfer the ink to the paper to form printed matter. There are four major types of printing presses in use today:

(a) The platen press, in which the form (metal plate or type characters) is held by a clamp in a vertical position, with the platen (a flat support for the paper) being brought up against it to exert the pressure required to transfer the ink from plate or type to the paper.

(b) The flat-bed cylinder press, in which the paper is held to a cylinder and travels around the drum to be pressed against the form, which moves back and forth on a flat bed. The bed is a device that holds the form containing the matter to be printed.

(c) The rotary press, in which a curved

printing plate is wrapped around one cylinder to impress on paper placed against an impression cylinder, both cylinders revolving together. Some rotary presses print indirectly, a rubber blanket intervening to pick up the impression from the plate and offsetting it onto the paper.

(d) The web press, which is a rotary press to which paper is fed from a continuous roll rather than in single sheets.

In addition to its basic elements, presses may contain these auxiliary devices:

(a) The feeding mechanism, which moves each sheet along to the printing unit. This works by separating the top sheet, moving it up to the platen or cylinder, and guiding it so that the impression will fall in exactly the right place on the paper—an operation known as "registration." In "corner" separation, the back corner of the top sheet is lifted, after which a stream of air pushes the sheet forward. Another method, called "blast and suction," consists of directing a blast of air against the top sheet, which floats it up and forward, after which a suction device picks it up. The third method is that of "combing" the sheets of paper apart.

(b) The inking mechanism, which provides ink for the form or cylinder, usually consists of a container of ink called the "fountain," the flow from which is adjusted to all parts of the matter to be printed. Distributor rollers serve to break up and distribute the ink smoothly. Finally, other inking rollers perform the actual inking of the form or cylinder before the impression occurs.

(c) The delivery system, which serves to carry each sheet away from the press and piles one on another.

See also PLATEN PRESS; FLAT-BED CYLINDER PRESS; ROTARY PRESS; WEB PRESS.

private brand A brand or product sponsored by a merchant or agent as distin-

PRIVATE MAILING CARD

guished from one sponsored by a manufacturer or producer. This usage is thoroughly illogical, since no seller wants his brand to be private in the sense of being secret, and all brands are private in the sense that they are special and not common or general in use. But the usage is common in marketing literature and among traders; therefore the Committee on Definitions of the American Marketing Association presents the definition noted above. It is recommended by the committee that whenever possible more specific terms should be used, such as "wholesaler's brand," "retailer's brand," "dealer's brand," or "merchant's brand."

private mailing card See POST CARD.

process color work See COLOR WORK.

process letter A form letter resembling an individually typewritten letter and actually printed by a letterpress printing press using imitation typewriter type that is pressed against an inked ribbon so as to leave its impression on the paper beneath. In many cases the result is a printed letter that is virtually indistinguishable from a personally typewritten letter. The name and address of the recipient and the salutation may be filled in by running the letter through a typewriter that matches the printed type closely. Care should be taken to align the filled-in matter with the body text. When two-color work is desired, the process letter may be run through the press a second time. The process letter costs less than the automatically typed letter (see HOOVEN PROCESS), and can be reproduced more quickly, since a single run through the press prints the letter in its entirety.

process plates Half-tone engravings made from color separation negatives and reproducing in two or more colors original

color copy such as a color photograph or colored drawing. Two, three, or four process plates may be used for such reproduction, depending upon the nature of the colors exhibited by the original copy. One color separation negative (and its plate) is made for each of the blue, red, and yellow values in the original, and a fourth negative (and plate) may be prepared for the black value. Color reproduction in two colors is called "two-color process"; three colors, "three-color process"; and four colors, "four-color process," or full color. The term "process plates" may be applied to line etchings as well as to half-tone engravings when the original line work appears in two or more colors. See also COLOR WORK; COLOR SEPARATION NEGATIVE.

producer In radio and television program production, an executive whose function involves the creation of the idea behind the program to be broadcast, and the determination of how the show will be presented. In many cases the producer is also responsible for the overall supervision of the program.

production 1. The preparation of advertising material in its final, physical form. The term is an over-all one, embracing the following activities: the specification of typography in terms of size, style, width, depth, and quantity of type matter; ordering of engravings of type and art work; ordering of the kind and quantity of paper suitable for the particular printing job; ordering of duplicate printing plates and matrices; the determination of the proper printing process to be employed; obtaining estimates from printers, typesetters, engravers, paper houses, and other suppliers; supervising the execution of the work until completion and delivery; contacting of the production departments of newspapers and magazines to check on

PROFESSIONAL ADVERTISING

mechanical requirements and closing dates; cooperation with artists so as to obtain art work suitable for good reproduction.

2. The preparation of a radio or television program for broadcasting, embracing such details as deciding upon the format (whether dramatic, musical, audience participation, and so on); hiring talent (actors, actresses, musicians, announcers); hiring writers to prepare a script; clearing the right to play copyrighted music; coordinating the activities of the talent with those of sound-effects men, camera men, control-room engineers, and other technicians; renting a soundproof recording studio (if the radio show is to be transcribed); holding rehearsals and providing performers with their cues; providing backdrops and "props" for television shows; taking care that the show runs on time.

production manager The executive in an advertising agency or advertising department responsible for the specification of type, ordering of engravings, duplicate plates and mats, buying of paper, and related details concerning the mechanical creation of advertising material and literature. The production manager is therefore in contact with composers, printers, engravers, mat makers, paper houses, and other suppliers required for the physical preparation of printed matter. He must be familiar with the mechanical requirements of publications so that the printing plates submitted to those media are acceptable from a technical standpoint. For example, he must know that magazine A requires an original engraving rather than a duplicate plate, and that the finest screen capable of yielding good results for reproduction in newspaper B is 65-line. He should also be familiar with the various methods of printing, such as letterpress, lithography, and gravure; with reproduc-

tive techniques, such as the preparation of matter for reproduction by photoengraving, lithography, and gravure; with the various classifications of type faces and their suitability for particular jobs.

The production man is one of the key men in an advertising agency or department because he, more than any other person concerned with the creation of advertising, can control the element of cost. When the bids of several printers competing for a single job show a difference of many hundreds of dollars, it becomes vitally important to know whether a good job can be performed by the lowest bidder, whether giving the work to an intermediate bidder will result in good quality work at moderate cost, or whether the highest bidder is the only one actually capable of delivering satisfactory work without sacrifice in quality and without employment of makeshift methods. In ordering photoengravings, for example, a good production man can save his firm or client a substantial sum of money by knowing how to prepare the work for reproduction, and exactly what to order. The specification of one quality of paper rather than another at a lower cost with no appreciable loss in quality of reproduction or printing is another method of economizing dependent upon proper knowledge of production. Color work requires a very high degree of technical knowledge, and affords a great opportunity to go astray in several particulars with consequent loss of time and money by the advertiser.

professional advertising The dissemination of sales messages to members of a particular profession such as physicians and dentists for the purpose of influencing them to use the advertised product in the practice of their profession or to recommend the product to their patients or customers. A manufacturer of a painkiller

PROFILE OF LISTENER REACTIONS

may advertise his product not only to the consuming public but also to doctors and dentists. He may tell the latter groups through direct-mail literature and through advertisements placed in their trade or professional magazines that his product is effective and harmless, and that by recommending the item to their patients he will be benefiting them. In some cases the advertiser suggests that his product be used during the treatment of patients. A common adjunct to professional advertising in journals is the delivery of samples of the product directly to the profession, either through direct mail or through "detailers" (see MISSIONARY SALESMAN).

Professional advertising may be directed to members of professions other than those of medicine and dentistry. Chemists, engineers, architects, teachers, and others constitute groups that are reached through professional advertising.

profile of listener reactions See LAZARSFELD-STANTON PROGRAM ANALYZER.

Program Analyzer See LAZARSFELD-STANTON PROGRAM ANALYZER.

program rating A percentage of a group of representative radio or television families whose listening behavior is measured in order to arrive at the total number of families to whom that behavior may be applied; a percentage of a group of radio or television families whose listening behavior is measured in order to determine the relative popularity of specific programs. A comprehensive definition of "rating" depends upon the kind of listening behavior measured and the method of research applied to the measurement of listenership. There are many kinds of ratings, and several techniques are used to arrive at them:

(a) A program rating is, basically, the percentage of radio or television families who report listening to a specific program, the total set-owning families in the area studied being considered as a base of 100 percent. The rating may refer to the audience who listened during all or any part of the program ("total" or "cumulative" audience), or to the audience listening during the average minute of the program ("average" audience). The "average" audience rating is therefore smaller than the total audience rating, since the former includes all listeners irrespective of length of time during which listening occurred, while the latter is based on an average of listening. If a family listens to 15 min. of a 30-min. program, it is counted as only one half a home to arrive at the "average" audience rating.

A program rating as measured by C. E. Hooper, Inc. (program "Hooperating"), is a measurement of comparative popularity of sponsored network programs heard in specified cities in which all four major networks have affiliated stations as outlets. The Hooperating therefore permits comparison of appeal of network programs, but it is not a measurement of total audience listening to each program.

(b) The "sets-in-use" rating is the number of sets turned on at any specific time in any given area, as compared with the total number of sets (whether turned on or off) in that area. This yields a sets-in-use percentage of the total set-owning homes in the area under study.

(c) The "share-of-audience" rating is the number of families tuned to a specific program or station at any given time as compared with the total number of families who have their sets turned on during that time. This yields a percentage of listening families who have tuned in to a specific program or station.

(d) The "net-weekly-audience" rating is the number of families hearing (during

PROGRAM RATING

the course of a week) a program that is broadcast more than once a week.

The value of ratings based on an adequate sample and valid research is derived from the fact that they are projectable. By examining the listening behavior of a relatively small group (or sample) of families who are representative (in respect to economic, educational, occupational, family-size, and other aspects) of the total group of families under study, it is possible to say that the behavior of the sample is indicative of the behavior of the total group. Therefore when x percentage of the sample in a specified county, for example, report listening to a certain program, it is equally true that x percentage of *all* the set-owning families in the county have listened to that program. In this manner the total number of listeners—that is, audience—may be determined in a relatively inexpensive and quick manner. Ratings for sets in use, share of audience, and so on are obtained similarly.

The rating of a program—that is, the number of listeners it has attracted—is the result of the following factors or any combination of them:

(a) The popularity of the program and of its artists or entertainment features, which causes those who are not listeners to tune in because of word-of-mouth publicity, curiosity, and other reasons.

(b) The number of listeners hearing the programs preceding and following the show in question. Large audiences listening to the preceding show may keep tuned in and therefore are able to hear the show which they might otherwise have missed. Similarly, many listeners who want to hear the following show may tune in early and become listeners to the program in question.

(c) The popularity of the programs broadcast simultaneously over other stations and networks in the area. Highly popular programs heard over competing

stations tend to siphon off listeners to any show, and conversely, low-rated shows may drive listeners to seek elsewhere for entertainment and thereby afford the program in question an opportunity to draw these people.

(d) The day of the week and the time of the day. Sunday, for example, offers greater radio audience potential than weekday mornings and afternoons; and the period after 6 P.M. finds more people at home during weekdays than the previous hours.

(e) The aggressiveness of program promotion seeking to encourage listening. Listenership to the program may be built by calling attention to the show in newspapers, car cards, "fan" magazines, and other media.

It is thus seen that a program rating is the product of several factors. A change in any one of these elements often results in a dramatic change in the rating. For example, merely a change in the time of broadcast may be sufficient to raise or lower the rating significantly.

Although most sponsors evaluate the effectiveness of a program as a sales medium in terms of the rating it has earned, many radio advertisers believe that the character and loyalty of the audience attracted are more important than its size. For example, a small audience that listens regularly to a specific program and that tends to buy the sponsor's product repeatedly may be more valuable than a larger audience containing many nonprospects and listeners whose tuning behavior is casual rather than regular. In more than one instance sponsors have learned that many listeners to their highly rated programs were ignorant of the name of the sponsor—that is, the programs' sponsor identification was low.

An example of how a program rating may be deceptive of the actual sales power of the show is revealed by the experience

PROGRESSIVE PROOFS

of one advertiser who sponsored a network give-away program. The major feature of the format was the donation of a valuable household appliance to participants by a manufacturer who was not otherwise connected with the program. The show obtained a very high rating, but it was learned through independent research that there were more listeners who could identify the name of the manufacturer who donated the prize than listeners who knew the name of the sponsor of the program. As a result the advertiser canceled his sponsorship.

Program ratings and related data are obtainable from several radio and television research organizations and techniques: C. E. Hooper, Inc. and Robert S. Conlan & Associates (coincidental telephone method); The Pulse, Inc. (roster-recall method); A. C. Nielsen (Nielsen Radio Index); Listener Diary technique. Audience-measurement techniques are applicable to television as well as radio. *See also* STARCH RATING and TOWNSEND METHOD for ratings applicable to printed advertising.

progressive proofs Impressions taken individually from color printing plates exhibiting the reproduction of each color alone, and combined and rotated with succeeding colors so that the final combination of all colors shows the finished color reproduction. A typical set of progressive proofs for a four-color printing job will show the following sequence:

- (a) The impression of the yellow plate.
- (b) The impression of the red plate.
- (c) The impression of the red plate on the yellow.
- (d) The impression of the blue plate.
- (e) The impression of the blue plate on the red and yellow plates.
- (f) The impression of the black plate.
- (g) The impression of the black plate on the blue, red, and yellow plates.

This last combination results in the finished full-color impression. Because the impressions occur in succession, the proofs are called "progressive," or "progressive color proofs." The usual rotation in printing a four-color job is yellow, red, blue, and key color (black or, in the case of rotogravure, brown). All color plates, are printed in perfect register with one another. The set of proofs is bound in the stated order, usually with a top cover to protect them. The cover bears the name of the photoengraving company producing the plates, and such details as the kind of paper used for proving, the sequence of colors, and the identification and make of the color printing inks used in proving. This information permits the printer to obtain the same kind of paper and make of inks that were used in the proofs so that equally satisfactory results may be obtained in the final printing. Progressive proofs also permit the advertiser or his agency to indicate any changes or corrections that may be desirable for the full interpretation of the original copy to be reproduced.

projection television Television in which the pictures are enlarged by a system of lenses and mirrors for projection on a large screen.

proof A sheet of paper on which type matter or plate or combination of these has been inked and impressed so that the printed result may be examined for correction and for fidelity to the original copy; or used for filing purposes; or used as original copy to be reproduced by one of the major printing processes.

First proofs of type matter to be used in the publication of a book or magazine are called "galley" proofs. The same matter divided into numbered pages becomes a series of "page" proofs. The corrected proofs ready for duplication as electro-

types are called "foundry" proofs. Type matter printed on a good quality of paper is called a "repro" proof because it is used for reproduction in printing plate or cylinder form. Initial impressions of type matter and plates taken just as they come off the press prior to the full run are called "press" proofs. A carefully executed impression of a photoengraving made on good paper is called an "engraver's" proof.

When advertising copy is to be typeset by a newspaper or magazine, the compositor sets the matter in the desired size and face, inks it, impresses it against paper, and delivers the impression or proof to the advertiser or agency. This is called a "publication" proof. Corrections are indicated on the proof which is returned to the publication. The compositor then incorporates the changes in a second proof called the "first revise." Should changes be made on the first revise, a third proof (second revise) is made up and delivered to the advertiser. Other revises may be furnished until the final proof, fully corrected, is approved, and the matter is then ready to be printed. *See also* PROGRESSIVE PROOFS.

proof press A printing press specially designed to print several impressions or "proofs" of letterpress plates so that the reproduction may be examined for defects or the absence of desirable printing qualities. The proof press is therefore not intended for long printing runs for which the ordinary printing press is built. Taking an impression of a plate, called "proving," is usually performed on a flat-bed cylinder press.

proofread To examine the text appearing in a proof (or inked impression) for the purpose of noting typographical and other errors requiring correction, preparatory to the full printing run of the matter or to the production of the matter into a print-

ing plate. Proofreaders (who may be authors, copy writers, or editors) and typographers use special symbols to communicate to each other those corrections to be made by the typesetter and questions to be answered by the proofreader. These symbols are usually placed adjacent to the text in question and corresponding symbols are indicated in the nearer margin alongside the line or paragraph containing the matter to which they refer.

In correcting proof it is a common practice for one person to read the original copy used for typesetting, and for another to check the printed text against the reading. Also, more than one proofreading is often desirable, since it is a frequent occurrence for errors to escape the first examination. When the proof has been corrected, the author, editor, or copy writer may indicate his initials on it with the notation "O.K." or "O.K. with corrections," as the case may be. If another, corrected proof is desired, the notation should read, "Send revise." *See also* PROOFREADER'S MARKS; PROOF.

proofreader's marks Marks placed on a proof or on handwritten or typewritten copy to indicate changes to be made or copy to be followed by the compositor in setting type for an advertisement, book, magazine, or other printed matter. For the usage of proofreader's marks, refer to the adjoining illustration.

See illustration on following page.

propaganda 1. Opinions, doctrines, information, and assertions which may be based on fact or on falsity, disseminated for the purpose of influencing the behavior of groups of people, particularly when undertaken on a governmental level. A state of confusion still exists in the definitive approach for this term, many using it synonymously with "publicity." Originally

PROPAGANDA

PROOF READING

The duty of a proof reader is to see that the author's matter is expressed in the style of the publisher. Style has to do mainly with four things: uniformity of spelling, uniformity of punctuation, typography, and word division. The first and last branches are referred to some standard dictionary, the others are usually determined by an office style manual. The author can save much time and expense by verifying all spellings by one dictionary and by following a uniform system of punctuation and composition in his manuscript.

Proof readers' marks appear in two places: in the text and in the margin. For every mark in the text there must be a corresponding mark, or explanation, in the margin. The commonest marks in the text are the caret [^], indicating merely an omission which is supplied in the margin, and a line crossing out something which is to be deleted, or for which a substitution is given in the margin, but several other marks are freely used in the text, as indicated below.

A word or character requiring attention should be scored through only if the reader directs a deletion or substitution. In correcting broken type, turned letters, wrong fonts, or the like, the reader should use underscoring, so as not to obscure the letters.

Corrections, explanations, etc., should be placed in the margin exactly opposite the appropriate mark in the text. Lines drawn from proof marks in the text to directions in the margin are bad proof reading, but in confused or heavily corrected proof are sometimes unavoidable.

In case there are several marks in the same line, the corrections should be arranged in the margin, separated by short vertical lines, in exactly the order in which the errors occur in the text.

d delete; take out: made in many forms, as **D**, **d**, **q**, **Q**.
o take out, closing up space that is left.

c close up; also, make a ligature, as **cc** for **cc**, **ff** for **ff**.

+ insert space between characters or words.

U turn: invert a type which prints a letter upside down.

L depress space or lead which prints.

[(or **]**) bring type flush to left (or right).

L (or **J**) bring word or character to left (or right).

= or **//** straighten line.

□ space with em quad or indent one em.

x change broken or worn type.

¶ make a paragraph.

no ¶ or **—** join matter following to the preceding paragraph. The sign **→** connects the end of the first paragraph with the beginning of the second; and the words **run on** are written in the margin.

|| align; especially, line up the ends of lines.

SZL or **...** let it stand: used when something originally marked for deletion is to be retained. The word **set** is placed in the margin and dots placed under matter to be retained.

— 1, use italics; placed under the word or letter, and **ital** written in the margin; 2, change as indicated in margin.

— use small capitals: placed under the word or letter, and **sc** or **em caps** written in the margin.

— use capitals: placed under the word or letter, and **cap** or **caps** written in the margin.

~ use boldface: placed under the word or letter, and **bf** written in the margin.

↔ or **↔** transpose: the mark is also placed in the text about the transposed words or letters.

— space evenly between words: carets, or inverted carets, are placed between the words affected.

Π (or **J**) raise (or lower) word or letter.

○ insert period.

o or **o** insert comma.

∩ or **∩** insert quotation marks.

∩ insert apostrophe.

∩ insert superior figure.

∩ insert inferior figure.

∩ or **∩** insert asterisk.

— insert leaders.

○ or **○** insert period leaders.

— insert one-em dash (other lengths indicated by corresponding figures above the rule).

|| insert hyphen.

lc lower case: use small letter.

cap use capital letter.

sc or **S.C.** use small capital.

bf use bold-faced type.

ital use italic type.

rom use roman type.

wf or **wf**, wrong font: set in type, like rest of text.

ld or **ld** insert leads, or space between lines. A two-point lead, approximately $\frac{1}{16}$ of an inch, is meant unless otherwise specified.

Out's c out, see copy: denotes an omission to be inserted, referring to the original manuscript for copy.

Qy or **?** query to the author.

A circled abbreviation is to be spelled in full.

All punctuation signs, superior or inferior figures or characters, reference marks, etc., are indicated in the text by caret or cancellation mark, as the case requires, and the appropriate mark or character placed in the margin.

SAMPLE TEXT WITH CORRECTIONS INDICATED AND CORRECTIONS MADE

[center] **Jim Meets Long John Silver**

□ | s | you Now to tell the truth, from the very
 f first mention of long John in Squire
 Trelawneys letter, I had taken a
 v great fear in my mind that he might
 vey | : | prove to be the one-legged sailor who
 I had watched for so long at the
 lc | c | run on Old Benbow

But one look at the man before
 me was enough, I had seen the cap-
 tain and **Black Dog**, and the blind
 man Pew, and I thought I knew a
 buccaneer was like a very different
 creature, according to me, from this
 clean and pleasant-tempered land-
 lord. ¶ I plucked up courage at
 once, crossed the threshold, and
 walked up right to the man where
 he stood, propped on his crutch,
 talking to any customer.

□ | x | One of the pirates
 ^ ^ ^ ^
 Treasure Island by R. L. Stevenson

JIM MEETS LONG JOHN SILVER

Now, to tell you the truth, from the very first mention of Long John in Squire Trelawney's letter, I had taken a fear in my mind that he might prove to be the very one-legged sailor whom I had watched for so long at the old Benbow. But one look at the man before me was enough. I had seen the captain, and Black Dog, and the blind man Pew, and I thought I knew what a buccaneer was like — a very different creature, according to me, from this clean and pleasant-tempered landlord.

I plucked up courage at once, crossed the threshold, and walked right up to the man where he stood, propped on his crutch, talking to a customer.

^ One of the pirates.
 — Treasure Island, by R. L. STEVENSON.

PROOFREADER'S MARKS

Courtesy of The John C. Winston Company, Philadelphia, Pennsylvania, publisher of The Winston Dictionary, Encyclopedic Edition, from which this illustration has been reproduced.

it appeared in the phrase *congregatio de propaganda fide*, meaning "congregation for the propagation of the faith." The term has been applied also to the spreading of beliefs which the disseminator desires to have others accept and act upon.

Because of the extensive use of radio, newspapers, and other channels of communication for this purpose during wartime by governmental and military officials, "propaganda" is often associated with the influencing of behavior by governments rather than by private individuals. Perhaps the major difference between "propaganda" and "publicity" is the fact that the former may employ falsehoods freely and deliberately to achieve its purposes, while the latter is usually confined to factual statements and events. The same media used for the spreading of publicity may be employed also for propaganda.

2. The dissemination of such opinions, doctrines, information, and assertions.

prove To take an impression of a letterpress printing plate by inking it, laying it on a proof press, and bringing the plate together with a sheet of paper on which the impression is then made. After original copy has been photoengraved, it is desirable to examine the impression of the plate in order to learn whether it has met all specifications requested by the advertiser, and whether it suffers from any defect. Proving is designed also to demonstrate the printing quality of the plate, and is performed on a special press built not for mass printing but for the production of relatively few proofs. In order to determine in advance how the finished plate will print during the actual printing run, it is advisable to prove on the same quality of paper that will be used for the final printing. The sheet of paper resulting from the proving operation is called a "proof" and the press used to print the proof, or prove, is called a "proof press."

psychograph A galvanometer employed in copy testing and in the analysis of effectiveness of advertising by which the changes in the electrical resistance of the skin caused by sweating is measured and recorded. Such measurement is undertaken during the exposure of a typical consumer to the hearing of a broadcast or commercial, or to the reading of an advertisement. The instrument is used in the belief that there is a correlation between the degree to which a person is influenced by what he sees or hears, and the coincidental changes in the electrical resistance of the skin occasioned by sweating. The device is attached to a subject's hands and a broadcast is played back or a printed advertisement given to him for reading. As the electrical resistance fluctuates, a stylus records the "arousal" on a moving graph which corresponds to the flow of the broadcast or continuity of the advertisement. The psychograph or galvanometer was first employed in 1890 and first applied to advertising research in 1927. *See also* AROUSAL METHOD.

publication-set type Type matter that has been set by a newspaper or magazine, following the copy delivered to it by an advertiser for publication at a future date. An advertiser who buys space in a publication usually has two choices of getting the text set in type. He may employ the services of a composition house for setting the copy in type at a specified hourly rate. The type thus set appears as a repro proof and may be used as original copy for reproduction by a letterpress engraving or by a gravure or lithographic cylinder.

The advertiser's second choice is the setting of type by the publication—usually at no extra cost beyond that for space. This is called publication-set type, the newspaper or magazine delivering a proof for correction and approval. Upon receipt of the approved proof, the publication

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proceeds to reproduce the advertisement.

Although publication-set type does not involve any expense for the advertiser, as does composition-set type, it may have one or two disadvantages. The publication may not have the exact style and size of type desired, and the compositors of the publication may not take sufficient care in setting up the advertisement. This is particularly true when run-arounds are found in the layout, and when letterspacing and word spacing are indicated for good appearance and legibility. However, by correcting proofs and returning them to the publication for revises, the advertiser may ultimately obtain publication-set typography that approximates his desires.

public domain The right accruing to any member of the public to reproduce any work of art, literature, photographs, maps, or other original matter that has not been copyrighted, or for which the copyright has expired. The copyright law is designed to give an exclusive right to the copyright owner to the use of his work, and provides for penalties for copyright infringement. However, under certain circumstances anyone may reproduce a work of art created by another person. When such is the case, the work is said to be in "public domain," and therefore is open to use by the public. Those circumstances in which works are in public domain occur when:

(a) The original work is published generally without a notice of copyright, as prescribed by the law.

(b) The first term of copyright of 28 years expires without having been renewed.

(c) The second term of copyright of 28 years (or a total of 56 years) expires, at which time the work is automatically thrown into public domain.

(d) The original work is not within copyright limits. For example, the title of

a book or a particular method of advertising may not be copyrighted.

publicity The dissemination of news and information concerning a person or organization through such channels of communication as newspapers, magazines, and radio, the use of which is not paid for by the publicity seeker. The major differences between advertising and publicity are: (a) the dissemination of information through advertising must be paid for by the advertiser, while publicity is achieved through the use of space, time, and other media facilities obtained without charge to the publicity seeker; (b) advertising always attempts to sell goods or services, directly or indirectly, immediately or ultimately, whereas publicity may be used for non-commercial purposes as well as for selling, such as the building of prestige for a personality seeking public office.

A business firm that buys space in a newspaper to announce the sale of a new product to consumers is using advertising, since it is paying for the space. When the firm sends a press release to the newspaper announcing the fact that it has designed a new, useful product, and the paper prints the story as part of its editorial contents, publicity is being used. The story appears in the paper without cost to the firm as far as the space is concerned, although there are operational expenses involved in preparing and forwarding releases. The printing of the same story in a house organ prepared by the firm and issued to interested people is not publicity, but advertising, since the firm controls the medium and is paying for the cost of production of the publication.

The objectives of a publicity campaign may be any of the following:

(a) To sell goods or services immediately or ultimately, directly or indirectly.

(b) To build good will for the purpose of maintaining or increasing sales for a

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commercial firm, or for the purpose of increasing the prestige enjoyed by a personality.

(c) To assist in the achievement of specific objectives, such as fund raising, the attraction of capital and commercial enterprises to a community or region.

(d) To dispel unfavorable impressions on the part of the public toward a personality or organization.

There are two types of occasions which the publicity seeker employs as the basis for his work:

(a) Spot news—unpremeditated and unplanned occasions or events in which the personality or organization takes a part, and which are reported by newspapers, magazines, radio, and other communications systems.

(b) Created news—incidents “engineered” specifically for the purpose of creating noteworthy stories for dissemination to publications, radio and television stations, and other media for communication to the public.

Following is a check list of occasions and events which can be arranged or tied in by the publicist for the benefit of his client or firm:

Speeches	Organizational elections of officers
Dinners	Annual reports
Contests	Surveys
Conferences	Polls
Conventions	Anniversaries
Analyses	Appointment of executives
Predictions	Controversial statements
Interviews	Editorials
By-line stories	“Calendar” stories occasioned by special days, weeks, or holidays

A check list of media in which the name of the person or organization may be mentioned as publicity is given below:

(a) Newspapers—including the various columns, sections, and pages (society, hobby, sports, food, and so on).

(b) Supplements—in which publicity may take the form of photographs or timely articles, or both.

(c) Magazines—including consumer, trade, and professional publications.

(d) Radio—including sustaining and sponsored programs.

(e) Television programs—particularly when the client's product is shown as part of the background scene.

(f) Motion pictures—displaying the use of a product or containing dialogue mentioning the product or the client's name.

(g) Newsreels—in which the personality or product is presented from a current news angle.

(h) Word-of-mouth publicity or rumor—a technique which some publicists employ for local effect.

In disseminating publicity the following physical forms of communication may be employed:

(a) Publicity release—a statement of newsworthy value delivered directly to newspapers and magazines for publication and to such wire services as International News Service, United Press, and Associated Press, which act as a central disseminating point.

(b) Publicity photograph—sent directly to publications and to news photo services. The latter include International News Photos, Wide World Photos, and Acme News Pictures.

(c) By-line stories and articles, written by the personality or by a supposedly disinterested author, for submission to magazines, supplements, newspapers, house organs, and other publications.

Publicity is sometimes spoken of as “free” publicity, but this term is deceptive. Publicity is rarely obtained without some cost to the publicity seeker. The simple operation of preparing publicity releases involves the expenditure of money. Rent, light, and other expenses may be required in the maintenance of a publicity depart-

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ment, and the salary or fee paid to a publicity man or organization must be considered. Entertainment of editors, columnists, and others in a position to disseminate information for the publicist may form a large part of the publicity budget. However, the publicity is free in the sense that space in publications and radio and television time have been obtained without payment for those facilities such as an advertiser would have to render. *See also* PUBLICITY AGENT; PUBLICITY PHOTOGRAPH; PUBLICITY RELEASE.

publicity agent A person or organization whose responsibility it is to disseminate news and information about clients through such channels of communication as newspapers, magazines, radio stations, and other media, the use of which is not paid for by the clients. The stock in trade of the publicist is his wide acquaintance and influence among editors, radio and television station operators, wire and photo service executives, and others who control the channeling of stories, news events, and photographs to the public. In addition to making use of such contacts, the agent must be adept in creating news that will impel publications and others to carry the story for the benefit of their readers. To do so he engineers speeches, fashion shows, dinners, parades, contests, stunts, and rallies, each event being intimately connected with his client.

The agent must know how to deal diplomatically with editors. He must be careful to be impartial in feeding important stories to the various newspapers in any local area so as not to alienate an editor; he doesn't "double plant"—deliver two or more stories about the same event to the same newspaper for publication in a single issue. He doesn't complain to the managing editor when the city editor fails to print one of his stories; and he doesn't annoy the editor with persistent appeals

to print his release after it has been delivered to the paper. These, of course, are attributes of the ideal agent.

The agent must know also how to prepare material for delivery to media. This phase of his work is concerned with the effective writing of publicity releases and their physical reproduction into as many copies as are required to serve the needs of media. Photographs of events with which his client is concerned must be arranged, taken, and delivered to the proper channels. Releases must be timed so as to arrive at the proper moment for use by newspapers, magazines, and others. Clip sheets, press books, and other forms of publicity material may have to be prepared in order to present the client's case successfully. Finally, tear sheets and other evidence of the publicist's success in his campaign may be gathered for presentation to the client.

Publicity is undertaken in some cases by individual agents who devote their full time to the client's affairs. In other cases the client may engage the services of a publicity organization consisting of several specialists who pool their talents and contacts, and who serve several clients simultaneously. These two classes usually work on a fee basis. A third classification is the agent who is hired on a permanent salaried basis by an organization. He may work alone or, budget permitting, establish a publicity department of several persons to assist him in planning, producing, and planting material. The term "press agent" is used synonymously with "publicity agent." *See also* PUBLICITY RELEASE and PUBLICITY.

publicity photograph A photograph especially "shot" for submission to publication editors and news photo services and intended to publicize the personality or organization around which the photograph has been built. The photograph is one of

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tools in publicity work, another is a publicity release. Clear, well-processed photographs which do not obtrude, which grind the publicity seeker's ax, which are timely, and which have been slanted toward the interests of the readers of the particular newspaper or magazine to which they are sent, are likely to perform best for the publicist.

In order to meet with maximum acceptance from editors, the photograph should be prepared with several considerations in mind. It should tell a story complete in itself, even though a legend or caption accompanies it. It should preferably be an "action" or "on-the-spot" scene rather than an obviously posed situation, so that reader interest is stimulated. It is best not to submit a photograph unaccompanied by an explanatory statement even though an accompanying release or letter describes the personalities or situation. The general practice is to typewrite or otherwise reproduce the caption or legend on a sheet of paper, paste the upper edge on the back of the photograph, and then fold the sheet over the face. In this way the explanatory text cannot go astray. The caption or legend should accurately describe the scene and mention the identification of the personalities concerned, the nature of the situation, and any other vital data that the publication may want to include in its story on the subject.

Under no circumstances should any writing be applied to the back of the photograph because of the danger that the impression will show through and destroy the usefulness of the shot as far as reproduction is concerned. The usual form of submitting a photograph to publications is the 8-by-10-in. glossy black-and-white print. It need not be mounted on cardboard, but for protection in mailing it should be placed between two stiffeners in a sturdy envelope. Folding a photograph will almost certainly result in damaging

the emulsion and making the shot useless for reproduction. It is also inadvisable to roll a photographic print and insert it in a mailing tube, for the emulsion may be cracked. However, if a tube must be used, roll the photograph *face outward* so that should cracking occur, the spreading of the photograph flat will tend to draw the cracks together, thereby minimizing the damage. If the photograph is rolled face inward, the act of spreading it flat will merely cause the cracks to open even more widely.

Publicity photographs should be so composed that when they are photographically reduced and photoengraved to measure one, two, or three newspaper columns in width (2, 4, or 6 in.), the contents will be clear and identifiable. That means that the 8-by-10-in. shot should not hold too many fine details not capable of sharp reduction. Also, a properly composed photograph can be cropped without damage to vital elements, should the publication editor desire to remove certain portions to save space or for other reasons.

publicity release A story or message containing a strong element of news value transmitted to media such as magazines, newspapers, radio stations, and other communication services for the purpose of disseminating information and news about a personality or organization. Many releases are prepared in the following physical manner so as to meet with maximum acceptance from editors and other recipients.

(a) Copy appears on 8½-by-11-in. white or buff stationery or on a letterhead approximating that size for convenient handling.

(b) Copy is double- or triple-spaced and appears on only one side of the sheet. At least a 1-in. margin runs down the left- and right-hand sides.

(c) Only one story appears in a single

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release. A second story is prepared on another letterhead.

(d) When the release occupies more than one page, each page is numbered; an alternative is to add at the bottom of each page (except the last, of course) the word "more."

(e) The name, address, and telephone number of the organization sending the release appear on the letterhead; if the release is sent by an agent, his name, address, and telephone number appear.

(f) The date when the release may be published (release date) is indicated on top of the sheet, usually in such form as "for release March 15th" or "for immediate release."

(g) A headline may appear immediately preceding the text in order to inform the recipient briefly as to the nature of the story. In many cases, however, a headline is omitted from the release because the publication usually rewrites it in its own style. When the headline is omitted, a space is left where it would normally appear so as to permit the editor to write his own headline.

(h) In many cases an attempt is made by the release writer to prepare the copy in the style established by the publication for which the release is intended. While this is undoubtedly an aid to acceptance of the story, the practice may be cumbersome when dozens of releases are to be sent to publications throughout the country.

(i) Releases are kept clean and neat throughout without erasures, misspelling, strike-outs, and so on.

(j) The five "W's" of writing are observed: "Who?" "What?" "Where?" "When?" and "Why?"

Various methods may be used to reproduce the release, some being more desirable than others:

(a) Typewriting each release has the virtue of being individualized in appear-

ance. However, the process is time consuming when many publications and other media are scheduled to receive the matter.

(b) Carbon copies of typewritten originals may be sent. Almost always such copies look smudged and sometimes they are illegible. They represent an outright statement that the publicity seeker considers the recipient just one of many to whom the release is being sent, and therefore may be interpreted as a slighting gesture.

(c) Mimeographing and multilithing are popular methods of reproduction. Such work is quick to prepare, looks fairly neat, and is inexpensive to produce.

(d) Multigraphing is more expensive but presents an excellent appearance since it is a form of letterpress printing.

(e) Letterpress printing on a press is rarely used for the reproduction of individual releases, since other forms of reproduction are more economical, quicker, and adequate. However, letterpress is used when a clip sheet must be printed to carry several stories, news items, editorial matter, and other material from which editors may select appropriate items.

A photograph may be sent to publications in the form of a mat (*see* MATRIX) in which the caption or legend may be included. Mats are inexpensive to produce and mail, and are easily prepared from original engravings or duplicate plates. The publication receiving the mat must make a stereotype from it for printing purposes.

Professor James L. Julian of the Department of Journalism of the University of Miami conducted a survey among city editors during 1949 to learn about their views concerning publicity releases. Detailed questionnaires were addressed to the city editors of 182 daily newspapers with circulations of 50,000 or more, and responses were received from 61, repre-

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senting newspapers of varying sizes in all the geographic regions of the country. Most respondents were city editors; others were managing editors, assistant city editors, and departmental editors—all close to the exact publicity picture of their respective papers. An examination of the survey results should be of assistance to those who go into publicity work in that it will help them to avoid practices that are onerous to the daily press; to maintain better relations with newspapers; to do a better job for clients of publicity agents; and to escape the pitfalls that have entrapped others. Following are the highlights taken from the results:

(a) What are the three most common reasons for rejecting handouts, assuming that you have space to print them?

- Limited local interest, 58
- No reader interest at all, 53
- Story poorly written, 16
- Reasons of policy, 12
- Disguised advertising, 9
- Material obviously faked, 6
- Apparent inaccuracy in story, 5
- Duplication of release, 2
- Material stretched too thin, 2

(b) Are stories released by publicists in your circulation area generally of more news value than those originating in more remote localities?

- 97 percent replied *yes*
- 3 percent replied *no*

(c) Do you wish that unsolicited publicity would stop coming to your office?

- 22 percent said *yes*
- 78 percent said *no*

(d) What resentment do you feel on receiving stories that are carbon copies, mimeographed, or dittoed?

- 30 percent responded *plenty*
- 40 percent responded *some*
- 30 percent responded *none*

(e) Do you comply with requests for clippings or tear sheets?

- 2 percent reported *always*
- 4 percent reported *often*
- 47 percent reported *seldom*
- 47 percent reported *never*

(f) How often do publicists raise the issue of why a handout was not used?

- 16 percent replied *often*
- 73 percent replied *seldom*
- 11 percent replied *never*

(g) What is your studied guess as to your daily receipt of unsolicited publicity?

Number of Stories: Editors estimated from 10 to 500, with an average of 77

90 percent of the respondents received more than 20 stories daily

61 percent of the respondents received more than 50 stories daily

Number of Words: Editors estimated from 2,000 to 160,000, with an average of 26,800

41 percent of the respondents received more than 20,000 words daily

31 percent of the respondent received fewer than 10,000 words daily

Number of Pictures and Mats: Editors estimated from 3 to 40, with an average of 11

72 percent received more than 10 pictures daily

19 percent received 5 or fewer pictures daily

(h) What per cent of your average daily number of pages would this unsolicited material occupy if you ran it all?

Editors estimated from 2 to 200 percent. The average is 57 percent

17 percent of the editors estimated less than 10 percent of their total pages

65 percent estimated more than 30 percent of their pages

34 percent estimated more than 80 percent of their pages

26 percent estimated 100 percent or more of their pages

(i) What per cent of the unsolicited material do you use?

Replies ranged from one tenth of 1 percent to 25 percent with an average of 5.6 percent

36 percent of the editors used 2 percent or less of the material

71 percent used 5 percent or less of the material

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7 percent used more than 10 percent of the material

(j) What is the extent of preferred treatment given handouts from advertisers?

- 43 percent of the editors said *none*
- 4 percent said *little*
- 46 percent said *moderate*
- 7 percent said *considerable*

(k) How often does your business office put a "must" on a handout?

- 53 percent of the respondents said *never*
- 42 percent said *seldom*
- 5 percent said *often*

(l) What is your reaction to receiving a publicity story which accompanies an order for space?

- "Reject it unless it's news," 19
- "It never happens," 6
- "Advertising is not news," 3
- "Resentment," 3
- "Business and editorial offices separate," 3
- "Throw it into wastebasket," 3
- "Refer it to advertising department," 3
- "I never know about ad orders," 3
- "Seldom happens," 2

(m) Would you care to list a few institutions that are doing a bang-up job of supplying you with valuable news of their activities?

About half of the respondents listed groups which they believed qualified. The types of institutions and the frequency of their listing follow.

- Colleges and universities, 26
- Manufacturing concerns, 14
- Armed forces, 11
- Commercial air lines, 9
- Railroads, 6
- Chambers of commerce, 5
- Public utilities (gas and electric), 5
- Veterans' Administration, 3
- Telephone companies, 3
- Fairs and festivals, 2
- Community chest, 2
- Boys' Town, 1
- YMCA and YWCA, 1

The publicity release is colloquially

termed a "handout." See also PUBLICITY AGENT and PUBLICITY.

public relations 1. The activities of a commercial firm, association, union, industry, or other organization which are directed toward one or more groups of people, such as employees, consumers, and stockholders, for the purpose of creating good will, confidence, and an understanding of organizational policies through such media as house organs, annual reports, newspapers, radio, and such.

2. The profession or practice of planning and undertaking such activities, and the reporting back to the organization's officers the reaction of the public group to such efforts (as used in the phrases "public relations counsel" and "public relations director").

3. The state or degree of effectiveness of such activities as reflected by the public group's response and understanding (as used in the phrase "good public relations" or "bad public relations").

The objectives of public relations activities vary according to the specific problem to be solved. When personnel is difficult to obtain, the objective may be to show to a group of employable prospects why the firm is a good place in which to work; when the company informs its stockholders about the first-rate job it is doing in operating profitably, the objective is to keep the stockholders satisfied with management's activities. One company lists the following as the objectives of its public relations department:

(a) To create an atmosphere encouraging morale and greater production at lower cost.

(b) To cultivate an informed public opinion.

(c) To acquaint the community with basic economic factors which enable the company to give economic support to the community through payrolls, taxes, con-

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tributions, local purchases, and such means; to provide jobs; to supply needed products and services; and to earn reasonable profits.

(d) To demonstrate by favorable company actions the importance of free enterprise and the necessity for its preservation.

(e) To stimulate interest of members of the community to seek job opportunities at the company; to buy the company's products; to invest in the firm's securities.

Another organization endeavors to show that:

(a) It is open, friendly, and communicative.

(b) It considers the public interest in framing its policies and arriving at its decisions.

(c) It contributes importantly to the strength and well-being of the nation.

(d) It is a good employer.

(e) It is alive to, and readily assumes, its responsibilities as a citizen.

(f) It makes its brand of product better, more abundant, cheaper, and more versatile through efficiency and scientific research.

(g) It is widely owned, its business policies are sound, and its earnings are reasonable.

(h) It is part of a highly competitive industry.

The audience to which public relations may be directed includes the following:

General public

Customers

Employees

Families of employees

Members of the community

Stockholders

Some firms direct their efforts to all groups, but may grant priority to a particular audience, such as employees or stockholders. However, as conditions change, some audiences assume greater

importance in the mind of the company than others. For example, when money becomes tight and consumer resistance to prices evidences itself in falling sales, the company may expend its prime public relations effort in the direction of customers. On the other hand, some organizations feel that a good public relations program should not slight any audience, since the reactions of all groups are interrelated.

In disseminating information for public relations use, the following media are generally employed:

Publicity releases to newspapers, trade papers, consumer magazines, radio and television stations, and other channels of communication with the public or special groups.

Annual reports, prepared in an understandable form, for distribution to stockholders, employees, and to others whom the firm may seek to influence.

House organs, which are company publications designed to interest employees (internal house organs) or a special outside group (external house organs).

Bulletins posted on boards within the office or plant.

Employee-training programs, in which management is able to communicate directly with employees.

Communication through union leaders and through management's supervisors.

Letters sent directly to the homes of employees.

Motion pictures and film slides for distribution to schools, colleges, clubs, associations, and other groups, and for showing to company employees.

Distribution of messages and information with pay checks.

Publication and radio advertising incorporating messages of a public relations nature directed to the general public.

Speeches by executive and supervisory personnel made to employees.

Frequent stockholders' meetings, during which public relations films may be shown, company products discussed, and the financial situation explained in understandable terms.

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Plant visit by members of the community and by stockholders.

The writing of books and other publications designed to emphasize the role of the company and the industry in the welfare of the nation.

Enclosures mailed to stockholders along with dividends, which offer an opportunity to discuss a particular public relations point.

Booklets containing information of value to the general consumer (such as household hints prepared by a firm manufacturing household chemicals), mailed or distributed personally.

In general it may be said that the larger the organization, the more developed is its public relations department. Moreover, small firms—that is, those with relatively low annual sales—have no separate public relations department at all, the function being amalgamated with that of the advertising or publicity staff. Some executives feel that an elaborate and complex public relations department is an indication that management has failed in its duty of inspiring confidence and respect in employees, stockholders, and the general public, and that the department exists because it must restore such confidence and respect lost through the inadequacies of the chief executives.

The head of a public relations department in a commercial firm is usually responsible to top management. This may be the vice-president, assistant to the president, the president himself, or a member of the board of directors. The composition of the public relations department depends upon the size of the parent organization. The larger firms set up subdivisions, such as the information division, concerned with press relations; the employee relations division, in charge of publishing the house organ and maintaining contact with the branch offices and factories; community relations division, which is responsible for the interpretation of management's policies to the public, and the

reporting of the public's reaction to management. Some firms establish, in addition, stockholder relations and farm-group relations divisions.

Some firms do not establish public relations programs only because they are not in direct contact with consumers or the general public (as in the case of companies selling only to other companies), or because the number of stockholders is too small to warrant such a program. It is the practice of many particularly large firms to employ the services of public relations counselors, either periodically or upon occasion. This procedure may be followed when the organization's own public relations staff is too busy to undertake the work, and when specific problems must be solved, requiring outside assistance and talent.

In the evaluation of the success of a public relations program, two problems must be solved first: (a) What is the yardstick to be used in the measurement of success? (b) How is success to be measured, even though the yardstick is available? For example, it may be decided that the prestige of the company in the minds of the general public is the measuring stick. It is then necessary to undertake that measurement in order to arrive at the evaluation of success. It is generally agreed that accurate measurements are difficult to secure, and that a public opinion survey is required in most cases in order to determine whether the company's efforts have been fruitful. Some organizations, dispensing with an expensive survey, compare productivity records and the state of labor relations before and after the public relations program, and decide on success.

In one case an outside research organization was commissioned to learn through interviews among the general public how different companies in the city were rated on certain points, such as "Which is the best company to work for?" "Where

PUBLISHERS INFORMATION BUREAU

would you send a relative who wants to get a job?" "What company shows the most interest in the community?" "What company has the fewest labor troubles?"

Other methods of judging the effectiveness of public relations programs are:

- by the amount of favorable publicity
- by unsolicited letters
- by sales
- by oral comments
- by acceptance of the company in the trade
- by the incidence of labor trouble
- by the number of requests for aid from the community
- by labor turnover and ease of labor recruiting
- by low absenteeism
- by the extent of use of educational material by schools
- by absence of restrictive legislation

Publishers Information Bureau A service organization that compiles publication space and radio-time records of national advertisers for use by advertisers, agencies, and publishers. P.I.B. reports serve the advertiser by telling him in detail the amount and character of the national advertising being done currently by each of his competitors, product by product. Advertising agents are served by having up-to-date information on over-all national advertising totals, industry by industry, and detailed information on the advertising being done by prospective clients and by the competitors of present clients. Newspaper and magazine publishers are served by having reports on broad advertising trends, and by having a current report on their competitive position—account by account, industry by industry.

P.I.B. service reports in detail for parent company by parent company and product by product on all the advertising carried each month in over 90 general and na-

tional farm magazines, and in the leading Sunday newspaper supplements. Also the monthly reports show, program by program, the stations used and the advertiser's expenditures for time over the leading national networks.

Information is also given on the magazine space used each month by each advertiser for each of his products, the amount of space used, the character of that space (color, bleed, and so on), and its cost. The monthly radio reports identify the stations used on each program, its time, and its cost in terms of gross time charges. Shown in detail are not only the name of each publication used by each advertiser, but also the specific issue in the case of publications issued oftener than once a month. The monthly radio report shows for each week of that month the exact stations used on each program.

P.I.B. indicates the advertiser's name, his city location, and the individual product being advertised. When several products or service are advertised by the same company, there are separate reports on the magazine or radio schedules for each product campaign. Advertisements are classified by 28 major industry groups, such as Household Furnishings; Food and Food Products; Household Equipment and Supplies, and so on. Each major industry group is further subdivided into several major classes. Household Furnishings advertising, for example, is classified into China, Glass, and Silver; Furniture; Floor Covering; Household Fabrics; and Miscellaneous Household Furnishings. In addition, a code number for each product advertised permits ready classification of all advertising into industry subgroups. For example, the major class of China, Glass, and Silver has subgroups of China, Glassware, and Pottery, and Silverware and Metalware.

P.I.B. also reports on network television-program advertising, the reports re-

PUBLISHER'S INTERIM STATEMENT

sembling the contents of the network radio reports.

Previous to 1947 P.I.B. had been under private ownership and management and its services subscribed to by publishers and advertising agencies. In that year, however, a group of magazine publishers formed a nonprofit membership corporation, bought the firm's corporate name, records, and assets, and continued the same service previously rendered by the private owners. *See also* MEDIA RECORDS, INC.

Publisher's Interim Statement A sworn statement of circulation data issued by a publisher member of the Audit Bureau of Circulations at his option midway between the periods covered by the Publisher's Statement of circulation analysis, which is issued every 6 months. Newspapers, magazines, farm papers, and miscellaneous periodicals have the privilege of issuing Publisher's Interim Statements, but not all of those privileged to do so issue such statements. Whenever issued, however, the Interim Statement must be prepared in a uniform manner; that is, it must be submitted to A.B.C. on forms supplied by that organization, sworn to, and released on the approved bureau form.

Interim Statements are not audited at the time of release. Regular Audit Reports issued once a year either substantiate the Interim Statements for the preceding 12 months or point out wherein those statements were at variance with the facts as the A.B.C. auditor found them. Once yearly A.B.C. auditors are sent to each publisher's office to make an exhaustive investigation and audit of the circulation. He verifies each item of the previously released Publisher's Statements or corrects or supplements any item, with such clarifying explanations as may be considered necessary for correct interpretation. The

annual findings of the auditor are embodied in the Audit Report.

Publisher's Statement A sworn statement of circulation data made semiannually by a publisher member of the Audit Bureau of Circulations to that organization. The Publisher's Statement is not audited at the time of release, but once a year the A.B.C. Audit Report is issued either to substantiate the statements for the preceding 12 months or to show it to be at variance with the facts as the auditor found them. The auditor makes an annual visit to the publisher's office to verify, correct, or supplement any item of the previously released Publisher's Statements. The findings of the auditor are embodied in the Audit Report.

For the sake of easy comparison, the information given in the Publisher's Statement and Audit Report is in virtually the same sequence. For the type of data included in the Publisher's Statement, refer to AUDIT REPORT.

pull a proof To ink and impress type matter or printing plate or both on a sheet of paper. "To pull a proof" is simply a trade expression used in the fields of typography, photoengraving, and printing. *See also* PROOF.

pulling power The power of an advertisement or of an advertising medium in which a sales message is placed to draw response from the advertiser's prospects and customers, usually measured by the number of orders or inquiries received after publication of the advertisement. The pulling power of one advertisement may be compared with that of another by noting the relative number of responses elicited by each. The pulling power of media may be compared by placing the identical advertisement in two or more publications, for

example, and noting the relative response elicited by each.

However, such evaluation must be tempered by a consideration of several factors. For example, the cost and size of advertisements must be taken into account. Since cost corresponds directly with size of space, most advertisers simply incorporate the factor of cost in a formula used to compare pulling power of two or more messages. This is the *cost per inquiry* or *cost per order* formula, whichever is applicable under the circumstances. (See COST PER ORDER and COST PER INQUIRY.)

In comparing the pulling power of media, the months during which the advertisements appear in the media under consideration must be evaluated. The circulations of magazines (particularly those with a high percentage of newsstand sales) fluctuate each month. Therefore it might be unfair to compare the pulling power of a medium carrying an advertisement during one month with that of a medium carrying the same advertisement during another month. Also, market conditions may change suddenly from one month to another, thereby affecting the responsiveness of one publication unduly. See also INQUIRY.

pulp magazine A periodical, the editorial contents of which are devoted to fiction of a rather lurid and sensational nature. The term "pulp" has been applied to such magazines because of the quality of their paper, which has been traditionally coarse as a money-saving measure. The pulp type of story dates back to Daniel Defoe, whose "penny history" stories of famous highwaymen provided welcome entertainment for the "Dicks and Dolls in England's Kitchens." The modern pulp tale was the result of the spread of education throughout America and England, the increased literacy providing a ready market for thrillers. Publishers of "penny dreadfuls"

soon were offering such curdling tales as *Varney the Vampire* and *Sweeney Todd, the Demon Barber of Fleet Street*.

In 1855 Street & Smith was established, and turned out a steady flow of pulp stories in the United States. By the beginning of the twentieth century the pulps found their now-familiar form—an inexpensive collection of fiction stories—usually one long story and several short ones. They reached their zenith during the first quarter of the century and then were gradually replaced in popularity and importance (from the viewpoints of readers and advertisers) by comic books and comic magazines. In 1949 Street & Smith discontinued the publication of pulp and comic magazines, thereby ending one of the most interesting eras in publishing history. At the present time pulps are no longer considered effective advertising media, and the volume of advertisements carried by them is correspondingly insignificant.

Pulse A radio and television research organization (the trade name of which is The Pulse, Inc.) that measures audience size and other data concerning listening and viewing behavior by means of the "roster-recall" technique. To obtain data on radio listening, investigators visit selected radio-owning families and interview a responsible adult member of each family. First they obtain a record of programs to which each family is listening at the time of the interview. Then they determine at what time, if any, during a specified previous period each family listened to the radio. When this has been answered, they show a complete roster or list of programs broadcast during each quarter hour of the period under question.

Four roster periods are studied, the interviewing being conducted at the end of the period: 8 A.M. to 12 M.; 12 M. to 4 P.M.; 4 P.M. to 7 P.M. together with 6 A.M.

PURCHASE-PRIVILEGE PREMIUM OFFER

to 8 A.M.; and 7 P.M. to 12 midnight. (Interviewing for this last period is conducted the next morning.) In this manner completed interviews with adult members of radio families are obtained for every quarter-hour period during seven days of the week. In each month the first seven days are selected for study in the chosen areas.

Reports are published monthly and yield, among other data, a rating or percent of homes listening to programs broadcast during each quarter hour. Additional information may also be obtained through this technique: age, sex, and family status of listeners; size of the audience falling in the various economic brackets; automobile ownership, and other pertinent data. Television research is undertaken in the same manner, the survey being conducted between 4 P.M. and 9 P.M. for data on viewing behavior during the period from 12 M. to 12 midnight of the previous day.

Critics of the "recall" technique of audience research state that it relies on the respondent's memory, which may be faulty in that it may tend to recall only the more popular programs and stations and to forget the lesser known shows and smaller stations. On the credit side is the fact that the sample families on whom depends the accuracy of audience measurement may be carefully selected to form the basis for ratings.

purchase-privilege premium offer An offer of an article of merchandise at a spe-

cified cost—usually below its retail value—to a consumer who buys the advertiser's product to which the premium offer applies. In this kind of premium deal, the advertiser offers to purchasers of his product the opportunity to obtain desirable merchandise (of another classification) for a price well below normal retail value. For example, a cola drink maker offered customers a set of six beverage glasses for 29 cents and the return of 29 bottle caps; a drug chain offered a brush-and-comb set for 69 cents to customers purchasing \$2.50 worth of merchandise, a punch card being used to record the purchases. The purchase-privilege offer is in effect an optional combination sale, since the premium is not automatically given with the purchase of the merchandise but is available at the option of the customer.

The trade-card premium offer is one whereby the advertiser (frequently in the chain, drug, or food field) provides a punch card for the consumer which reflects the total amount of money spent at the store each time a purchase is made. When the punched figures add to a specified amount, the consumer becomes entitled to the premium described on the card, upon payment of a sum of money. *See also* PREMIUM.

purchasing power The capacity to purchase possessed by an individual buyer, a group of buyers, or the aggregate of the buyers in an area or market.

quad A small block of nonprinting metal serving as typographic spacing material, of the same body size as the face of type with which it is used.

quantity discount A reduction applicable to the regular cost of merchandise, facilities, or service granted by the seller to those who buy a specified minimum number of units. The offer of a quantity discount is intended to encourage purchase of a greater number of units than would otherwise be undertaken by the buyer. For example, a manufacturer may offer to sell his product to retailers for \$1 per unit and also offer the same merchandise in gross lots for only 85 cents each.

The Clayton Antitrust Act, as amended by the Robinson-Patman Act, prohibits discriminatory prices arising from quantity discounts upon the reasonable possibility that different prices for like goods to competing purchasers may have the effect of substantially lessening competition or injuring, destroying, or preventing competition. Those firms that practice quantity price differentials among competing purchasers in interstate commerce are therefore subject to prosecution under this act.

The Clayton Act permits price differentials based on quantity purchased only when such practice is justified by affording the seller a saving in manufacturing, delivery, or sales costs. When the Federal Trade Commission (which prosecutes violations of the act) shows that a seller has charged one purchaser a higher price for like goods than he has charged one or more of the purchaser's competitors, the burden of proving justification of price differential rests upon the seller.

Price differentials which would otherwise constitute unlawful discriminations are not exempt from the statutory ban because they are based on a general quantity discount schedule open to all purchasers, but of which only large buyers are in a position to take advantage. In actual practice, only very large buyers might ever be able to buy in large quantities, thus earning a substantially large discount and enjoying a corresponding advantage over competitors. In the words of the United States Supreme Court, which rendered the decision in a price differential case (between the Federal Trade Commission and Morton Salt Co., Chicago),

Theoretically, these discounts are equally available to all, but functionally they are not. The legislative history of the Robinson-Patman Act makes it abundantly clear that Congress considered it to be an evil that a large buyer could secure a competitive advantage over a small buyer solely because of the large buyer's quantity purchasing ability. The Robinson-Patman Act was passed to deprive a large buyer of such advantages except to the extent that a lower price could be justified by reason of a seller's diminished costs due to quantity manufacture, delivery, or sale or by reason of the seller's good faith effort to meet a competitor's equally low price.

quarter binding The covering of a book in such a manner that one kind of material (such as leather) is used for the backbone while another kind (such as cloth) is applied to the sides.

quarter run Display of car-card advertising in one fourth of the subway cars, buses, trolleys, or other means of transportation included in the transportation

QUARTER SERVICE

advertising service offered to advertisers. Quarter-run placement is less expensive than half run (display in every other unit of transportation) or full run (display in every unit). The term "quarter service" is synonymous with "quarter run." See TRANSPORTATION ADVERTISING.

quarter service See QUARTER RUN.

quarter tone An enlarged reproduction, in line cut form, of original copy from which a half-tone negative is made, used for the purpose of obtaining bold, contrasting, and high-lighted effects, and generally employed for newspaper advertising. In making a quarter-tone photoengraving, a small half-tone negative is made of the original copy, such as a photograph, a fine screen being used. A photographic print is then made from the negative, enlarged to the size desired for final printing. This blow-up serves also to enlarge the fine-screen rulings, resulting in the equivalent of a screen of coarser value. Thus a 100-line screen half-tone negative is changed into a positive print with a 50-line screen if the negative is blown up to yield a print twice the negative size.

The photographic print is then retouched to obtain the desired effects. Highlights are accentuated by painting out the half-tone dots from the areas to be high-lighted; shadows are accentuated by blacking in the areas to be darkened. The retouched print is then copied as a line negative, etched into a zinc or copper plate, and finally made into a letterpress photoengraving of the same size as the blown-up photographic print.

Another method of preparing a quarter tone is that in which a half-tone photoengraving of original copy is first made. A proof is taken from the etching and used as original copy to be blown up. The proof is retouched wherever desired

and then is photographically blown up into an enlarged line negative from which a line engraving or quarter tone is made.

questionnaire A series of questions directed to a specific group of people by a research organization or company and designed to elicit answers that will provide data useful to the sales program, directly or indirectly. The questions may concern publication readership, radio listening behavior, consumer preferences, brand buying habits, or other information of interest to those who sell.

The questions may be mailed directly to the respondent, who is asked to return the questionnaire after recording his answers; or an interviewer may personally visit respondents and record their answers. In some cases questionnaires are personally distributed to respondents, who are asked to record their answers and mail the form to the researcher.

Radio-station audience surveys are often undertaken by means of a mail questionnaire. Broadcast Measurement Bureau has mailed thousands of "ballot" questionnaires to radio-owning families, asking them to record their listening behavior and to mail the ballot to the organization. Columbia Broadcasting System has had "listener diaries" mailed to radio families requesting similar information. The *New York Times* has mailed a questionnaire to women, asking them to record the various sections of the paper which they read regularly, and the amount of time spent in reading each section.

One of the major difficulties in operating a mail questionnaire is the lack of response, or nonreturn of the filled questionnaire, by many of those from whom the information is desired. In many cases the research organization has obtained only a 10 or 15 per cent response to the request for cooperation in answering the questions. In order to encourage greater

QUOTA SAMPLING

response, it is often the practice for the researcher to enclose an inexpensive premium with the questionnaire (such as a letter opener, mechanical pencil, or memorandum book) as a token of appreciation for answering the questions, or to promise to send the premium to those who cooperate in answering. Upon receipt of the filled questionnaire, the researcher then mails the gift.

When an interviewer visits a member of a sample family for questioning, great care must be taken to prevent "interviewer bias" from influencing response. The interviewer, by his manner of approach, method of phraseology of questions, inflection of speech, or general attitude, may tend to elicit an answer from respondents that would not be expressed if such bias were absent. Therefore many research organizations carefully train their workers in the technique of interviewing, and require them to phrase their questions without deviation from a standard, predetermined form.

The questions should be free from the element of bias, too. That is, they should not cause the respondent to answer in a manner suggested by the phrasing of each question. Also, many research firms do not reveal to respondents the names of clients for whom they are undertaking the questioning, since such disclosure may influence response.

If the information derived from the questionnaire is to be accurate and valid, the respondents should represent a reliable sample of the entire group of individuals whose behavior is under study. See also PRECISION SAMPLE; QUOTA SAMPLING; RANDOMIZATION; SAMPLE; UNIVERSE.

quoin A wedge-shaped device used to secure or lock up type matter or printing plates or both in a chase or metal frame preparatory to printing. The old-style

quoins were small pieces of wood, and were driven up with a mallet between the chase and a beveled stick. The gradual driving up of the quoins locked the form of type and plates until it was tight enough to lift. This method of locking up has been generally superseded by the use of iron quoins and other devices which serve the purpose with less trouble and with greater accuracy. The term is pronounced *coin*.

quota sampling The process of contacting a sample group of people for research purposes by instructing field interviewers to visit a specified minimum number of respondents representing the quota to be filled for each classification of respondents. For example, the research organization may ask the interviewer to visit 36 families living within a stated area. If the interviewer is not instructed in the exact procedure to be followed in the selection of families—if he is told only to obtain a minimum of 36 interviews as his quota—then the sampling is known as "quota sampling."

The major disadvantage of this form of sampling arises from the fact that when the selection of respondents becomes the responsibility of the interviewer, gross inaccuracies may occur. Failure to interview families on a truly random basis may weight the results so that an incorrect picture may be drawn from the analysis. For example, the investigator may fail to visit those families living in a certain house because the street approach was muddy, or because it was necessary to walk up many flights to reach the families. In order to take interviewer judgment out of the selection of sample families, some research organizations specify the route to be followed, thereby not permitting the interviewer to disregard specific families. The sample obtained through this procedure is called a "precision sample."

R

radio broadcasting The production, dissemination, and reception of radiant energy representing the range of audible sounds. In 1864 Maxwell predicted the existence of radio waves, and years later Hertz demonstrated that rapid variations of electric current could be projected into space in the form of radio waves similar to those of light and heat. In 1894 Marconi transmitted signals for a short distance and, at the turn of the century, conducted successful transatlantic tests.

The first practical application of radio was in the safeguarding of life and property at sea, particularly during marine disasters. At first the system was known as "wireless." American adoption of the term "radio" is traced to about 1912 when the Navy, feeling that "wireless" was too inclusive, adopted the word "radio-telegraph." This was subsequently shortened to "radio," although the British still cling to "wireless." The word "broadcast" is derived from the early naval reference to the broadcast of orders to the fleet.

Radio broadcasting was made possible largely by the development of the vacuum tube by Fleming in 1904 and its improvement by De Forest in 1906. De Forest put Enrico Caruso on the air in 1910 and transatlantic voice tests were conducted by the Navy station in Arlington, Va., in 1915; but it was not until after the First World War that regular broadcasting began. Records of the Department of Commerce, which first supervised radio, show that KDKA, Pittsburgh, was the first commercially licensed broadcast station, dating its operation from November, 1920.

Other stations on the air by 1921 included, among others, WJZ, Newark, N.J.,

WBZ, Springfield, Mass., and WJX, New York. Network operation began as early as 1925, and before the Second World War FM (frequency modulation) and TV (television) had emerged from the experimental stage. Licensing of stations and operators began in 1912. In 1911 a Radio Division had been created in the Department of Commerce to enforce the provisions of the Wireless Act of 1910. The Dill-White Act was passed in 1927 creating the Federal Radio Commission to regulate radio operation. The Communications Act of 1934, which established the present Federal Communications Commission, unified regulation of all interstate and foreign communications by wire and radio. The Communications Act in providing for the licensing and control of radio, prohibits unauthorized transmission by any station or operator. Since radio waves obey no state boundaries, the courts have held that operation of any radio transmitter anywhere within the United States or its possessions requires the federal licensing and regulation of both the apparatus and its operator.

In addition to broadcasting for public communication, the radio spectrum is used for aircraft, police, and fire-department calls, for navigation, railroads, television, radar, international broadcasting, amateur radio communication, and for the operation of industrial, scientific, and medical equipment such as diathermy machines and radio heating devices.

Radio operation is confined to a comparatively small part of the electromagnetic spectrum. This embraces many kinds of radiant energy, extending from sub-audible frequencies used for power to the frequencies of cosmic rays, arranged pro-

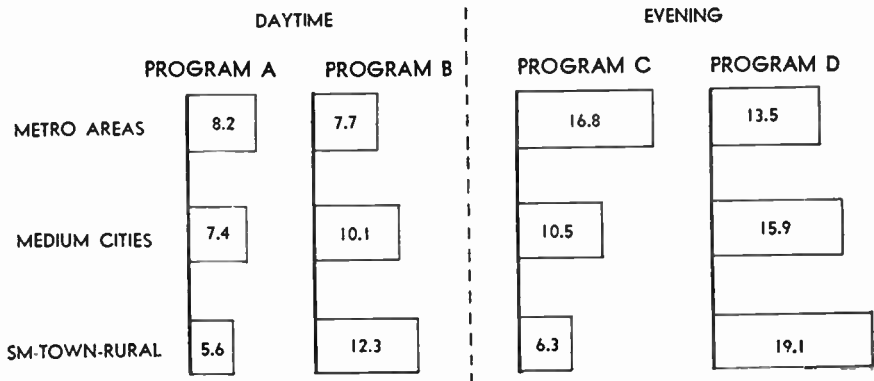
RADIO BROADCASTING

gressively according to their respective wave lengths. The radio spectrum contains those waves which can be used for communication purposes. Frequencies are measured by "kilocycles" and "megacycles," which are the convenient markings on the radio receiving-set dial. "Kilocycle" refers to a thousand complete

emanating from that station. Channels may be compared with land highways. A radio emission travels the ether route with identifying call letters akin to the license plates of an automobile speeding over a road. Both must keep within prescribed lanes to avoid collision with traffic in adjacent lanes. Each radio channel can be

PER BROADCAST AUDIENCE

% HOMES REACHED



How typical daytime and evening programs vary in size of audience according to city size.

Courtesy of A. C. NIELSEN Co.

swings of an electric vibration or oscillation per second. A megacycle is equivalent to 1,000 kilocycles.

It is customary to speak of the spectrum space occupied by each radio service as a "band." These bands are further broken down into "channels." Within the channels each station operates on a designated "frequency," which means that it transmits so many waves per second. With a receiving set capable of tuning to a particular band, it is easy to adjust the dial to the frequency of any station operating in that band in order to receive the radio waves

used by a number of stations in the same kind of service if they are far enough apart (or use directional antennas to prevent them from interfering with each other). The width of the channels varies, depending upon the type of service rendered. For example, a standard (AM) broadcast station uses a channel of 10 kilocycles in width, but an FM broadcast station requires a channel 20 times wider, or 200 kilocycles.

Radio broadcasting is accomplished by the conversion of audible sound waves by the microphone into electrical energy

RADIO NETWORK

which is later amplified and combined with a carrier wave generated by the station's transmitter. The carrier wave is disseminated into space by the antenna system of the station and is picked up by the radio set's receiving antenna, which may be exterior or enclosed within the apparatus. In the receiver the audio signal (electrical energy representing sound waves) and the carrier wave are separated by a device called a "detector." The carrier wave, no longer needed, is shunted off into the ground. The audio signal is relayed into the loud-speaker, where it is transformed into audible sound.

radio network A group of radio stations linked to each other by telephone wire and simultaneously broadcasting programs originating from one of the stations, called the "key" station. The network system permits the sponsor to deliver his message over a much larger area than would be possible if he bought time over a single station. Also, his program talent cost may be spread over as many stations as there are in the network, since each station broadcasts the show simultaneously. Without network facilities, the advertiser would have to broadcast a program from each of the stations individually.

Networks are of two types: (a) national or coast-to-coast, of which there are four—National Broadcasting Company, Columbia Broadcasting System, Mutual Broadcasting System, and American Broadcasting Company. The individual stations in each network are affiliated to the system by contract, and are grouped into basic network stations and supplementary stations so that sponsors' coverage requirements may be met as conveniently as possible. The basic network consists of those stations located principally in the major markets in the Eastern and Middle Western areas of the country. It is in these regions that buying power and

population concentration are great, and the basic network thus affords advertisers an opportunity to reach those sections. Supplementary stations are those which may be added to the basic-network group as desired, thus permitting the sponsor to extend the coverage of his advertising to particular areas beyond those markets reached by the basic network.

National network systems offer also special regional groups of stations, such as the Southeastern group, Pacific coast group, Northwestern group, and so on. These may be added to the basic group, but in most cases the advertiser is not required to buy the entire group, some stations being optional. In some of the regional groups the networks include individual stations, called "bonus stations," without extra charge to the sponsor. These are usually very small outlets in relatively unimportant markets.

(b) Regional networks, of which the more important are Columbia Pacific Network, the Pacific coast outlet for C.B.S.; American Western Network, Pacific coast outlet for A.B.C.; Western Network, Pacific outlet for N.B.C.; Don Lee Broadcasting System, Pacific and Western outlet for M.B.S.; and The Yankee Network, a group of stations in the New England area. Sales of time made over the four regional networks associated with the national networks are consummated through the national network sales offices at regular network rates.

The regional networks frequently make special efforts to produce programs slanted to the tastes of the people living in the region they serve, rather than programs of national interest. As in national network broadcasting, the regional networks permit the sponsor to deliver a sales message over a wider area than a single station would cover, and to use talent on a one-time basis for broadcasting over many stations simultaneously. Also, these re-

gional services enable him to concentrate his advertising in those areas in which he is specifically interested—where a product must be introduced or where the sales curve should be supported.

Like individual stations, the national and regional networks prepare rate cards applicable to their broadcasting facilities and services, and stating the various discounts offered to the sponsor. The network system of operation is therefore adaptable to the expanding requirements of businessmen. As product distribution increases from a focal point to a regional area and then spreads over larger sections of the country until distribution is national, the advertiser may make use of correspondingly greater broadcasting facilities. He begins with a local station, increases his time buying to include a regional network, then purchases time over a basic network system. Gradually he adds supplementary stations to the basic group. Finally the full network may be bought for national coverage. Actually not every sector of the country is covered by a national network; also, the advertiser may desire to put on a concentrated campaign in a specific local area. In such cases the sponsor buys time over individual stations for local broadcasting. This practice is called "spot broadcasting." See also TELEVISION NETWORK.

radio station representative See STATION REPRESENTATIVE.

Radox A radio and television audience-measurement service by which listening and viewing are measured coincidentally with the tuning behavior of those set-owning families representing a sample of the entire group of people residing in the area under study. The system works in the following manner: The research service operator is connected by one earphone to those radio and television sets the owners of which have agreed to cooperate in the

research. By switching from one home to another, he ultimately tunes in to one of the sets in operation. A second earphone is connected to a radio or television set constantly operating in the office of the research service.

By tuning the office receiver until the programs heard from both receivers are matched, the operator is able to identify the program and station tuned in by the set owner. This information is relayed by teletype to clients subscribing to the service—advertisers, agencies, radio and television stations. In this manner facts about the behavior of the audience in any area may be compiled quickly and transmitted almost immediately to subscribers. The system was first used in 1948 by Albert E. Sindlinger, who began operation in Philadelphia with a sample of 200 homes.

rain-lap posting A method of posting outdoor advertising messages on panels in which one sheet or section is laid beginning at the bottom of the poster panel, the succeeding upper sections overlapping each other until the top of the panel is reached. The second row is then laid from the bottom up in the same manner until the complete poster has been pasted on the panel. This procedure is designed to permit the poster to shed rain and therefore lengthen its life.

randomization The process of selecting a sample group of families for research purposes on the basis of randomness or chance, rather than on the basis of personal selection by the investigator or interviewer. Randomization affords every family in the area under study an equal chance of being included in the sample, and relieves the interviewer of the responsibility of selecting the family, thereby avoiding a bias in one or more respects. The process of randomization yields a

RATE

sample group of persons or families known as a "precision sample."

rate The costs of publication space, radio and television time, and other media facilities as established by media owners. Basic rates are determined by many factors, the more important of which are quantity and quality of circulation, coverage, or its media equivalent. Applicable to the basic rate structure is a system of discounts dependent upon the advertiser's observance of certain conditions or performance of specified acts. A discount may be offered for payment of charges within a specified time limit (cash discount); for spending a specified amount of money (dollar volume and annual discounts); for inserting advertisements or broadcasting programs a specified number of times (frequency discount), and so on. The gross rate is that cost quoted by the medium before deduction of discounts. The net rate refers to media cost after such deduction.

Rates are specified in rate cards issued by each medium and available upon request directly from the medium or from its national sales representative. Rate-card information is reproduced in a reference volume called *Standard Rate & Data Service*, published monthly and issued on a subscription basis to advertisers, agencies, and others.

rate card A printed card or folder specifying rates established for various space or time units and published by media owners such as newspaper and magazine publishers, radio and television station and network operators, outdoor and transportation advertising companies, and others offering advertising facilities. The rate card is designed to give the advertiser in compact and convenient form specific information concerning costs and the nature of facilities available to him, in addition to mentioning regulatory policies and restrictions set up by the medium.

Newspaper and magazine rate cards indicate the mechanical requirements to be met in preparing advertisements for reproduction, such as size of space units, method of printing, whether mats and duplicate plates are acceptable. Radio and television station and network cards state the time costs for various hours, station facilities such as transcription library service, newsroom and talent-bureau service, identity of stations comprising the network and so on. In general cards may also mention copy regulations, types of products and services not acceptable for advertising, discounts and related details.

Revised rate cards are issued whenever a change in costs or policies occurs. The date on which rates become effective is usually indicated on the card, and many media number each rate-card statement for identification purposes. Rate cards are obtainable from the medium or from its national representative, if any, and rate-card data for each medium are reproduced in *Standard Rate & Data Service* reference volumes.

The American Association of Advertising Agencies has issued directions for the preparation of a standard rate card adaptable to a daily newspaper, country weekly, general publication, and trade paper. See illustration on following page.

rate holder A newspaper advertisement, usually measuring the smallest size permitted by the publication, that has been inserted by an advertiser in an effort to comply with the provisions of his contract with the newspaper calling for a discount dependent upon a minimum number of insertions or minimum amount of lineage per contract year. Some newspapers, in an effort to encourage regularity of advertising, offer discounts provided that the advertiser insert a specified number of advertisements of any size (above a minimum requirement) or purchase a mini-

Chicago, Ill.

OPPORTUNITY MAGAZINE

Monthly
Rate Card No. 21
Issued July 2, 1948
Effective with October 1948 issue

1—GENERAL ADVERTISING

- a. 7 to 41 lines...\$2.60 per line
- b. 42 to 83 lines...\$2.50 per line
- c. 84 to 125 lines...\$2.30 per line
- d. 126 to 167 lines...\$2.20 per line
- e. One column (168 lines)...\$305.00
- f. 169 to 251 lines...\$1.90 per line
- g. One-half page—252 lines (126 lines on 2 columns only)...\$420.00
- h. 253 to 335 lines...\$1.75 per line
- i. Two full columns (336 lines)...\$490.00
- j. Full page (504 lines) Black and White...\$625.00

- k. Second and Third Covers, Two colors...\$695.00
- l. Back Cover, two colors...\$725.00
- m. Additional for extra color (red) inside of book full page or smaller units...\$ 55.00
- n. Display Advertising based on 14 agate lines to the inch.
- o. Minimum size of advertisement, 7 lines, single column; 7 lines, double column. Three column advertisements sold only in half and full page units.

- p. Orders demanding positions other than those known as preferred positions are not accepted.
- q. Cover cancellations or changes not accepted after 1st of 2nd month preceding publication.
- r. Inside of magazine cancellations or changes not accepted after 20th of 2nd month preceding publication.
- s. Blanket contracts not accepted.
- t. We assume no responsibility for cuts uncalled for six months after date of insertion.

Companies unknown to the publishers are requested to send full particulars and complete literature.

2—CLASSIFIED SECTION RATES: One time 60c per word; 10% discount on 3 or more consecutive insertions, to be deducted from third insertion. Each initial or number figured as one word. Terms: Cash with order. Minimum space accepted, 12 words. White space (maximum 3 lines above and below) or captions in caps, \$5.00 per line.

3—READING NOTICES:

(Not accepted)

4—COMMISSION AND CASH DISCOUNT:

- a. Agency commission 15%.
- b. Cash discount 2%.
- c. Cash discount date 15th of month preceding date of issue.

5—MECHANICAL REQUIREMENTS:

- a. All cuts intended for full column width must measure 2 3/8 in.; double column, 3 1/2 in.
- b. Depth of column 168 lines.
- c. Three columns to page.
- d. Page and cover type space 12 in. deep by 8 1/4 in. wide (black and white or colors).
- e. Closing Date—First forms, 15th of 2nd preceding month—last form
- f. To insure best results, supply

(B & W. & R.O.P. color) 20th of the 2nd preceding month. Ex: July issue, on sale early in June, first form closes May 15th—final form May 20th. Cover forms close 10th of 2nd preceding month. File proofs only can be supplied for advertisements received after 18th of 2nd preceding month.

- g. Original unmounted zincs preferred.
- h. Where unsuitable or defective electrotypes are supplied, we reserve the right to reset copy.
- i. If mats are furnished, we charge cost for making stereotypes.

6—CIRCULATION:

- a. Character of Circulation—High Quality Distributors, District, Branch and Crew Managers, Factory Representatives, and Direct-to-Consumer and Dealer Salesmen and General Stores.
- b. Locality of Circulation—National.

- c. Newsstand, Subscriptions and highly qualified controlled mailing.
- d. In circulation 7th of month preceding date of issue.

7—MISCELLANEOUS:

- a. Advertising which is objectionable in the opinion of the Publishers will not be accepted.
- b. Established 1923.
- c. Subscription: \$1.50 per year; 15c on Newsstands.
- d. We assume no responsibilities for errors in key numbers and will allow no deductions on this account.
- e. Rates subject to change without notice.
- f. All contracts must be accepted at Chicago Office.

OPPORTUNITY PUBL. CO.
28 East Jackson Blvd.
Chicago 4, Illinois
Telephone HARRISON 7821

Eastern Office:
110 East 42nd St.
New York 17, N. Y.
Telephone Murray Hill 6-4019

(Prepared in conformity with "Standard Rate Card" of American Assn. of Advertising Agencies)

A BUSINESS PAPER RATE CARD

RATING

imum amount of lineage within a year. For example, the publication's rates on time contracts may be:

	<i>Cost per agate line</i>
Open	\$1.50
26 insertions	1.30
52 "	1.25
104 "	1.24

If the advertiser contracts for 26 insertions but finds later during the year that fewer—perhaps 22—would be sufficient for his purpose, he may of course insert only 22 and be charged the open rate of \$1.50 per line. However, by inserting four more very small advertisements—14 lines each, for example—he can comply with the terms of his contract and effect a saving of 20 cents per agate line. By doing this he would be paying a total cost of \$72.80 (four insertions of 14 lines each at the rate of \$1.30 per line) for extra space required to "hold" the discounted rate. Naturally he must determine whether the total cost of 22 insertions at \$1.50 per line exceeds the cost of 26 insertions at \$1.30. If the difference is equal to or exceeds \$72.80, then it would be profitable to use the rate holders—the other four advertisements of minimum size. Even if the cost of 26 insertions were to exceed slightly the cost of 22, it might be wise to use rate holders, since the advertiser would be in a position to deliver a sales message at a very low cost.

rating See ADVERTISEMENT RATING; PROGRAM RATING; STARCH RATING; TOWNSEND METHOD.

reader See READING NOTICE.

readership study 1. A study of the readers of a publication in respect to their age, education, occupation, income, family composition, marital status, home and automobile ownership, hobbies, number

of publication issues read per year, disposition of copies, money spent for food, amount of life insurance, and any other personal data that may be used by the publisher as aids to selling space to advertisers, and by advertisers in their evaluation of the publication as a suitable advertising medium. Publications may undertake readership studies by distributing questionnaires by mail to subscribers and by delivering them personally to purchasers of copies at newsstands, in direct ratio to the circulation breakdown depending upon the percentage of newsstand and subscription sales; by inserting questionnaires in one or more issues of the publication with the request that readers answer and return them; or in some cases by printing several questions in the publication's pages instead of binding separate questionnaires with the rest of the pages. Sometimes an inducement, such as a free copy of the next issue, is offered to those who respond.

Readership studies are conducted by publishers for the purpose of providing important information concerning readers to prospective and current advertisers. Firms usually know the characteristics of their own customers—whether they are men or women or both, homeowners or apartment dwellers or both, and such data. By comparing the known characteristics of their customers and prospects with the characteristics of a publication's readership, the advertiser can determine whether the publication is suitable as an advertising medium for reaching the kind of people he desires.

For example, the research department of Fawcett Publications prepared a readership study for *Mechanix Illustrated*, one of the firm's magazines. The study was based on the return of 2,963 questionnaires inserted in two issues of the publication. The percentages of questionnaire returns for geographic areas and for population groups corresponded closely with

READERSHIP STUDY

the magazine's circulation in those areas and population groups—one of the conditions required for a valid survey. Highlights of the study were:

Age Groups

Under 18	9.5%
18 to 25	25.1
26 to 30	20.2
31 to 35	16.3
36 to 45	17.7
46 and over	11.2

Education

College graduate	7.6%
College (1 to 3 years)	19.0
High-school graduate	34.0
High school (1 to 3 years)....	23.7
Grade school	15.7

Occupation

Skilled workers	31.7%
Semiskilled and unskilled workers	16.1
Professional and semiprofessional	11.0
Clerical and sales	7.8
Executives and proprietors	11.4
Students	13.6
All others	8.4

Annual Family Income

Under \$2,000	6.6%
\$2,000 to 2,999	22.3
\$3,000 to 4,999	49.2
\$5,000 to 9,999	18.4
\$10,000 and over	3.5

Marital Status

Married	73.5%
Single	26.5

Home Ownership

Own home	57.5%
Own apartment	0.6
Rent house	15.5
Rent apartment	26.4

"What do you do with your copy when you have finished reading it?"

Save	69.6%
Clip excerpts and save	18.9
Give away	22.0
Throw away	3.3

(Some respondents gave more than one answer.)

2. A study of the degree of attention and reading given to a publication, or to any section, page, advertisement, or any element within an advertisement found in that publication. The readership study yields information of value to advertiser and publisher. It permits the advertiser to compare the effectiveness of sales messages and advertising techniques and approaches employed in them—on the basis of the degree of attention or the number of readers each advertisement attracts; it permits the publisher to learn which editorial features are of greatest interest to his readers and to improve the character of the contents of the periodical.

The accepted technique for determining the degree of reading or interest in publications is known as the "recognition method." See CONTROLLED RECOGNITION. Respondents can be more objective in reporting what they have seen or read than in answering general questions as to what they like to read or what they generally read. The validity of the recognition method is particularly enhanced by the fact that readers of a publication are permitted to receive the measured issue and read it in a natural way without any foreknowledge that they will later be asked to tell what they have read. Actual reading of the issue is permitted to develop without interference. Then, after sufficient time has elapsed to allow for reasonably thorough reading, the interviewer seeks out the potential reader and tries to ascertain just what and how much he has read. The method rests upon the self-reporting by typical readers of what they have seen or read in a specific issue of a publication. The reader is not asked what he usually reads or what he likes to read, but merely what he happened to read in that particular issue.

The natural tendency of interviewers to seek out those who are easily available, those who are agreeable to being inter-

READERSHIP STUDY

viewed, and those who have plenty of time for an interview must be controlled or avoided in a readership study if it is to reflect truly the habits of readers as a whole. When interviewers are permitted to select persons who are easy to see or talk with, field costs are lower than when restrictions are introduced to force a cross section of potential readers in to the sample. However, the injection of the interviewer's choice is very likely to cause a bias in the sample, thereby invalidating the data to some degree. Many readership studies develop a sampling operation that takes the selection of the respondent out of the hands of the interviewer, thus avoiding possible bias.

If the sampling plan is based upon the publication's circulation or subscriber list, the determination of readership is confined exclusively to persons within the dwelling units of families that actually receive the publication. Sampling of subscription lists automatically provides a complete list, by name and address, of every family unit eligible to be interviewed. A proper sample should have the right proportion of interviews in each area according to the publication's circulation in that area.

Although various readership studies may vary in details, they all follow a broad pattern. Representative of such studies in technique is the Continuing Study of Farm Publications, the method of which is described in the following paragraphs as an example of the course followed in the development of a readership study.

The Continuing Study of Farm Publications involves both a total audience measure and a readership check. The audience measure is an appraisal of the total number of people who look into or read the particular issue of the publication surveyed; the readership check determines the percentage of qualified readers of the issue who remembered having seen or read each

item. The usual procedure in qualifying a reader is to ask the respondent if he has looked into the publication. Sometimes, however, qualifying questions are used, and the respondent may be given several opportunities to withdraw his claim and to admit that he has not yet looked into that particular issue.

A "qualifying kit" is used for testing each claimed reader at the beginning of the interview. The qualifying kit for most publications is made up of 10 selected editorial items intended to represent the entire issue in a general way. A similar selection is made of items which have not yet been published. The unpublished items are mixed in systematically with the published ones. The respondent is asked to go through this kit of 20 items and pick out those which he definitely remembers having seen. He is warned twice that some of the items are as yet unpublished, and is encouraged to use considerable discrimination in picking out the items which he identifies definitely.

Subsequently, only those claimed readers who were able to identify more published than unpublished items are considered to be genuine readers. These qualified readers are used as the basis for the projected total reading audience, and as the base for the percentages on items within the publication.

When the interviewer has made contact with an eligible person, he informs him that he is making a survey among readers of farm publications to find out what kinds of articles are liked and what articles and advertisements have been read. The respondent is asked if he reads the publication being surveyed regularly or occasionally. He is then asked whether he has looked into the measured issue and is confronted with the cover of that issue so that he may identify it.

Introductory questions about readership are intended to furnish a suitable ap-

proach for showing the qualifying kit, which is in scrapbook form. If the respondent asserts that he has not read the measured issue of the publication, he is not asked anything further about it. If the respondent claims to have seen one or more items in the qualifying kit, he is then asked to go through a regular copy of the measured issue and to point out the items in it which he has seen or read. The interviewer does not wait to determine from the qualifying kit whether the respondent is actually a qualified reader. This he leaves for the tabulator to do.

As each page is turned, the interviewer asks the respondent what he happened to see or read on that page. The interviewer does not point out any item or call attention to any item by naming it. When the reader signifies that he has read an item, then the interviewer may designate illustrations, headlines, or reading matter, and inquire as to which elements were seen and how much was read. The interviewer puts a crayon mark on each specific part which was looked at or read.

No general remarks by the respondent are recorded without first insisting that he give a specific answer. For example, if the reader looks at a column feature and says, "I always read that," he is still asked specifically if he happened to read that particular insertion in the issue being measured.

The total reader audience of the measured issue is found by first obtaining the number of claimed readers in the sample who demonstrated their familiarity with the contents of that issue. These are persons who identified more published items than unpublished items in the qualifying kit test. These qualified readers are then computed as a percentage of the total sample interviewed. Finally, this percentage is projected to the total eligible family population in the circulation list.

Audiences are computed separately for

all males and females 12 years of age and older. The family composition, as found in the sample, is broken into males and females. Then, on the basis of these findings, a computation is made of the total males and total females 12 years of age and older in the entire circulation list. In the final step, the percentages of male and female readers in the sample are projected to the male and female totals for the entire circulation list. The result is the total number of readers of each sex for the issue.

The reading or observing of individual items within the publication is computed as percentages of the qualified readers of each sex who saw or read each item. Two cautions should be used in interpreting these item-by-item scores. As indicated, percentages are not based on the total number of males or females in subscriber families. Instead they are percentages of the males or females who were qualified as readers and who have seen the items. Since these readership claims for individual items are subject to whatever factors produce inaccuracies in such claims, it is not recommended that they be projected actually to total numbers of observers or readers of individual items measured in the Continuing Study of Farm Publications.

In general, such projected totals may not be greatly at variance with the facts, but their use is discouraged because such a practice might impute greater accuracy to percentages than is believed to exist. This statement is based upon the assumption that inaccurate scores on individual items are likely to vary according to the nature and content of the item.

These cautions do not interfere with the maximum use of data in evaluating the reader appeal of individual items or advertisements. Percentages may be compared with each other, provided a degree of judgment is exercised in estimating how

READERSHIP STUDY

Modern Romances

149 MADISON AVENUE, NEW YORK 16, N. Y.



THIS IS NOT
A SUBSCRIPTION OFFER!

BUT
HOW WOULD YOU LIKE
THE APRIL ISSUE
OF THIS MAGAZINE

FREE ?

Dear reader:

You can get the April issue of this magazine FREE if you'll just lend us a few moments of your time. So won't you help us, please?

We're asking for your aid because we want to make our magazine the kind you like best. And as you can appreciate, your editor is helped very much by knowing as much as possible about what our readers are like, about you, your family, and the others who read our magazines.

I'm sorry, but I can send you the magazine only if you return the questionnaire to me by April 1, so why not jot down your answers now? (And don't forget to put your name and address at the end of the questionnaire so we know where to send the magazine.) Then please put it in the envelope it comes with and mail. No stamps are necessary; we pay postage at this end.

All personal information will be held confidential. So please answer the questions as fully as possible. Your free magazine will show my appreciation for your help.

Sincerely yours,

The Editor

P.S. Please overlook the little numbers by the questions. They are just to help in adding up the answers.

1947

HOW A MAGAZINE STUDIES ITS READERS

Questionnaires (such as the one reproduced above in part) were inserted in the newsstand copies of "Modern Romances" during a specific month. The only inducement to return

Facts of Life from the Kitchen

Do you clip recipes or collect recipe booklets? Yes _____ No _____  26

Do you do any of the family's shopping for food? Yes _____ No _____ 27

If yes, about how often? Regularly _____ Frequently _____ Occasionally _____ 28

If single, do you do any cooking at home? Yes _____ No _____ 29

If yes, how often? Every day _____ Few times a week _____ Once a week _____ 30

Once in two weeks _____ Less often than once in two weeks _____

If married, with children - do your children ever ask you for specific brands of food products? Yes _____ No _____  31

Would you like to read more articles on FOODS in this magazine than now appear? 32


Yes _____ No _____ On BEAUTY? Yes _____ No _____ On FASHION? Yes _____ No _____ 33

We know you have to shop carefully. Just how many persons are there in your family? List all persons, including children, who live in your home (such as husband, daughter, father, son, friend, etc.), and give their age - and would you note the number of issues a year they read this magazine, please.

Issues Read A Year 35-47

Relation to You	Age	7-12	3-6	1-2	Never
_____	_____				
_____	_____				
_____	_____				
_____	_____				

By the way - if any persons outside your home read your copy, will you please list them here?

Male _____ or Female _____ (Approx.) age _____  48-49

Male _____ or Female _____ (Approx.) age _____ 50-51

Male _____ or Female _____ (Approx.) age _____ 52-53

Would you please check the total weekly income of your family (that of all employed members plus yourself).

Under \$20 _____ \$40-59 _____ \$80-99 _____ 54

\$20-39 _____ \$60-79 _____ \$100 & Over _____  55

How many workers are there in your family? _____ 55

Are you employed outside the home? Yes _____ No _____ 56

the completed questionnaire was the offer of a free copy of the next issue. Returned questionnaires were grouped into a sample to match the magazine's geographical and city-size distribution. (See READERSHIP STUDY.)

Courtesy of DELL PUBLISHING CO.

READING NOTICE

accurate each percentage can be expected to be. Major features or items which are highly distinctive may be assumed to be rated with a considerable degree of accuracy. However, when comparisons are made with items that are not distinctive from issue to issue, one should make allowance for possible inflation due to the familiarity of appearance of the items.

In the Continuing Study of Farm Publications, the readership percentage scores for advertisements are supplemented by figures identified as the Size-Equalizing Index. This computation is made because many users of the report may find it desirable to make comparisons of advertisements differing in size. Since size is a chief factor in cost, it is desirable to make a computation which will equalize the size factor so that the other aspects of the various advertisements (such as technique and content) can be studied.

While the Size-Equalizing Index is not an ideal device, its use makes comparisons between advertisements of different sizes more valid than comparisons based solely on percentage scores. The first step in computing an index rating is the division of the percentage score by the lineage of the advertisement. This reduces the percentage score to a rating per line of space. In principle that is all there is to the Size-Equalizing Index. The per-line rating of space is then multiplied by 100,000. The only reason for doing this is to remove the decimal point, thereby making the index figures easier to handle. Expressed as a formula, the equation is:

$$\text{Size-Equalizing Index} = \frac{\% \text{ reading}}{\text{number of lines}} \times 100,000$$

The Index for a 75-line advertisement with a readership rating of 6 percent is as follows:

$$\frac{0.06}{75} \times 100,000 = 80 \text{ (Size-Equalizing Index)}$$

A 500-line advertisement would require a readership rating of 40 percent in order to achieve the same Index value.

$$\frac{0.40}{500} \times 100,000 = 80 \text{ (Size-Equalizing Index)}$$

These two examples suggest caution in the application of the Size-Equalizing Index. Limits as to the use of the Index must be left to the judgment of the user. Advertisers should be particularly cautious in comparing advertisements where size differences are extreme. It should be remembered that the Size-Equalizing Index does not take into consideration variations in rates due to special position, lineage discounts, or color.

In addition to the Continuing Study of Farm Publications, the technique of which has been described, the Advertising Research Foundation also conducts continuing studies concerning newspaper and transportation advertising. See CONTINUING STUDY OF NEWSPAPER READING and CONTINUING STUDY OF TRANSPORTATION ADVERTISING. See also STARCH RATING.

reading notice A brief textual advertisement set in very small type and placed at the foot of a column on the first page of a newspaper, or on the first page of any section of a paper, or on any page within the paper, depending upon the policy of the publication. The advertisement is often limited to a minimum of two lines of type (that is, counted lines, not agate lines); in some cases a maximum is set, such as five or seven lines. In most cases the publication requires that the notice be followed by the word "adv." so that the message is not mistaken by readers as editorial matter.

Size of type used for notices is in many cases 5½ point or 6 point, and in other

cases 7½ or 8 point. Rates set for reading notices are almost always much higher than the regular run-of-paper or preferred-position rates, mainly because of the extra prominence such advertisements command. Reading notices set on the first page usually command higher rates than those found within the publication. These advertisements are generally employed for the delivery of reminder messages rather than strong selling copy because of the brevity necessarily imposed upon them by the publication. The term "reader" is used synonymously with "reading notice."

ream Five hundred sheets of paper—the standard quantity by which writing and printing paper is sold.

"reason why" copy A type of copy writing based on the presentation in the advertisement of specific claims, proof of performance, product specifications and data, or other facts and reasons, stated for the purpose of inducing the prospect to buy the product or service advertised. In order to convince the prospective purchaser of the desirability of buying, the copy points up the specific features enjoyed by the product; relates the results of tests to which the merchandise has been put; explains the mechanical, electrical, or other type of construction; mentions the material of which the item is manufactured, and, as much as possible, indicates proof of all such statements.

"Reason why" copy represents only one classification of copy approach that may be used in selling goods and services. Other copy techniques of which the advertising writer may avail himself are the emotional, descriptive, humorous, and narrative approaches.

rebate 1. The transfer by an advertising agency of part of its commission to a client for the placement of whose adver-

tising it has earned that commission from media owners. In order to obtain and hold advertisers as clients, some agencies offer to pass along a portion of their commission earned as the result of buying space or time for them. Similarly, in order to decrease the cost of space or time, some advertisers demand a portion of their agency's commission as the price of remaining or becoming a client.

Rebating may be accomplished by numerous methods, some of which are indirect. For example, the agency may order art work and engravings for a client and bill him for an amount that is less than the actual cost to the agency, or fail to bill the client at all. Allowing cash discounts to a client when the discounts are not actually earned by him is considered to be rebating. All these practices are considered to be unethical by most agencies and by all media and advertising associations. The American Association of Advertising Agencies has made the following statement to members in connection with rebating:

The Association is opposed to the dishonorable and illegal practice of rebating commissions and hence admits to membership only agencies which retain the full amount of compensation granted by media owners to recognized agencies, without direct or indirect rebating. It shall be considered as rebating to supply materials for advertising on any basis that can be considered as direct, indirect or secret rebating. It shall also be considered as rebating to place men in the employ of the advertiser at the agency's expense, or to assume all or part of the salary of any employee of the advertiser, or to pay any fee or compensation to anyone connected directly or indirectly with the advertiser, for obtaining or holding an account; any connection with an advertiser or group of advertisers which seems to suggest indirect rebating must be satisfactorily explained.

2. The payment made by a medium to an advertiser, either directly or through

REBROADCAST

his agency, because he has earned a rate lower than that for which he originally contracted. For example, a publisher's rate card may state that a frequency discount is available if the advertiser buys six or more insertions during a 12-month period. If the one-time rate is \$1100 for a full page, the six-time rate may be \$1050. The advertiser who contemplates using fewer than six insertions may therefore pay \$1100 per page. However, should he actually use six insertions during the 12-month period, he is entitled to the six-time rate; the publisher thus grants him a rebate amounting to \$300, representing a rebate of \$50 for each of six insertions.

rebroadcast A network program that is repeated for the purpose of reaching those listeners residing in a time zone who were not available during the earlier, original broadcast because of the difference in time across the country. For example, a network broadcast originating in New York at 8 P.M., would reach Pacific coast listeners at 5 P.M., since there is a three-hour differential in time between the Eastern Time zone and the Pacific Time zone.

Since the network advertiser who sponsors a show at 8 P.M. in New York usually desires to reach the large evening audience, he would fail to be heard by similar audiences on the Pacific coast who would not be at home and available for listening. Consequently many network sponsors have their programs rebroadcast (for Pacific coast stations) at a later hour the same evening, such as at 11 P.M., New York time, so that the program is heard at 8 P.M., Pacific coast time. Those Pacific coast stations scheduled to receive the rebroadcast are not hooked up with the network when the original, earlier program is disseminated. Similar arrangements may be made when the sponsor desires to reach other time zones.

recognition 1. The agreement by a medium owner to consider an advertising agency entitled to a commission for the purchase of its facilities in behalf of advertisers on the basis of fulfillment of various requirements set up by the medium or the trade association of which it is a member. Although an individual or organization may establish itself in business as an agency and service the needs of advertisers, it may not be able to obtain a commission from newspapers, magazines, and other media unless they formally recognize the agency as a bona fide service organization fulfilling the functions of an agency. In general the basic requirements for recognition by media are:

(a) The organization must be a bona fide agency—that is, free from control by an advertiser in order that it may not be prejudiced or restricted in its service to all clients; free from control by a medium owner in order that it may give unbiased advice to advertisers.

(b) It must retain (that is, refrain from rebating) all commissions it receives from media owners in order to maintain their rate cards and to devote such commissions to the service and development of advertising.

(c) It should be able to service advertisers adequately and efficiently by maintaining a staff of experienced personnel.

(d) Its financial standing should be adequate to meet obligations due to media owners for the purchase of space, time, and other facilities.

Beyond these four basic requirements, some media owners or their trade associations impose further conditions, such as the placement of advertising in certain types of media, or having a certain minimum of net current assets. Following are the leading organizations which recognize or recommend agencies for recognition to

RECOGNITION

media members, and their conditions for recognition:

American Newspaper Publishers Association (for newspapers throughout the country). This organization maintains a Committee on Advertising Agencies to which a complete statement of facts must be submitted for approval. The committee is made up of representatives of newspapers located in various sections of the country. Applicants for recognition are requested to give the business history of the principals of the agency, stating the names of former employers and length of service in each position. The agency must also fulfill the following conditions: that it is a bona fide agency functioning as an independent contractor; that its principals are of good reputation, with advertising experience and ability; that its business methods are proper and its payments prompt; that it is placing advertising in newspapers at points distant from its home office in sufficient volume and distribution to lead the committee to believe a fair portion of the membership of the A. N. P. A. may need information regarding it; that in dealing with newspapers it operates under standard conditions and uses the standard contract and order forms; that its financial condition is satisfactory.

All applications must be accompanied by a statement of financial condition audited by a certified, or other outside qualified, public accountant. The minimum financial requirement differs according to the size of the city in which the agency is located. The three minimums set up are: \$20,000 or more for New York City advertising agencies; \$10,000 or more for agencies situated in other large cities of 500,000 or more population; \$5,000 or more for agencies in smaller cities under 500,000. Together with the letter of application for recognition the agency should include the A.N.P.A. application form the inside of which is a de-

tailed balance sheet. Also sent to the new applicant for recognition are forms for listing detailed information on newspaper placing—the agency being requested to attach a sample newspaper clipping and proof of copy for each account; a chart covering advertising placed for a 12-month period, with names of clients and volume of billing for each in newspaper display and classified advertising placed in local newspapers and in those outside the home city; in magazines, trade papers, farm papers, radio stations; and in outdoor and direct-mail advertising.

Southern Newspaper Publishers Association. This organization makes recommendation for agency recognition and credit to members. An application form must be filled out and the agency's financial statement submitted. The association requires for recommendation and credit that the applicant agency must be bona fide, and that it have at least two national accounts and a minimum of \$3,000 in liquid assets in excess of liabilities. The character and previous experience of the agency's principals are considered also.

Publishers Association of New York City (for New York City newspapers only). The following requirements have been set up for recognition:

(a) The agency must be bona fide; (b) it must possess a good reputation; (c) it must use the standard contract and order form; (d) it must be a properly equipped place of business; (e) it must be prompt in its payment of bills; (f) it must be placing advertisements in New York City newspapers; (g) it must not engage in obstructive or objectionable practices; (h) its capital must amount to at least \$20,000 if it is a New York City agency; at least \$10,000 if it is located in another large city of 500,000 population or more; at least \$5,000 if it is located in a town of under 500,000. An alternate requirement to the above is that the agency must

RECOGNITION

maintain a liquid working capital of 25 percent of its average monthly volume of billing. For example, if its billing is \$40,000 from all sources, \$10,000 is required in the bank as its working capital. In no case, however, may the working capital amount to less than \$5,000. A financial report must be filed every six months with the association.

Recognition may not be granted merely by offering cash with order. When the agency is recognized by A.N.P.A., it automatically enjoys recognition by the Publishers Association since the former is national in character and includes the member publishers of the latter. However, recognition by P.A. does not automatically confer recognition by A.N.P.A.

Periodical Publishers' Association of America (for magazines). The functions of this association are confined to ratings of agencies and do not enter the field of recognition...When an advertising agent, not on the association's list of recommended agents places advertising with one of the member periodicals, he is sent forms which, when filled out, furnish a basis for a rating. Therefore P.P.A. acts as a rating bureau for its members so that an agency's requirements for recognition may be judged by individual publications which have complete freedom of action in the matter of recognition.

The Associated Business Publications. The factors considered in recommending to its member publishers those advertising agencies who apply for recognition include the following: current financial statement of the applicant agency; number and kind of accounts handled, a minimum of three accounts being required, at least one of which must be buying space in trade papers; representation that the applicant is a bona fide agency, completely autonomous in its operation and free from control by either an advertiser or the owner of a medium; reasonable evidence

that the agency is qualified by the background of its principals to render bona fide agency service and that it is currently rendering such service satisfactorily. A.B.P. sends applicant agencies standard recognition forms which must be answered. Among the data required are balance sheet information, names of credit references among suppliers, names of accounts now handled, average monthly billings for the previous six months, and percentage of these billings placed in business papers. Commission-paying members of A.B.P. automatically pay commissions to agencies included in the published list which the association recommends to its members.

Agricultural Publishers Association (for farm papers). The association sends to agencies seeking recommendation a form containing space for financial statement, list of farm publications used during the previous 12 months, references, list of accounts, schedule of assets, and accounts and notes receivable. Letters are written to references submitted which, when obtained, form the basis, together with other data, for a decision by an agency committee composed of members of the association. The decision is final, and is given in the form of recommendation for recognition, and not recognition itself.

In evaluating an agency for recommendation, A.P.A. does not consider the volume of business handled, but the agency must be located within the limits of the continental United States and Canada. The principals must have demonstrated ability to serve clients properly, and their character and business record must be sound. Preferably, but not necessarily, the agency should have at least three active accounts using space in publications, one of which must be using space (or about to begin using space) in farm publications. The size of the assets of the agency is not so important as the suffi-

RECOGNITION

ciency of the assets in respect to the amount of advertising placed. Agencies must not split commissions, nor should they rebate, and the principals are not expected to be engaged in a business other than the agency business. There should be no financial relationship between the agency and the client under which undue bias in attitude on the part of either is likely. A.P.A. requires of all recommended agencies a yearly report on their financial standing. Cancellation of recommendation may occur when such action is warranted.

Periodical Press Association (Canada). Agency recognition requirements are handled by this association on behalf of its constituent groups — Agricultural Press Association of Canada, Business Newspaper Association of Canada, Magazine Publishers Association of Canada. A committee reviews all applications and transmits its recommendations to its board of directors, by whom final action is taken. When a nonresident advertising agency desires to place business with Canadian periodicals, its recognition by comparable associations in the United States proves sufficient warranty to extend automatic recognition by this association. Where nonresident agencies maintain branches in Canada, the branches may be of two kinds — service branches and domesticated corporations. Service branches do not enjoy recognition unless all contracts are issued by a nonresident head office which has been granted recognition in the United States. Should a service branch in Canada obtain a Canadian account, periodical publishers would still require that contracts be issued from the head office enjoying recognition in the United States.

Canadian corporations which are domesticated branches of nonresident agencies are treated exactly like native Canadian agencies. They must produce adequate evidence of domestic solvency and

apply on a special form, without reference to any automatic recognition enjoyed by the nonresident head office of such domesticated branch.

Nonresident agencies who have never succeeded in obtaining official recognition from any comparable publishing association in the United States would have difficulty in obtaining recognition, but might apply in the regular way—first by letter requesting formal application blanks. Unrecognized agencies are informed that orders can be executed at card rates, with or without cash with order, as an individual publisher may determine, and the usual agency commission will be rebated if the agency secures recognition within six months of acceptance of first order.

The application blank requires a financial statement, list of accounts, and information concerning ability to service accounts effectively. The applicant agrees, if granted recognition, to abide by various points of a code of ethics, to submit proof that its gross billing per annum for clients amounts to \$150,000, and to maintain a minimum surplus or guarantee of \$10,000 or financial resources in proportion to the amount of its business, and to expect recognition when first granted to expire automatically within 12 months; if continuation is desired, a new application is submitted annually.

Outdoor Advertising Association of America. Outdoor advertising may be placed directly with plant owners on a commissionable basis. To do so, it is necessary for agencies to equip themselves for the purpose. The usual procedure is to secure recommendation by the O.A.A.A. as a qualified source of business and to subscribe to the statistical service of the association.

National Outdoor Advertising Bureau. This organization, which is an association of advertising agencies placing outdoor advertising, guarantees the credit for any

RECOGNITION

of its members. It issues contracts to plant operators for the purchase of outdoor advertising space on behalf of its agencies, and is consequently responsible for payment to the plants. To obtain what may be considered the equivalent of recognition from N.O.A.B., the agency must be placing outdoor space, must render a satisfactory financial statement for review by the controller of the bureau, and must observe the usual ethical standards of good agency practice. The elements of a "satisfactory" financial statement are flexible. If the statement and other considerations are accepted by the bureau, the agency becomes a member and its credit responsibility for payment of outdoor space is undertaken by N.O.A.B.

Those agencies not members of the bureau must deal directly with plant operators, who set up their individual standards for recognition of agencies seeking to place outdoor space with them. In general, the primary consideration is financial stability of the agency as reflected by financial statement and information obtained from references offered by the applicant agency. The agency may also attempt to secure recommendation from the Outdoor Advertising Association of America.

National Association of Transportation Advertising (for operators of buses, trolleys, subway lines, ferries, railroads, elevated lines, and taxicabs). Recognition of agencies is ordinarily a matter of direct negotiation between applicant agencies and members of the association. In most cases, transportation advertising media specify approximately those requirements demanded by other media. Agencies must be bona fide, adequately staffed, financially stable, and so on.

Agencies may secure recognition from media individually by dealing directly with them. For example, the Curtis Publishing Company (publishers of *Ladies' Home Journal*, *Holiday*, *The Saturday*

Evening Post, and other periodicals) grants recognition by separate contractual agreements with individual agencies.

Although radio and television station and network operators belong to the National Association of Radio and Television Broadcasters, this organization grants neither recognition nor recommendation to agencies. It has been suggested that in each city where there are local advertising agencies an all-media committee be set up to pass on agency accreditations. Such a committee could consist of one representative from each of the radio stations and newspapers. If any medium did not wish to cooperate, the stations would carry out the plan separately. The committee would set up certain minimum standards for recognition. Meanwhile, until a plan for recognition is approved by the NARTB board of directors, recognition is usually given by the networks and individual stations to agencies recognized by the principal recognizing bodies (such as A.N.P.A. and A.B.P.) and to other applicants meeting individual requirements.

2. The identification, by a consumer or prospective purchaser, of an advertising message as having been previously seen or heard. The practice of determining the amount of recognition of an advertisement is a research technique employed when it is not possible to determine directly the effectiveness of the message. For example, the advertiser who uses 24-sheet posters and radio spot announcements may find it impossible to learn whether his advertising is performing the job it is supposed to do. Correlating sales with advertising is not feasible because several media are employed, and the effectiveness of one cannot be segregated from that of the other on the basis of sales. Therefore an alternate solution lies in finding out whether consumers can remember hearing or seeing the advertisement. If there is a high degree of remembrance or recognition, then the

REDEMPTION COUPON

advertiser assumes that his messages are performing at least an important part of their job.

Basically, the recognition method consists of displaying an advertisement to a group of consumers and inquiring whether they recognize it as having been seen or heard in the recent past. If the group of people questioned represent a valid sample of all consumers in the area under study, their answers may be projected to yield a percentage of the total consumers who recognize the advertiser's message. The advertiser must then decide whether that percentage reaches a satisfactory level, in view of his expenditures for advertising in that area.

Respondents who state that they recognize an advertisement may do so in error, and it therefore may become necessary to remove this element of mistaken recognition from the final computation of results. This is accomplished by a technique called "controlled recognition." "Recognition" is known also as "aided recall."

For a discussion of the recognition technique applied to the readership of publication advertisements, refer to STARCH RATING.

Rectigraph A photocopy machine manufactured by the Haloid Company; a photocopy produced by this machine. *See* PHOTOCOPY; PHOTOSTAT.

redemption coupon A certificate, form, or coupon which upon presentation at a dealer's store or upon mailing to the manufacturer entitles the consumer to a premium or to a unit of merchandise regularly sold by the dealer but now available to the consumer without charge or at a discount. For example, a coffee producer may distribute by mail coupons entitling the housewife to a jar of coffee for 10 cents less than the regular retail price, by pre-

senting the coupon to the local retailer. In such transactions the manufacturer usually informs his dealers that the offer is about to be made, and agrees to reimburse them for each coupon redeemed.

In other redemption deals, the manufacturer incorporates a coupon in the packaging of his product so that the consumer may save the required number for redemption either at the local store or at a specified redemption station. In still other promotions, the manufacturer inserts an advertisement in a publication and incorporates a coupon which the reader may redeem by mailing it with a box top or other evidence of purchase (and sometimes with a small payment in addition) to the advertiser, who sends in return the promised premium. For example, one packaged food advertiser redeemed coupons, accompanied by a box top taken from one of his products and by a payment of 50 cents, with a premium consisting of three silver-plated teaspoons.

Many advertisers are able to estimate the percentage of redemption in any of their campaigns before they are run. For example, some soap manufacturers have found that between 20 percent and 50 percent of the coupons offered have been redeemed. By determining the probable redemption return, the advertiser stocks the local stores with sufficient merchandise to cover the redemptions and then runs his promotion inviting consumers to redeem the coupons.

The local retailers are compensated for their handling of redeemed coupons on a per-coupon basis. The standard payment to grocers by soap manufacturers, for example, has been 1 cent per coupon. Therefore, if the redemption value of the coupon is 10 cents—that is, if the consumer obtains the product for the regular price less 10 cents—the retailer is repaid 11 cents for every coupon turned in to the manufacturer. *See also* PREMIUM.

REDUCING GLASS

reducing glass A double concave lens of ophthalmic glass used by artists and engravers for the purpose of reducing the visual appearance of photographs, drawings, and other matter so that they can judge whether the matter will be legible or clear when reduced to the specified size by photoengraving or other methods of reproduction.

regional channel station A radio station operating by license of the Federal Communications Commission with a power of 5,000 watts or less, the area of coverage of which is limited because of interference from other stations in the vicinity.

regional network A system of interconnected radio stations joined by telephone lines, the broadcasting service of which covers a regional area such as the Pacific coast and the Southeast. The advantages of using a regional network as a vehicle for advertising instead of several individual stations arise from the fact that a single program broadcast once can reach a relatively large area, and only a single talent cost is borne. In these respects the regional network resembles the national network.

There are approximately 37 regional networks available, although not every one is in operation every day. Some of them spring into existence only when a sponsor indicates his desire to cover the area in which they are located. The major regional network systems are affiliated with the national networks, as shown in the chart on the following page.

Other regional networks are located in the Middle West, South, and Southwest. The four regional networks affiliated with the national systems listed above may be joined to the rest of the national network whenever the sponsor desires, or they may be used independently. The regional net-

work is useful when the advertiser has sectional distribution of his product, requiring greater coverage than a single local station would provide, and when he desires to concentrate an advertising campaign in a regional area.

registration The matching of color separation negatives, printing plates, or printed impressions so as to form a perfectly printed reproduction of original color copy. In order to reproduce copy in multi-color, it is necessary to print color plates successively one over the other, the lines and dots of the several plates combining to form the color reproduction. The images on the color separation negatives must occupy the same relative position and the impressions printed by the plates must occupy the same position on the paper. When negatives and impressions match perfectly to reproduce the original faithfully, they are said to be "in register," and are "out of register" when they do not match.

relay station One of several low-powered automatic installations situated about 30 to 40 miles apart from each other for the purpose of picking up a television broadcast originating from a television station and passing it on to the next relay point, and so on until the final destination is reached—another television station included in the network of which the originating station is a part. The relay station consists of a receiver, amplifier, and transmitter operating on what are known as ultra-high or super-high frequencies; its job is to pick up the original signal, give it additional power, and direct it in a straight line to the next relay point where the process is repeated. In this system the television signal is focused like a searchlight, and a clear line of sight must exist between the relay towers, which have directional antennas. The signal that is

Regional Network	Approximate Number of Stations	Affiliation	Coverage
American Pacific Network	54	A.B.C.	Pacific area
Columbia Pacific Network	48	C.B.S.	" "
Don Lee Broadcasting System	56	M.B.S.	" "
N.B.C. Western Network	35	N.B.C.	" "
Yankee Network	25	Independent	New England

passed along by the relay station cannot be picked up by the ordinary television receiver.

Relay stations have been set up to accomplish the job of connecting television stations because the latter cannot be hooked up by telephone lines in the manner of radio stations. Since television waves do not follow the contour of the earth, leaving it at the horizon, their maximum line of travel is approximately 50 miles in radius. Consequently a relay station is set up within that radius to receive the broadcast signal (or electrical impulse) and to pass it on to another relay point until the signal is received by another station scheduled to broadcast it as part of the network system. Other methods of hooking up television stations are the coaxial cable, stratovision, and television film. See also TELEVISION NETWORK.

release 1. An agreement by a person to permit an advertiser to make use of the person's name, photograph, writings, or other specific property for advertising, trade, or other purposes in exchange for a consideration. In some cases a release is an agreement by one who presents an idea or material to a possible user not to hold the user responsible for payment should the idea or material not be used in advertising or trade.

The purpose of obtaining a release derives from the law surrounding what is known as the "right of privacy." This is the right of a person not to be subjected to public examination without his consent, and is basically a common-law right applicable only to persons, not inanimate objects. Therefore the unauthorized publication of a person's name or photograph, or any use whatsoever that brings his name or photograph into public view, may be considered as an invasion of the right of privacy, for which damages may be recoverable by the injured party. The legislatures of New York, Utah, and Virginia have passed statutes relating to invasion of privacy which affect advertisers. The New York Civil Rights Law, section 50, states:

A person, firm, or corporation that uses for advertising purposes or for the purposes of trade, the name, portrait, or picture of any living person without having first obtained the written consent of such person . . . is guilty of a misdemeanor.

For protection, therefore, the advertiser should make certain to secure a *written* authorization or release from the person whose name or photograph is to be used. Furthermore, the advertiser should actually pay a consideration in exchange for the use of the name or photograph. The Supreme Court of the state of New York has decided that permission to use a name

RELEASE

and photograph that has been given gratuitously may be revoked by the giver even though the advertiser has spent large sums of money on the tie-up.

A person may sue for invasion of the right of privacy even though his photograph appears as one of many taken as a group picture, as long as his likeness is distinguishable. Care should therefore be taken in the use of group photographs. Releases should be obtained from all who appear in the picture unless no particular person is identifiable.

Following is a form letter sent by Kenyon & Eckhardt Inc., advertising agency, to those who present ideas or material of possible interest to advertisers and agencies:

Date.....

To: (Presenter of Ideas or Material)

We return to you herewith the enclosed envelope which contains material submitted by you to us without solicitation and which is returned unread.

Our return of the material without giving it any consideration is not, we assure you, due to any deliberate discourtesy on our part; it is the common experience of ourselves and all advertising agencies that frequently material is submitted which, while sincerely believed to be original by each of the persons who submit it, is duplicated over the course of time by many persons, and may even have been considered for a long time within our agency or by our client. When such material is considered without the signing of a release form, we may be exposed to many claims with respect to it, all brought, no doubt, in the utmost good faith.

If you sign the attached release, you will be placing yourself entirely in our hands with respect to our judgment as to whether we are or are not obligated to you, even if the same or similar material is subsequently used by us or one of our clients.

If, under these circumstances, you desire to have us consider your material and will return it with the attached release signed by you, we will be glad to consider it.

Yours very truly,
KENYON & ECKHARDT INC.

The release which the presenter of ideas or material is asked to sign follows:

Date.....

Kenyon & Eckhardt Inc.
247 Park Avenue
New York City 17, N. Y.

Dear Sirs:

I desire to present you from time to time, with or without solicitation by you, various ideas and/or material. The ideas and/or material (hereinafter called the "material") which I represent are original with me, including the material which is attached hereto and bears my initials.

- (A) Upon the express condition and understanding that I am not to receive any compensation for any or all of such material unless in your sole and exclusive judgment such material is original with me and has in your sole judgment value to you and/or to your clients.
- (B) Upon the further express condition and understanding that your written statement that any of such material presented to you by me is not original and is of no value to you or your clients shall be conclusively binding upon me, and that you and/or your clients shall be under no obligation to me for any such material even though the substance of any such material shall be used by you or your clients.
- (C) Upon the further express condition and understanding that if you are satisfied that any or all of such material is original with me, and has value to you and/or to your clients, the purchase price of such material shall be determined by mutual agreement between you and me, and upon its payment to me the exclusive right to any of such material shall belong to you.

In the event of any dispute between us over any matter it shall be submitted to the Chairman or Managing Director of the American Association of Advertising Agencies for decision. Such decision shall be final and binding upon both of us.

All arbitrations shall be conducted in accordance with the Arbitration Laws of the State of New York.

(Presenter of Ideas or Material)

RELIEF PRINTING

Kenyon & Eckhardt Inc. uses the following release for names and photographs:

owner of the matter referred to in Exhibit A attached hereto.

Witness:

PHOTOGRAPH RELEASE

Date.....

(Name)

(Address)

I (we).....
being of legal age hereby consent and authorize(client name), its successors, legal representative and assigns, and KENYON & ECKHARDT Inc., its successors, legal representative and assigns, 247 Park Ave., N. Y., to use and reproduce my name and photograph (or photographs) taken byon (date) and circulate the same for any and all purposes, including publication and advertising of every description. Receipt of full consideration of \$..... is here acknowledged and no further claim of whatsoever nature will be made by me. No representations have been made to me.

Witness:

(Name)

(Address)

That agency's release for photographs and names of inanimate objects states:

RELEASE FOR PHOTOGRAPHS AND NAMES OF INANIMATE OBJECTS

Date.....

In consideration of the sum of \$..... and other good and valuable consideration the receipt of which is hereby acknowledged, the undersigned does hereby agree and consent that the matter hereto attached and marked Exhibit A, and bearing my signature is assigned to(client), its successors or assigns, without any restriction or limitation whatsoever upon its use for advertising of every kind or in trade or for any purpose.

The undersigned represents and warrants that the undersigned is the sole and exclusive

The form employed by Kenyon & Eckhardt Inc. for the use of writings or other material copyrighted and not copyrighted states:

RELEASE FOR USE OF WRITINGS OR OTHER MATERIAL COPYRIGHTED AND NOT COPYRIGHTED

Date.....

In consideration of the sum of \$..... and other good and valuable consideration, the receipt of which is hereby acknowledged, the undersigned does hereby agree and consent that the matter hereto attached and marked Exhibit A and bearing my signature is assigned to.....(client), its successors or assigns, without any restriction or limitation whatsoever upon its use for advertising of every kind or in trade or for any purpose.

The undersigned represents and warrants that the undersigned is the sole and exclusive owner of the matter referred to in Exhibit A attached hereto.

Witness

(Name)

(Address)

2. A story or message containing a strong element of news value transmitted to media such as newspapers and magazines for the purpose of disseminating information about a personality or organization. This is more properly called a "publicity release."

relief printing That method of printing in which the nonprinting areas have been

REMINDER ADVERTISING

cut or etched away or otherwise removed to leave the printing surface raised above the base, that is, in relief. A common example of relief printing is the impression made by a rubber stamp, the raised surface of which is inked and impressed against paper or other material.

Relief printing plates are originally produced by the photoengraving process in which the photographic image is transferred to a metal plate. The areas not occupied by the image are then etched with acid to leave the image or printing surface in relief. This form of relief printing is called "letterpress" printing. Relief printing is one of the three major forms of making an impression, the other two being intaglio and planography.

reminder advertising The dissemination of a brief sales message the purpose of which is primarily to present a brand name, trade name, or trade-mark to prospects and customers so as to continue the impact of impressions previously delivered with stronger and lengthier sales messages. The advertiser may present the full force of his messages in such media as newspapers, magazines, and radio, calling attention to the various features and advantages enjoyed by his product. In order to prevent consumers from forgetting his product, however, he may resort to the delivery of brief messages which serve constantly to remind prospects.

Such reminder advertising may be found on match-book covers, blotters, novelties, and specialty products as pencils and rulers, in skywriting, in spot announcements, and so on. In general, the wider the acceptance enjoyed by a product, the greater the extent of reminder advertising that is possible. A prime example of this is Coca-Cola, the bulk of the advertising of which is of a reminder nature. However, because new consumers are constantly being created, the adver-

tising of a company should be directed to these new groups in a strong selling manner, while reminder advertising may be used to address those who have already used the product or who are aware of its existence.

remote pickup A radio or television broadcast originating outside the station's studio—from a ballroom, stadium, hotel, or other public places. Portable sending equipment powered by batteries or by nearby electric power is used to pick up remote radio programs which are sent over telephone lines to the station's master control room. When telephone lines are not available or cannot be used with practicality because of the nature of the broadcast event, a portable short-wave transmitter is employed to send the program to a nearby point at which an engineer has set up a short-wave receiver. This is attached to a telephone line, which transmits the program to the station. In turn, the station's control room passes the broadcast along to the transmitter for dissemination.

The remote pickup for television may require as many as three television cameras, 14 or more men, and about five tons of equipment carried by one or two trucks. Two requirements that pose themselves before such a pickup becomes feasible are location and source of AC power for transmission and lighting. Since the mobile pickup unit must beam its signal to the transmitting tower before the broadcast can be disseminated to receivers, it must be physically possible for the beam to be directed to the transmitter. A telephone line cannot be used for this purpose, as is possible in radio broadcasting.

In several instances, for lack of a better source of power, a pickup unit has obtained permission from Consolidated Edison Company to use power from a street manhole. Two major expenses that must

be undergone in the broadcasting of television "remotes" (as in the case of radio also) are special charges for the pickup facilities and payment of a fee to the promoter of the event, particularly if it is a sports contest. Most of television's remote pickups fall in the category of sports events, since they lend themselves especially to visual presentation.

repetition The repeated delivery of an advertising message in the same medium in one or more succeeding issues, broadcasts, showings, or whatever the unit of appearance may be. Two important questions are concerned with the subject of repetition: (a) May an advertisement be repeated without substantial loss of readership and effectiveness? (b) How often may an advertisement be repeated until it is no longer effective to do so?

Those advertisers who use couponed or keyed messages in publications and other media learn by experience whether repetition is possible in each medium and how often they may repeat on a satisfactory cost-per-inquiry or cost-per-order basis. Simply by dividing the cost of the advertisement by the number of orders or inquiries received, they arrive at a figure which they can use for comparison with previous messages and for evaluation of effectiveness. For example, an insertion in a magazine in March at a cost for space of \$175 elicits 350 inquiries for a booklet, yielding a cost per inquiry of 50 cents. The same advertisement, repeated in April in the same publication, results in pulling only 300 inquiries at a cost of \$175. The cost per inquiry has thus increased. However, if this figure falls within the allowable maximum set by the advertiser for obtaining an inquiry, the repetition is successful.

Certain factors must be considered in evaluating the success of a repeated advertisement based on inquiries or orders.

Seasonal factors such as spring and summer, Christmas and New Year holidays, and other reasons usually are reflected in decreased circulation and readership of publications, and in turn the cost per order or inquiry is adversely affected. Thus a higher cost of obtaining an order or inquiry may be attributable not to repetition but to a drop in circulation. Similarly, market conditions, tightness of money, and other factors may exert an influence upon response.

In general, however, many advertisers who call for inquiries or orders have found that they may repeat about every three weeks in a newspaper supplement and weekly magazine, and about every two or three weeks in a Sunday newspaper and Sunday predate. In some cases weekly repetition in a Sunday paper is possible. Repetition each month in a monthly magazine has been found to be successful by these advertisers. It should be pointed out, however, that advertisers should test the frequency of repetition for themselves, since effectiveness may depend in part upon the nature of the product and the proposition offered by the advertiser, as well as upon the particular medium used.

When advertisements are not keyed and the advertiser receives no tangible evidence of readership and consequent effectiveness, it is necessary to undertake other techniques to determine whether repetition can be successful, and how often the message may be repeated. A study of repetition in which the research department of the McGraw-Hill Publishing Company and the Steering Committee for Survey of the Effectiveness of Repeated Advertisements cooperated was undertaken during a five-month period, the results being released in 1947. The research was limited to the interviewing of men representing management, purchasing, engineering, and production—those who buy, specify, or influence purchases of industrial equip-

REPLY-O-LETTER

ment. The findings were based on what the men observed and read in advertisements appearing in two publications, *Steel*, a weekly, and *Product Engineering*, a monthly. Interviewers conducted 2,865 complete interviews in 27 locations, averaging 200 interviews per issue on *Steel* and 222 on *Product Engineering*.

The objectives were: (a) to compare the relative observation and readership of repeated advertisements with the original insertion; (b) to determine the relative observation and readership of repeated advertisements after various time intervals. ("Observation" means "having seen a given advertisement." "Readership" means "reading one half or more of the main text of a given advertisement.") The committee arrived at these conclusions:

(a) A given advertisement secures attention from a random sample of those who read the publication in which it appears.

(b) When an advertisement is repeated, it is seen and read by at least an equal number of new readers or those readers who do not recall seeing it before. This holds true regardless of frequency of insertion in either a weekly or monthly publication. As the time interval between repeated advertisements increases, the recollection of previous appearances decreases to the extent that:

(c) In a weekly publication, advertisements repeated at four-week or longer intervals have little accumulated recollections of previous appearances and have approximately the same effect as the original insertion.

(d) In a monthly publication, advertisements repeated at four- or five-month intervals have little or no accumulated recollections of previous appearances, and have approximately the same effect as the original insertion.

It was found that each time an advertisement was repeated, regardless of fre-

quency of insertion, it attracted as many new readers or those who did not recall seeing it as it did the first time it was published. It was also learned that inquiries were received from a repeated advertisement not only during the month following publication but also for the second and third month, and even longer periods following publication. (This fact had been known to mail-order advertisers for many years.)

The significance of these findings is obvious. Great savings may be effected in the preparation of advertisements, particularly production expenses, when the message is repeated one or more times.

J. Walter Thompson Company, advertising agency, undertook a two-year survey of repetition, checking advertisements of 50 words or more in five national consumer magazines. They learned that in some cases readership increased with repetition, and that many advertisers have been able to maintain relatively the same reading interest through six repetitions or more, depending on the general appeal of individual advertisements.

Reply-O-Letter A combination sales letter and business reply envelope or card sold by the Reply-O Products Co. and used by direct-mail advertisers for eliciting requests for merchandise, books, samples, information, and the like. The message is processed on the usual letterhead of the advertiser. Where the recipient's name and address should be, and directly above the salutation, appears a window or die-cut section. Through this is visible the recipient's name and address, which are actually imprinted on the message side of a business reply card which has been inserted into a slot. The reverse of the card bears the usual business reply indicia. The card may be withdrawn from the slot in which it has been placed by the advertiser, filled in according to instructions

appearing in the sales message of the letter, and mailed by the prospect. The card is originally held in its position behind the window by a backing of transparent paper which, together with the back of the letter, forms a slot or pocket.

Instead of a card, a business reply envelope may be inserted in the slot and used to accept a remittance from the prospect. The back flap of the envelope shows through the window and bears the prospect's name and address, preceded by the word "from." This word, however, is not visible through the window. Imprinting the prospect's name and address in this manner obviates the necessity of having the advertiser indicate the same information on the letter, and having the recipient write it on the return envelope before mailing. Many advertisers report that the Reply-O-Letter has elicited more returns in split-run testing than other direct-mail devices. The letters offer a convenience to the recipient in that answering is made easier; also, the card or envelope is not likely to be lost should the letter be put aside before response is made.

reprint A reproduction of an advertisement on a separate sheet of paper after its publication in a newspaper or magazine. Reprints are often used by advertisers as direct-mail inserts sent to dealers for the purpose of impressing them with the advertising support given them in the sale of merchandise. Accompanying the reprint may be a sales letter calling attention of the dealer to the appearance of the advertisement in the publication. Magazine reprints, when printed on good stock, are mounted on cardboard displays and sent to dealers as part of point-of-purchase promotion. *See also* PREPRINT.

reproduction 1. The process of duplicating original matter such as typography, photographs, and art work by photographic

or photomechanical methods or by running off inked impressions by means of any of the printing or duplicating processes such as letterpress, gravure, and lithography. Although the term "reproduction" generally refers to the preparation of plates and cylinders for use in letterpress, lithography, and gravure printing, it may also refer to the duplication of matter by any of the processes in which a metal plate is not used, such as silk-screen printing. Original copy may be reproduced by any of the following methods:

(a) Taking a photograph of the copy, making a negative, and from that as many positive photographic prints as required.

(b) Using photomechanical means of printing the image of the copy on a metal plate, etching away nonprinting areas, and printing the relief plate by letterpress.

(c) Using photomechanical means of printing the image on a metal plate, etching away the printing areas, filling the recessed cells and lines with ink, and printing the plate by gravure.

(d) Printing the image of the copy on a metal plate and using the principle of antipathy of grease and water to print the plate by lithography.

(e) Making a stencil of the subject matter and forcing ink through a screen to print by the silk-screen process.

(f) Making a photoconductive plate of the copy, electrically charging it, and transferring a powder from the plate to an oppositely charged paper to form the reproduced copy by xerography.

(g) Typing or executing art work directly on a special stencil through which ink is passed to reproduce the original copy by mimeographing.

(h) Setting original text in letterpress type to print by multigraphing.

(i) Reproducing typewritten, handwritten, or drawn copy by using aniline or hectograph ink with a spirit-type or gelatin-type duplicator.

REPROPORTIONING

(j) Taking a photograph of the original copy and printing the negative on a metal plate sensitized with gelatin emulsion for reproduction by the photogelatin process.

2. An impression or a printing which duplicates original copy such as typography, photographs, and art work; the result of the reproductive process, such as a photoengraving.

reproportioning The photographic process of changing the dimensions of a photograph or art work so that its height remains the same but the width is increased, or vice versa. For example, a pen-and-ink drawing of a building may measure 10 in. in height and 6 in. in width, but this proportion may not be suitable for the space available and cropping is not desired. The problem therefore is to retain the illustration but to change its proportion to 10 in. in height and 4 in. in width. This may be performed photographically, the service being offered by several firms specializing in this and in camera composition. Another example of reproportioning is the transformation of a circular logotype into an elliptical design, height remaining the same while the width is increased. *See also* SCALING.

repro proof A sheet of coated or very smooth paper on which type matter has been printed for use as original copy suitable for direct reproduction by lithography and gravure, or for reproduction by letterpress by means of a photoengraving made from the proof. When an advertiser desires to deliver to a publication an advertisement in which the type matter has already been set up, he sends the textual matter to a composition house for typesetting. The latter "pulls a proof," printing the type matter on coated stock which accepts a sharp impression of the metal characters. This proof, called a reproduction, or "repro" proof, may then be used

as part of the paste-up of the complete advertisement. The proof is pasted in place within the borders of the advertisement; the art work is also pasted in place or its location may be indicated if it is transmitted separately, and the paste-up is then ready for the photographic process preparatory to reproduction.

If a photoengraving is to be made for letterpress printing, the advertiser delivers the paste-up and art work to the photoengraver with suitable instructions for the production of an original plate. If the advertisement is to be reproduced by lithography or gravure, the advertiser makes no plate himself but simply delivers the repro proof paste-up and art work to the publication. The latter then incorporates the matter into a cylinder that performs the printing.

Repro proofs should be sharp and crisp and, of course, should be free from typographic errors. However, when time is short or when other occasions warrant, it is possible to retouch a repro proof so that it becomes acceptable for reproduction even though an error is present. For example, a letter, word, comma, or other type matter can be removed with a razor blade or knife and other type matter pasted in as substitution; spacing between words can be changed in this manner. It is necessary, however, to make certain that the rubber cement or other adhesive material used does not exhibit itself along the edges of the pasted copy; otherwise the adhesive will show up photographically and be reproduced.

In some localities the following terms are used synonymously with repro proof: "photo proof"; "snap"; "enamel proof"; "glossy."

research A careful, critical, and exhaustive inquiry or investigation having as its objective the discovery of new facts, their correct analysis and interpretation, and

the revision of accepted conclusions, theories, or precepts in the light of such newly discovered facts. The ultimate objective of advertising and marketing research is the discovery of facts which may be useful in the planning, creating, and execution of more effective and profitable advertising and sales techniques and procedures. Research is usually divided into two major fields:

(a) Opinion research, which is designed to elicit information concerning attitudes, opinions, or impressions of people. Future consumer behavior may be mapped and the manufacturer can prepare his sales and public relations programs accordingly. Opinion research also permits the manufacturer to design or change the specifications of his product so as to conform to the desires of his prospective customers. Automobile manufacturers, for example, have incorporated certain features in their cars and have removed other specifications on the basis of attitudes discovered by opinion research.

(b) Factual research, which is used to uncover facts concerning past or present consumer behavior. Data on buying habits, brand preferences, ownership and use of certain products, rate of renewed purchase of merchandise are included in this type of research. For example, in a study of buying preferences conducted for a consumer magazine read by men, it was found that 73 per cent of the men questioned did not wear garters; 53 per cent did not wear hats in summer; 40 per cent shaved at least once a day; and 17 per cent did not carry a watch. Such information can be valuable to a manufacturer contemplating the sale of certain products to men. Some of the research problems that frequently require solution are:

(a) Determination of the size, location, and importance of the market for a new product.

(b) Determination of the possible acceptance of a product and the evaluation of its sales features in terms of likes and dislikes by consumers.

(c) The discovery of uses to which consumers put products—unknown to the manufacturer—and of new uses to which an established product may be put.

(d) The determination of consumers' opinions of product quality and their reaction to the service rendered, to the manner of effecting delivery, and so on.

(e) The gathering of composite industry statistics, such as the national sales volume for the industry, gross profit volume for all manufacturers in the field, and the like.

(f) Determination of the trend of general business conditions in any area.

(g) The newspaper and magazine reading habits, and the radio and television listening and viewing behavior of the public.

(h) Determination of public attitudes toward policies, activities, and management of any company.

(i) Predicting the behavior of consumers by eliciting current opinions.

Following is a typical research problem solved by a manufacturer of consumer merchandise sold to men. The firm's market research division was asked to determine the current style preferences, buying habits, brand standings, and in particular the influence of women in determining style, color, and brand preferences, and the extent to which they purchased the product for men. The first step after determining the objectives of the research was the formation of a questionnaire. Particular care was taken to see that the questions asked were clearly understood and free from bias. The questions were pretested in a selected group of cities in order to learn whether they would be workable when used in the final research survey. As a result of this pretesting, several words

RESEARCH

and phrases were changed because people living in certain areas of the country did not clearly understand them.

The second step was the selection of a sample group representing a true cross section of the population as a whole. The number amounted to 6,000, constructed on the basis of actual distribution of families by geographical section and city size. The U.S. Bureau of the Census estimates were used for this purpose. Interviews were planned in the proportion of two thirds with men and women or men alone and one third women. Men were classified by age groups, income level, and occupational status. Statements of automobile and refrigerator ownership and of occupation were checked against reliable data in order to verify the accuracy of the results.

The third step—collection of data—was implemented by the use of 101 interviewers who were carefully instructed in the details of the procedure, and who were not given control over the selection of respondents. Questionnaire data were compiled from the interviewers' reports and transferred to Hollerith cards and tabulated on IBM machines.

The final results were prepared in accordance with the fourth step—analysis and interpretation—and a booklet was produced incorporating the findings. The manufacturer was thus able to use the information in the development of his business, since he knew what his customers and prospects required of his type of product. The research report was merchandised to dealers by sending them a specially prepared booklet outlining the findings and showing them how to increase their sales of the manufacturer's product with the help of the research findings.

The Committee on Research of the American Association of Advertising Agencies examined a number of important surveys issued during previous years,

attempting to discover their weak spots, to detect fallacious trends, and to determine their values. The conclusions of the association were presented to 36 research men connected with agencies, publishers, independent research organizations, and universities for their comments and suggestions. As a result, a check list entitled "Questions to Ask in Appraising Market and Advertising Research" was formulated in 1934 and subsequently modified under the title "Standards for Appraising Market and Advertising Research." The purpose of the check list is to establish simple standards of research practice, to be used in appraising quickly any specific piece of research work. Following are the questions constituting the check list.

(a) Who made the survey? Complete information should be given regarding the names of the organizations or individuals who conducted the survey, made the tabulations, and interpreted the results, together with their qualifications and the extent of their interest, if any, in the findings.

(b) Does the title indicate exactly the scope of the survey? No report should be given a title which suggests more than the results justify.

(c) Does the report contain all pertinent data as to how, when, and where the survey was made? The following information should be furnished: reason for making the study; who financed it; exact period of time covered in the collection of data; date of issuance or publication; copies of questionnaires and instructions; how field work was conducted and supervised; list of localities where information was gathered, together with number of calls in each locality, and how calls were divided among different sections and different strata of the population; actual data as well as percentages and averages; explanation of bases on which percentages are figured; sources of collateral data; descrip-

tion of statistical methods used, together with reasons for using them.

(d) Is the sample a representative cross section? Size alone is no guarantee of representativeness; 1,000 interviews properly placed may be a better cross section than 10,000 poorly distributed. If the results are obtained in one city or section or are concentrated too heavily in one group or locality, they should not be projected as a sample of the entire market, unless justification for such action is established by adequate evidence. If replies of a special group, such as certain readers or listeners, are used as base, it should be made clear that they do not represent the views or habits of others, such as non-readers or nonlisteners. The sample should be properly proportioned to reflect the entire group studied as to age, standards of living, geographical distribution, and occupations. Even women differ as between the home and employed classifications. Each individual group (age, standards of living, locality, brand users, readers, listeners, and so on) analyzed should also be representative of its own group. The parts should be in proportion to each other so that when put together they present a true picture of the whole.

(e) Is the sample large enough? Lack of adequate sample is one of the commonest weaknesses in market research. There is no rule that can be laid down to cover all cases. However, adequacy of the whole sample can be demonstrated: by showing that when results are divided into groups, such as the first 200 or 300, the second 200 or 300, and so on, a point has been reached where the blocks show similar patterns so that results are not materially changed by the addition of more instances; by checks against known facts; or by collateral facts such as surveys from other reliable sources. If the sample is broken down into ages, standards of living, localities, users of brands, readers, and

listeners, or other parts of the whole, each component so studied must also be adequate in size.

(f) Are percentages figured for groups or classes that contain too small a number of instances? It often happens that although there may be enough data to furnish an adequate total, breakdowns into income groups, geographical sections, or other forms of groupings, leave too few examples in individual classes to justify figuring of percentages. In other words, the sample becomes too small when broken into parts. When such breakdowns are used, actual figures should be furnished.

(g) Are percentages of increase figured on ample bases? Percentages of increase are frequently figured on such small numbers as to be entirely misleading. This is a common error in the case of sales of new products, circulation and advertising increases, and such. Actual figures should be used in such cases.

(h) Was information obtained by mail questionnaires? Information obtained by mail usually does not represent a true cross section of the market or of the population. When data have been obtained in this way, proof should be furnished that the questions are of such a nature, and that sufficient safeguards have been set up to ensure representative replies.

(i) Is casual relationship attributed to one single factor when other contributing factors are present? It must be proved that all other factors are held constant, or allowance must be made for the other variable factors.

(j) If questionnaires were used, were questions such as to yield fair and adequate answers? Care must be taken in interpreting the answers to questions that are too general, that suggest answers, or that are subject to biased replies.

(k) Was information gathered of such a nature that the memories of the people

RETAIL ADVERTISING

interviewed might have resulted in inaccuracies as to fact? When any of the so-called "recall" or "recognition" methods is used, the results should be looked upon primarily as a measure of the impressions of the people interviewed rather than as a measure of facts, unless it can be proved that such impressions correspond with such facts.

(l) Can type of information obtained (either by interview or by mail) be relied upon as accurate? Questions involving income, personal expenditures, personal pride or prejudice, reading habits, education, and such, often do not yield correct answers.

(m) Have any original or unique statistical devices been employed? When devices are used for which there is no well-established published authority, adequate explanation of the method should be presented and proof furnished that the method is valid.

(n) Are charts misleading? In graphic presentations the titles must be clear, scales must not be exaggerated, the vertical scales should start with zero (except in special cases, as in index numbers that fluctuate over and under 100), curves must be clearly labeled or easily compared with distinct legends, and simplicity should be the main objective.

The Market Research Council has formally approved a code of research practices which is quoted below.

Members will:

Strive at all time to maintain the highest research standards.

Endeavor always to preserve a thoroughly objective, impartial and unbiased attitude.

Be constantly mindful of the limitations of survey techniques and accept only such assignments as can be performed within those limitations.

Fully and truthfully describe to the client the methods and techniques used in the performance of a research project.

Hold confidential all information obtained about a client's business and markets.

Search for and be receptive to new and improved techniques in the profession of marketing research.

Encourage and participate in the exchange of ideas and experiences relative to general marketing research techniques with other organizations adhering to this code of ethics.

Participate in and contribute to the work of societies, schools, and other organizations interested in the improvement of research standards.

Exercise care in the acceptance of assignments and clients with a view toward the maintenance and advancement of the highest standards of marketing research.

Members will not:

Knowingly allow their creative professional services to be hired in any case where price rather than quality is the only consideration.

Knowingly deviate from established research standards or indulge in questionable research practices in order to "prove" a case.

Authorize their name to be used in published survey material without prior examination and approval of the material to be used.

Release to any client or other organization confidential research findings paid for by another client without the latter's specific authorization.

Knowingly interpret survey results nor tacitly permit interpretations to be made inconsistent with, or not substantiated by, data available.

Accept business from competitive companies where the confidential nature of the relationship will be imperiled.

Accept confidential information offered by present or former staff members of other research organizations.

See also QUOTA SAMPLING; RANDOMIZATION; PRECISION SAMPLE; SAMPLE.

retail advertising The dissemination of sales messages by retail store operators through local media such as newspapers and non-network radio directed toward those consumers living within the trading area of the advertiser. Although the retail

RETOUCHING

store may advertise manufacturers' brands in the same manner as that used by the manufacturers themselves, the difference lies in the fact that retail advertising is localized, is placed by a local dealer, and directs consumers to a specific store.

Newspapers form the basic medium by retailers, but other media are employed as well. These include local radio, outdoor advertising, transportation advertising, direct mail, television. Other activities such as the erection of store signs, the display of counter and window cards, banners, streamers, and the like are not considered as retail advertising; they are more properly classified as point-of-purchase advertising and sales promotion.

retail trading zone That territory beyond the city zone (or area of corporate municipality) so intimately associated with the city in which a newspaper is published through proximity or convenient transportation facilities that residents of the territory regularly trade in the city of publication to an important degree. The term is used in an analysis of the circulation of newspapers audited by the Audit Bureau of Circulations so that advertisers may determine whether the paper is sold in sufficient numbers in the area where the advertiser may have his product for sale.

The geographic limitation of the retail trading zone is determined on the basis of flow of trade and not on the circulation of the paper. Purchase of copies of the paper by mail, and wholesalers' distribution are not considered in the computation of retail-trading-zone circulation. The various means of transportation between the sections of the zone are considered, but of greater importance is evidence of merchants' transactions in the zone. The circulation of a paper in its retail trading zone is to be found in the Publisher's Statement and in the Audit Report. The Publisher's Statement and Audit Report

not only define the retail trading zone for the paper but also list the eight largest towns in the zone, for the purpose of furnishing the reader with a quick picture of the high points of the territory.

retailer See DEALER.

retailing The activities incident to selling to the ultimate consumer. The goods may be produced, bought, or carried in stock by the seller. This definition includes all forms of selling to the ultimate consumer. It embraces the direct-to-consumer sales activities of the producer whether through his own stores, by house-to-house canvass, or by mail order. It does not cover the sale by producers of industrial goods, by industrial supply houses, or by retailers to industrial, commercial, or institutional buyers for use in the conduct of their enterprises.

retouching The alteration or correction of a photograph (either positive print or negative) with airbrush, pencil, crayon, paint and brush, or dye, for the removal of imperfections and to improve generally the appearance of the original copy preparatory to reproduction. Retouching, which is generally performed by an artist specializing in that field, is required when undesirable elements must be removed from the photograph; when areas must be high-lighted or more sharply defined; when dark areas must be lightened and light areas darkened; and when photographs must be altered to meet the particular requirements of the reproductive process.

A photograph to be retouched for ultimate reproduction should be larger than the final size in which it is to appear, and should be in the form of a glossy print. Artists can work better with glossy prints, and the reduction of the photograph results in decreased visibility, after repro-

RETURN CARD

duction, of any brush marks, inaccuracies in stroking, and unavoidable imperfections appearing in the original retouched print.

During the process of retouching it must be remembered that the method of reproduction exerts an important influence on the appearance of the printed work. For example, reproduction in newspapers necessitating half-tone screening will usually result in a lowering of the range of tonal values and in a loss of details found in the original photograph. Consequently it may be desirable to confer contrast on the original by strengthening certain areas and lightening others. Also, fine details may have to be dispensed with, and a broad stroking substituted by the retoucher, because of the coarse screening to which the photograph is subject.

return card 1. A self-addressed post card, postal card, business reply card, or other similar form on relatively heavy stock mailed or otherwise delivered to prospects by an advertiser for their convenience in ordering merchandise or requesting information. For a description of the various forms of return cards, refer to **ORDER CARD**, which is the more common terminology for this direct-mail device.

2. The sender's name and address appearing in the upper left corner of mail matter. Textual matter appearing at the left-hand side of an envelope or mailing card is called "corner card copy." When such text consists of the sender's name and address, it is called "return card copy" or simply "return card." The Post Office requires the sender's name and complete address to appear in the upper left corner on all window envelopes, on all mail matter bearing a request for change of address on form 3547, on all fourth-class mail, and on all registered mail. The Post Office recommends that return addresses be used on all mail matter to facilitate the return of undelivered mail.

reverse plate A printing plate of negative character which when inked and printed delivers an impression of "white" copy or illustration showing through the black ink. Instead of having copy printed in black ink on white paper, it is possible to photoengrave a plate in "reverse" so that the same copy appears "white," surrounded by black ink which gives the copy its form. Actually, the white paper shows through the ink to give substance to the message. Any color of printing ink may be substituted for black to yield a reverse plate effect. Specification of reverse plate is



REVERSE PLATE

made when the advertiser desires his copy to be particularly bold, and when "weight" must be given to certain areas of the layout.

Reverse plate treatment may be obtained by any of the following techniques: (a) by having an artist draw white-on-black copy or illustration, inking in the solid black areas, and making a plate of the finished art; (b) by preparing black-on-white copy or illustration, ordering a negative photostat of the art, and having a plate made from the photostat; (c) by delivering black-on-white copy to the photoengraver with instructions to reverse this to white on black during the process of photography and photoengraving.

Some publications do not accept advertisements with heavy reverse-plate effects, and request that the black portions be "grayed down" by screening.

river An irregular path or channel of white space appearing in the midst of

printed textual matter resulting from poor spacing by the compositor and serving to interrupt the flow of reading. When such bad spacing is found before the final printing is effected or before an engraving of the type matter is ordered, a common practice is to have the compositor reset the matter so as to remove the river.

Robinson-Patman Act An amendment to the Clayton Act passed in 1936 for the purpose of eliminating unfair trade practices in the form of price and other discriminations. The Robinson-Patman Act serves to strengthen the provisions of the Clayton Act against price discrimination and to add further provisions in connection with the subject of cooperative advertising. For a discussion of the manner in which this law affects buyers and sellers regarding cooperative advertising allowances, refer to COOPERATIVE ADVERTISING.

The act as interpreted by the courts provides that the practice of setting different prices for like goods has the effect of substantially lessening competition or injuring, destroying, or preventing competition. The Supreme Court of the United States has ruled that the Federal Trade Commission was authorized to bar discriminatory prices upon the "reasonable possibility" of such unfair competition, and that the commission need not show actual injury to competition in order to validate its charges against an alleged violator.

As an example of discriminatory practice, one manufacturer granted larger discounts to one purchaser than were offered to a competing retailer. The F.T.C. held that such quantity price differentials were not justified by reason of differences in the cost of manufacture, sale, or delivery resulting from the differing methods or quantities in which the product was sold or delivered, and that the larger discounts were not made in good faith to meet a

competitor's equally low price. The Supreme Court held that "the competitive operations of certain merchants were injured when they had to pay the respondent substantially more for their goods than their competitors had to pay."

It was also ruled that price differentials which would otherwise constitute unlawful discriminations in price are not exempt from the statutory ban because they are based upon a general quantity discount schedule open to all purchasers, but of which only large purchasers are in a position to take advantage. After noting that only five large chain stores had ever bought sufficient quantities of the product to qualify for one of the quantity discounts, the Court said:

Theoretically, these discounts are equally available to all, but functionally they are not. . . . The legislative history of the Robinson-Patman Act makes it abundantly clear that Congress considered it to be an evil that a large buyer could secure a competitive advantage over a small buyer solely because of the large buyer's quantity purchasing ability. The Robinson-Patman Act was passed to deprive a large buyer of such advantages except to the extent that a lower price could be justified by reason of a seller's diminished costs due to quantity manufacture, delivery, or sale or by reason of the seller's good faith effort to meet a competitor's equally low price.

The opinion also underlined the fact that the burden of proving that quantity discount differentials are not justified by the seller's cost savings does not rest on the commission. Once the commission has proved that a seller has charged one purchaser a higher price for like goods than he has charged one or more of the purchaser's competitors, the Court said, the burden of showing justification is upon the seller.

Roget's Thesaurus A reference work—the full name for which is *Roget's Thesaurus of the English Language*—containing syn-

ROMAN TYPE

onyms of English words. The book is particularly useful to copy writers, journalists, editorial writers, and others concerned with the written word. The format originally prepared by Peter Mark Roget consisted of divisions into concepts or categories, and proved to be somewhat inconvenient to use. However, a modern revision of the Roget work is available in the more convenient dictionary form, each word in alphabetical order being followed by synonyms and references to related concepts.

roman type 1. A classification of typography partially derived from Roman inscriptions and letter designs, and usually categorized into two subdivisions: Old Style and Modern. The former is characterized by a relative uniformity in the strokes comprising the letters, by slanted upper serifs of the lower-case characters, and by pear-shaped endings of the letters *a*, *c*, *f*, and *r*. See OLD STYLE.

Modern type is distinguished by a sharper contrast between the thick and thin strokes and by horizontal serifs rather than slanting. The endings of the characters *a*, *c*, *f*, and *r* form almost a ball. The term "modern" should not be confused with those type faces which have been recently cut. It is applied to a classification of typography regardless of age and characterized by the elements noted above. See MODERN TYPE.

2. A classification of type distinguished by upright characters, as contrasted with slanted letters called "italic." Originally the term "roman" was applied to the category of type comprising Old Style and Modern faces, but has also come to signify "perpendicular" letters. The term is frequently abbreviated to "rom."

This line has been set in italic to show how it differs from roman, in which the previous lines have been set.

R.O.P. See RUN OF PAPER.

R.O.P. color advertising Advertisements printed in two, three or four colors and run anywhere within the pages of a daily newspaper (not including Sunday supplements or special inserts). Up until recently, it was generally rare for daily newspapers to run advertisements in more than one color—that is, only in black. With improvements in printing press design, however, more than 546 newspapers are currently publishing daily advertisements in two, three or four colors. Many papers require a minimum number of lines to be bought before providing run-of-paper color facilities—such as a minimum of 1,000 lines.

For best results, advertisers buying R.O.P. color space should prepare plastic or baked mats, plastic plates, zinc plates, or electrotypes. If ordinary mats are used for color reproduction, there is great danger that mat shrinkage will not be uniform, thereby causing out-of-register printing. To insure suitable reproduction even further, the advertiser should ascertain that a sufficient number of register marks have been indicated for the guidance of the printer.

It has been recommended that only 16-gauge copper or gem metal should be used for utmost quality in reproduction and accuracy of register. Combinations of two metals, such as copper and zinc, tend to be distorted during the molding process, and produce poor register. Range of screen values should be from 65 to 75 lines.

In 1950 the *Milwaukee Journal* published a 190-page book on the subject. In late 1951 the Lake Shore Electrotypes Company of Chicago completed a six-month study of the requirements of R.O.P. color advertising costing \$10,000. A report on R.O.P. color was made by *Printers' Ink* in that publication's issue of January 4, 1952.

Rorabaugh Reports A service offered to advertisers and agencies by the N. C. Rorabaugh Co. in which expenditures on spot radio advertising are computed and furnished in regular reports. Data are compiled through the cooperation of approximately 89 leading advertising agencies, who provide the names of the stations used by their clients, the number of broadcasts per week, and the character and duration of the programs.

The firm also furnishes a television reporting service covering network, spot, and local broadcasting. Network data are supplied by the networks themselves, and spot and local programs are reported by the individual cooperating stations. For each program the following data are supplied: advertiser and product; agency and city; number of telecasts per week and per day or night; duration in minutes and whether sponsored by one or several advertisers; character of program (studio or remote pickup, live or film); call letters of the station. The network and spot time reports are translated into dollar terms by application of the gross time rates as listed in the network or station rate cards.

Ross board A drawing board manufactured by the Chas. J. Ross Company and prepared with a special surface designed to yield various illustrative effects, depending upon the type of board employed. Essentially, the Ross board consists of an uneven surface which is partly in relief and partly depressed so that a drawing created in pencil or crayon is made up of a formation of small black surfaces separated by minute white areas. The application of pencil or crayon permits the artist to secure a variety of tonal values between pure white and solid black without the necessity of using mechanical shading methods such as shading mediums and Ben Day screens.

The surfaces of many types of Ross

boards are prepared by embossing, which results in a stippled effect. The character of the stippling may vary from coarse to fine, depending upon the type of board. Each type has a pattern number by which the artist can order. In addition to embossing, Ross drawing boards are coated with a pigment which permits the artist to scratch away surface areas and to obtain



ROSS BOARD DRAWING

*Courtesy of GUS ANTON,
Contempo Advertising Artists*

highlights, shading, or pure white areas. For example, a white dot on a black background can be secured by laying in solid blacks with India ink; when the surface is dry, scratching produces a white stipple against the black background. Ross-board stippled drawings may be reduced as much as 80 percent without loss of detail. In many cases the artist works up his drawing on a scale larger than that which is destined for reproduction, so that when the drawing is reproduced in a smaller size, details are sharpened and a greater degree

ROTARY PRESS

of contrast is obtained between the light and dark areas.

Ross boards are manufactured also with over-all tints laid on. These designs include stippled effects, crosshatching, dotted areas, horizontal or vertical lines, and so on, all designated by pattern number in a catalogue. Crayon or pencil may be applied over the tinted areas and sections may be scratched away for special effects.

The firm also makes white scratchboard which accepts ink without spreading. The artist uses a sharp instrument to scratch away portions of the inked area to reveal the white undercoating. In this manner a black-and-white drawing is worked up.

Ross drawing boards are frequently used by advertising artists and cartoonists, and are particularly suited for newspaper reproduction. Although the drawings may appear to exhibit shading and contrast, such effects are obtained by pure black-and-white areas rather than by a continuous tone. This permits the drawing to be engraved as an inexpensive line cut instead of a more costly half tone. The boards are obtainable in most retail artist supply stores.

rotary press A printing press containing two cylinders as its basic mechanism: one, called the plate cylinder, carries the curved printing plate; another, the impression cylinder, brings the sheet of paper into contact with the cylinder carrying the inked plate. The sheet travels between the two cylinders to receive the inked impression. One type of rotary press is designed to accept a continuous roll of paper rather than individual sheets, and is called a "web" press. Most newspaper and magazine printing is performed on rotary presses, a major advantage of this type of press being its great printing speed.

There are two classes of rotary presses: the direct rotary and the indirect rotary. The direct rotary simply rolls the two cyl-

inders together so that when the paper and plate meet the impression results. The indirect rotary operates with the aid of a third cylinder bearing a rubber blanket. The plate cylinder is inked, after which it meets the rubber blanket on another cylinder. The inked impression is transferred from the plate cylinder onto the rubber blanket and then is passed on to the sheet of paper which the impression cylinder brings to bear against the rubber blanket. The direct rotary press is most often used for letterpress and gravure printing, and the principle is found also in "duplicator" printing. The indirect rotary is most often to be seen in offset lithographic printing.

rotogravure printing An intaglio printing method in which a continuous roll of paper is fed to the press for printing by the gravure process. This is contrasted with sheet-fed gravure printing in which individual sheets are fed to the press. Rotogravure presses can currently turn out pages printed on both sides in four colors at the rate of from 15,000 to 20,000 impressions hourly. Such presses are used for the printing of magazines and newspaper supplements. *See GRAVURE PRINTING.*

rough A preliminary, sketchily drawn layout of an advertisement designed to indicate the relative size and placement of the various units comprising the advertisement, usually as a prelude to a more carefully drawn layout. The rough is the first layout to be made, and is rather hastily drawn in full size as the starting point from which departures may be taken by the layout artist.

Sometimes a rough layout is sufficient to permit the advertiser to visualize what the final advertisement will look like, the compositor to set type as indicated by the corresponding units in the layout, and the finished artist to prepare his art work by using the rough as a basis. However, in

RUBBER PLATE

many cases several additional layouts must be worked up from the initial rough before a satisfactory layout can be prepared for presentation to the advertiser and to others using it as a guide. The rough may be drawn in pencil or any other art medium desired. A rough "thumbnail" layout in greatly reduced size is called an "esquisse," while a carefully finished layout is termed a "comprehensive."

routing The removal of those portions of the surface of a letterpress printing plate which are not to be printed, accomplished by decreasing the height of the metal with the aid of a cutting machine called a "router." Routing is performed not only to remove waste metal from engravings but also to outline or vignette half-tone engravings.

rubber cement A transparent, smooth-flowing adhesive (generally made of crepe latex) used by artists to form a strong joint without wrinkling, curling, shrinking, or penetrating the paper or illustration board to which it is applied. In its proper consistency it spreads smoothly, dries quickly, and is easy to clean off or remove. It is generally applied with a brush to both sides of the surfaces to be joined and allowed to become tacky. At this point the surfaces are pressed together for adhesion. Paper mounted to another surface by rubber cement may be removed by applying rubber cement thinner (a solvent, usually a purified benzine) to the paper, which may then be lifted off without damage.

Rubber cement thinner is used also to control the consistency of cement. When excessively thick, rubber cement may be thinned by adding the solvent, which blends easily. To prevent the thinner from evaporating from the cement with which it has been blended, it is best to keep the cement in an airtight container.

A convenient way to remove excess cement from art work or other material is the application of a "pickup"—a bit of dried cement which instantly adheres to excess cement frequently found at the edges of mounted matter. To make a pickup, simply pour a small quantity of cement on a sheet of paper and permit it to dry. When the thinner has evaporated, the pickup is ready to use. Specially prepared pickups are manufactured of processed, corrugated latex and sold in art supply stores.

rubber plate A printing plate molded of a special rubber from type matter, electrotype, line or half-tone engraving, and reinforced with a thin backing of brass, lead, or aluminum. Rubber plates are printed on high-speed rotary presses and are capable of giving 200,000 impressions and over before showing signs of wear, since practically no squeeze is necessary for impression. Cost is comparable to that of a metal plate, and duplicates cost about half as much as the original plate. No make-ready is necessary, and less ink is required to print rich, solid blacks which characterize rubber-plate printing. The plate yields fairly sharp definition of detail, the result being comparable in appearance to that obtained from offset lithography.

In making a rubber plate a mold or matrix, fabricated of a plastic material, is produced from the original matter—type, electrotype, or engraving. The mold is then removed and is ready for the manufacture of the rubber plate. Other methods of manufacturing are also used, such as hand engraving of original copy directly on the rubber. Half-tone screens, Ben Day screens, and color work may be printed by rubber plates, the technique being particularly useful when the printing is to be done on uneven or rough stock, or on an abrasive surface which would wear out a metal plate quickly.

RULE

rule A strip of metal used by typesetters to form a border, panel, or box as required by the layout of an advertisement. Rules are available in various thicknesses which are specified according to the point system, one point being equivalent to 1/72 in. When a rule is required by the layout, the compositor measures the necessary lengths, cuts and miters them to form even corners, and then sets them in the position desired. A rule may be employed to enclose the entire advertisement or any element within the advertisement, or to separate one block of copy from another.

run-around Type matter that does not measure the same width as previous lines, but which is narrower because it falls adjacent to an illustration, around which it "runs." For example, if the width of the type page of a book measures 27 picas and a photoengraving of an illustration measuring 12 picas in width is placed adjacent to the left edge of the page, then the type matter to the right of the illustration must be set in a width of 15 picas as long as it adjoins the photoengraving. The injection of the illustration causes a run-around, the type lines changing from a width of 27 picas to 15 picas. Run-arounds may be found in advertisements as well.

The subject of run-arounds is important because they usually cause an increase in the cost of composition. Time and labor are consumed by such changes in width, and those who are concerned with absolute economy usually try to avoid layouts requiring run-arounds. One solution is the specification of illustrations that run the full width of the column or type page. This practice permits type to be set the full width above and below the illustration.

run of paper A newspaper term frequently abbreviated to "r.o.p." designating placement of an advertisement anywhere within the publication at the discretion and

option of the publisher. Many newspapers set up the two following space rates:

1. The r.o.p. rate, charged for those advertisements the placement of which is at the publisher's choice. Such messages may appear anywhere within the run of the publication as the publisher sees fit. In buying r.o.p. space, the advertiser may ask for a special position, but the publisher is not bound by such a request. The advertiser's order for r.o.p. space usually reads, for example, "Position on sports page **URGENTLY REQUESTED.**" In this case the advertiser indicates his desire for a special position, but he has no assurance that the advertisement will ultimately appear there.

2. The preferred position rate, which is higher than the r.o.p. rate and which is charged for those advertisements which are to appear in a specified position in accordance with the request of the advertiser, who is willing to pay a higher rate for the service. Instructions on the insertion order calling for preferred position may therefore read "Preferred position on sports page."

running head The caption that runs across the top of every page of a book, magazine, or other publication. In a book the running head usually consists of the book title or chapter title.

rural-route box holder A person living in a rural district of the United States who is served by a civil service, government letter carrier for the delivery of mail. This distinction is made when comparing the rural route box holder with the star route box holder. Direct-mail advertisers who wish to reach rural route box holders (as well as star route and post-office box holders) without the necessity of obtaining their names may do so by following the directions of the Post Office Depart-

RURAL STATION

ment in addressing box holders. For a discussion of this practice, refer to BOX HOLDER.

rural station A television station the primary function of which is to render service

to an area more extensive than that served by either a community station or a metropolitan station. This "additional" area that is to be served must be dominantly rural. *See also* COMMUNITY STATION and METROPOLITAN STATION.

S

saddle stitching A method of binding a booklet by which wire staples are driven through the back fold of the booklet and clinched in the middle on the other side. This binding method permits printed matter to open flat.

sales budget An estimate of the probable dollar sales and probable selling costs for a specified period. The use of this term is sometimes confined to an estimate of future sales. This does not conform to the general use of the term "budget" which includes schedules of both receipts and expenditures. If the sales budget is to be used as a device to facilitate sales control and management, it should include the probable cost of getting the estimated volume of sales. The failure to allow proper weight to this item in their calculations is one of the most consistently persistent and fatal mistakes made by American business concerns. It has led to much of the striving after unprofitable volume that has been so costly. *See also* ADVERTISING APPROPRIATION.

sales control A system of supervision involving the use of such devices as records, statistical analyses, correspondence, and personal contact for the purpose of carrying out or adjusting marketing policies and plans. The application of this term is often confined to the operation of a system of records and forms from which a picture of sales operations may be obtained. The usage stated above, recommended by the Committee on Definitions of the American Marketing Association, goes much further and includes the practical use that may be made of such a picture once it is obtained.

sales forecast An estimate of dollar or unit sales for a specified future period under a proposed marketing plan or program. The forecast may be for a specified item of merchandise or for an entire line; it may be for a market as a whole or for any portion thereof. Two sets of factors are involved in making a sales forecast: (a) those forces outside the control of the firm for which the forecast is made that are likely to influence sales, and (b) changes in the marketing methods or practices of the firm that are likely to affect its sales.

In the course of planning future activities the management of a given firm may make several sales forecasts, each consisting of an estimate of probable sales if a given marketing plan is adopted or a given set of outside forces prevails. The estimated effects on sales of a number of marketing plans may be compared in the process of arriving at the one marketing program which will, in the opinion of the officials of the company, be best designed to promote its welfare.

sales letter *See* LETTER.

sales management The planning, direction, and control of personal selling, including recruiting, selecting, training, equipping, assigning, routing, supervising, paying, and motivating, as these tasks apply to the personal sales force.

sales manager The executive who plans, directs, and controls the activities of a company's salesmen. This executive may and often does perform broader functions in the marketing work of his firm, but the essential nature of his position lies in his

relation to the personal selling work carried on by the organization.

sales portfolio A manual or bound book of sales data containing information on terms, deals, prices, discounts, and merchandising material offered to the trade, carried by a firm's salesman for reference and, in some cases, for display to wholesalers or retailers. The portfolio often contains reproductions of the firm's current consumer advertising as a means of impressing the trade with the support given them in helping them to sell the products they stock. The portfolio may include also illustrations of the products offered for sale when it is not feasible for the salesman to carry samples with him.

sales potential The share of the expected sales of a commodity, a group of commodities, or a service for an entire industry which a company expects to achieve in a market during a stated period. The portion of the total expected sales of an industry which the managers of a firm expect that firm to get is the sales potential for that firm. By means of marketing research a firm may establish the degree of potential sales for the industry of which it is a part. Through the use of one or more sales forecasts its managers may determine upon a sales potential for the firm. From this may be derived the sales budget and a sales quota for the entire company or any part of it.

sales promotion 1. Those sales activities that supplement both personal selling and advertising, and coordinate them and help to make them effective, such as point-of-purchase displays, shows, expositions, demonstrations, and other nonrecurrent selling efforts not in the ordinary routine.

2. Personal selling, advertising, and supplementary selling activities.

These definitions are the two most log-

ical and commonly accepted among the many confusing and conflicting usages of this term. It is the consensus of the Committee on Definitions of the American Marketing Association that insofar as possible the use of the term should be confined to the first of the two definitions.

sales quota A sales goal assigned to a marketing unit for use in the management of sales efforts. It applies to a specified period and may be expressed in dollars or in physical units. The quota may be used in checking the efficiency, stimulating the efforts, or in fixing the payment of individual salesmen or groups of salesmen or other personnel engaged in sales work. A quota may be for a salesman, a territory, a branch house, or for the company as a whole. It may be different from the sales figure set up in the sales budget.

Since it is a managerial device, the quota is not an immutable figure inexorably arrived at by the application of absolutely exact statistical formulas, but may be set up with an eye to its psychological effects upon the sales personnel or any part of it. Two salesmen, working in territories of identical potentials, may be assigned different quotas in accordance with the anticipated effects of this variation on their sales efforts because of differences in their characters or personalities.

sample 1. A product or portion of it offered to prospective users as a means of introducing it to them for the purpose of developing among them a buying habit for that product. A common form of sample is a relatively small package or portion of the product prepared expressly for prospects, often without charge. However, the sample may be a regular-sized package. This may be offered when the advertiser finds it uneconomical to produce a special size of the product, along with its container, if any, only for the

SAMPLE

sampling process, or when a small portion will not give the user an adequate opportunity to test the product.

Some advertisers charge for a sample, the sum usually being a rather small one. The purpose of this is to prevent non-prospects from obtaining a valuable sample, the belief being that only those who are genuinely interested in the product will pay the required sum. Another purpose is the defraying of the cost of the sampling process. Although the number of requests is smaller when a price is charged than when the sample is offered free, those fewer requests are probably derived from a greater percentage of genuine prospects in proportion to the total number of requests received. As an alternative to charging for a sample, some advertisers ask prospects reading the advertisement in which the sample is offered to write on their letterhead. This requirement tends to eliminate curiosity seekers, children, and other nonprospects. A third technique is that of asking for a small sum of money for a sample and then returning the money with the sample. The advertiser explains in an accompanying letter that the money was requested only to eliminate nonprospects. Such action has often elicited much praise and good will for the advertiser by recipients.

The techniques of sending a sample to prospects are varied and ingenious. Samples may enter prospects' homes by direct mail; by distribution to passers-by on the streets; by being displayed on the retail counter; by having the retailer distribute them to customers; by having salesmen distribute them as they call on prospects; by door-to-door distribution. A medicinal manufacturer distributed samples of cough drops by wrapping them in Cellophane and pasting them in match books which not only advertised the drops but also related them to another of the products of the company. A firm selling

plastic place mats stapled a small square section of the plastic mat to a corner of its catalogue. A fabric manufacturing company glued several swatches of its bedspread fabrics to a cardboard catalogue folder. A cosmetic advertiser selling hair dress, shampoo, and a scalp medicinal treatment offered three glass ampoules, each filled with a quantity of one of the products sufficient for a single treatment.

In order to prevent the sale of samples by dealers to whom they are given for distribution to prospects, some firms print on each container a phrase such as "sample—not to be sold" or similar wording.

2. To offer a product or portion of it to prospective users so as to develop among them a buying habit for that product.

3. A specially selected, relatively small portion of a group or class of people that is representative of that group or class as a whole in one or more characteristics, and used in research activities as a convenient, quick, and economical means of studying the behavior of the entire group. In selecting a sample it is first necessary to define the group to be studied. The group may consist of all women in the United States, all pipe smokers, or all television set owners. The group may be the readers of a certain newspaper or industrialists operating in a specific region of the country.

After defining the group, the next step is to break it down into its component parts so that each may be given its proportionate weight. The public may therefore be broken down into such elements as income level, sex, geographic residence, urban or rural residence, marital status, family size, automobile ownership, and so on. For example, if 35 percent of a publication's readers reside in the Eastern area and 65 percent are under forty-five years of age, then any sample of readers

to be questioned about their reading habits would have to be proportionate to the geographic and age patterns thus established. If the sample of readers questioned contained a disproportionate number living in the Eastern area and under forty-five years, the results might be invalid because of undue weight given to these factors. Market research organizations use the sampling technique, as do radio networks and stations, publishers, business firms, and others.

When the sampling technique is not valid it is not possible to project the figures obtained from the sample and to apply them to the entire group under study. The technique of measurement of program listening used by C. E. Hooper, Inc. and Conlan surveys—known as the coincidental telephone method—is sometimes used for improper projection. Radio set owners who have telephones and who reside in urban areas are phoned and asked about their listening behavior. Since the whole group under study consists of all radio set owners living in the United States, both urban and rural, telephone and nontelephone—the coincidental telephone sample is not valid, and results derived from this research are not applicable to all radio listeners. Nevertheless many people, not aware of the fact that Hooper figures are not projectable, believe that the network program ratings obtained by that method are indicative of the number of people listening. The C. E. Hooper organization, however, has attempted to correct such thinking by pointing out that Hooper ratings are indicative only of the *relative popularity* of the programs, and not a measurement of the number of people listening.

A program rating is projectable when all five of these requirements are met:

1. Basic data obtained from each radio home must be accurate. That is, age, occupational and income information, family

size, and other data must be correct.

2. The sample radio homes must be truly representative of the entire group under study; every type of home must be included in its correct proportion.

3. The listening habits of radio homes must not be altered. That is, members of the family under study must not be influenced to listen more or less than normally

SUN-GLARE MEANS EYE-WEAR

Bathe Eyes Daily with OPTREX

SUMMERTIME brings dangerous exposure to brilliant glare, dirt and dust. Don't risk damaging your most precious possession—eyesight! Bathe eyes daily with OPTREX—the prescription eyebath that cleanses, refreshes, soothes. Comes with eyecup ready to use. 8-oz. size 80¢, 4-oz. size 50¢. Ask for OPTREX today at your druggist's—or send for sample.



FREE—GENEROUS SAMPLE

Send name and address NOW for generous sample bottle of OPTREX, complete with eyecup and instructions. Enclose 10¢ for handling and postage. Write to Chemdrug Corp., Dept. 000, 730 5th Ave., N. Y. C.

OPTREX

SCIENTIFIC EYEBATH

OFFER OF A SAMPLE IN A PUBLICATION ADVERTISEMENT

by the measurement technique. If this occurs, homes are no longer representative.

4. The sample must be adequate in size to ensure levels of statistical accuracy.

5. The data derived from each broadcast must pertain to that broadcast, and must not pertain to previous broadcasts of the same program.

The setting up of a sample so as to include a truly representative portion of the entire group under study is called

SAMPLING

"stratification." The size of the public under study and the size of the sample to be selected are not directly related. The investigator must determine the number of people sufficient to form a representative sample. The addition of people to this number does not increase the statistical accuracy of the sample, but merely serves to verify the accuracy as already determined by the basic sample. A guide to the determination of sample size may be found in the laws of probability established by Bernouilli in 1713. Also available are tables showing the range of error applicable to the sample figures when compared with the true figures. Such tables have been prepared by Professor Theodore Brown of Harvard University. *See also* RESEARCH; PRECISION SAMPLE; QUOTA SAMPLING.

sampling 1. The process of offering a product or portion of it to prospective users. *See* SAMPLE.

2. The process of contacting, for research purposes, a relatively small group of people who are representative in one or more characteristics of a larger group under study. *See* SAMPLE.

sandpaper block A stack of oblong strips of sandpaper mounted on a wooden block from which a handle projects for convenience. When rubbed obliquely on the sandpaper, the points of pencils, charcoal sticks, and crayons may be sharpened. As each strip of paper is worn out, it is discarded, the strip beneath then being bared for use by the artist.

sans serif A classification of typography characterized by the absence of small projections or serifs at the extremities of the letters. Typical sans serif faces (the term means "without serif") are Futura, Vogue, and Kabel. Such faces are distinguished by an economy of line, since there are no

typographic flourishes or cross strokes, and by what appears to be a mechanical polish to the formation of the characters. Some type authorities claim that long passages of text set in sans serif type are relatively difficult to read, since the eye is not guided along the line of type by the serifs, which are supposed to serve as an aligning mechanism. However, there is no uniformity of opinion on this point.

This line has been set in Futura Bold.

satellite station A radio station that is perfectly synchronized with the "mother" or originating station, operating on the same frequency, and receiving and boosting the mother station's signal. The function of the satellite, which is used in AM broadcasting, is to increase the strength of the signal of the mother station in certain areas where the broadcast reception is weak. The satellite has no identity of its own and the listener is not aware of its existence.

s.c. 1. An abbreviation of the phrase "single column," meaning "on one column of publication space," used in a description of space size such as "100 agate lines s.c." This refers to an area in publications measuring 100 agate lines deep and one column wide. Unless the notation "s.c." is used, this area may be misconstrued as being, for example, 50 lines deep and two columns wide. Since the total amount of linage (100 agate lines) is identical in both cases, it would not be clear whether the space occupied one column or two. To avoid such misunderstanding, a statement of the number of columns usually follows the linage figure. Therefore "s.c." indicates a width of one column; "x 2" means "on two columns"; "x 3" indicates "on three columns," and so on.

2. An abbreviation of the phrase "small caps," which are capital letters smaller than the regular capitals for a type face.

Type characters may be set in capital letters, called "caps," in lower case or non-capital letters, and in a combination of caps and lower case. Some type faces, however, can be set also in small capitals, usually called "small caps." These capitals are frequently combined with the regular capitals for use in headings and subcaptions. When so combined, the letters are said to be set in "caps and small caps."

THIS LINE HAS BEEN SET IN CAPS AND SMALL CAPS.

scaling The process of determining the new size of an area which is to be proportionately reduced or enlarged from its original area. For example, a photograph or piece of art work measuring 14 in. in width and 20 in. in height must be reduced to a width of 6 in. What will the reduced height amount to? One way of solving this problem is to use the mathematical proportion formula:

$$\frac{\text{Original width}}{\text{Reduced width}} = \frac{\text{original height}}{\text{reduced height}}$$

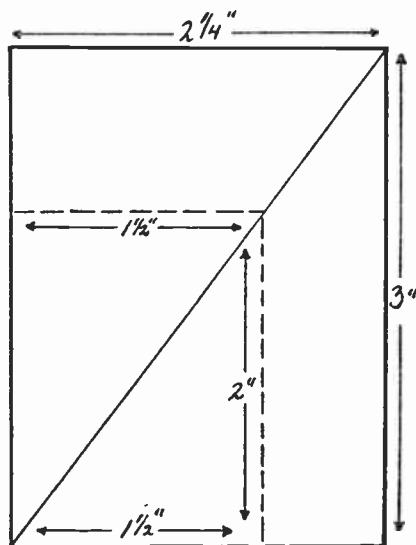
Applying the symbol x to the unknown quantity, the solver obtains

$$\begin{array}{r} 14 \quad 20 \\ - = - \\ 6 \quad x \\ 14x = 120 \\ x = 8.57 \text{ in.} \end{array}$$

The new area therefore measures 6 in. in width and 8.57 in height. The major difficulty with this method of solution is that the resultant figure, such as 8.57 in., cannot be easily converted into fractional units of an inch. The figure of 8.57 is slightly more than $8\frac{1}{2}$ in., but it is not readily apparent whether it is $\frac{1}{32}$ or $\frac{1}{16}$ in. more, or whether it falls between those figures.

Another method may therefore be used, which is both quicker and more convenient. This is a logarithmic proportional scale in slide rule form which gives the

desired proportions in fractional inches. Perhaps the simplest way—but not the quickest—to determine proportion is the use of the diagrammatic method, requiring a sheet of paper, pencil, and ruler. Lay out on the paper the exact size of the original area to be reduced. Draw a diagonal line running from right to left (or



SCALING

If it is desired to reduce the width of the subject matter to $1\frac{1}{2}$ inches, then the reduced height will be 2 inches, determined by measuring the height of the broken perpendicular line from its base to the point where it intersects the diagonal.

vice versa, the direction being immaterial to the method). If the new width is known and it is desired to learn the new height, draw the new width as a horizontal line running from the right vertical line of the original area and intersecting the diagonal line. This horizontal line is parallel to the base of the original area and cuts off the diagonal line at a point above the base representing the new, reduced height. The final step is the measurement of the new

SCAN-A-GRAVER

height reaching from the base to the point of intersection. The determination of width is accomplished in a similar manner.

If it is desired to enlarge an area proportionately, simply lay the original area out on a sheet of paper, draw a diagonal line from one corner to the opposite and then *continue* this diagonal outward indefinitely. Also, extend the outer horizontal and vertical lines forming the sides of the original area. If the new height is desired, the new width being known, cut off the horizontal base forming the extension of the original width at a point representing the measurement of the new width. At this point run up a vertical line until it intersects the extension of the diagonal. The height of this line between the base and the intersection represents the desired information. If the new height is known and the new width is wanted, draw a line from the vertical extension of the original height at the point representing the new height horizontally across so that it intersects the diagonal. This line, parallel to the base, represents the desired width.

In scaling photographs and similar material having a border running around the contents, it must be remembered that the scaling should be based on the area to be enlarged or reduced and not upon the total area including the border, unless it is desired to incorporate the border in the new proportion. *See also* REPROPORTIONING and CROPPING.

Scan-A-Graver *See* FAIRCHILD PHOTO-ELECTRIC ENGRAVER.

schedule 1. A list of media such as newspapers, magazines, radio stations and networks which have been selected for the delivery of an advertising message. It is common practice for an advertising agency or the advertising department of a business firm to prepare such a list of media for

each product to be advertised during a specified period of time. The number and character of media included in the schedule depends upon the advertising budget available, the cost of space or time, the objective to be reached, the size of space or amount of time required to reach the objective, the degree to which each medium can reach the kind of people who are prospects for the product, the size of the market to be covered, the extent of competition by other advertisers, and related factors.

A schedule drawn up for magazine advertisements may show the publication name, date of insertion, closing date, size of space, space rate, total cost of space, whether color or black and white, circulation of the publication, and any other data considered necessary. The newspaper schedule may indicate essentially the same data. The radio and television schedules may show the call letters of each station, location of station, amount of time brought, total cost, whether network or spot broadcasting, dates and hour of broadcast, and so on. Schedules for other media such as outdoor and transportation advertising are treated similarly.

Some national advertisers break down the newspaper schedule into three divisions based upon the population and importance of the markets in which the papers are published. For example, the "A" schedule may be a list of newspapers serving those cities with a population of 100,000 and over; the "B" schedule contains those papers serving cities with a population from 70,000 to 100,000; and the "C" schedule is that of newspapers published in towns of under 70,000 population. The selection of radio stations may be considered from a similar point of view in respect to the importance and purchasing power of the region covered. In like manner, the magazine schedule may consist of (a) those publications with mini-

SCHWERIN SYSTEM

mum waste circulation, and (b) those magazines with circulations not considered excessively waste.

The division of schedules in terms of market importance and extent of waste circulation is a useful technique because advertisers prefer to spend the bulk of their advertising appropriation on those media offering greatest potentiality for success. Consequently more money is spent on space and time in important markets, and a smaller amount devoted to less fruitful areas and circulations.

2. The succession of advertisements to appear in a medium during a specified period of time. For example, an advertiser may contract for a magazine schedule of 12 full pages at the rate of one page per month during the year; or he may buy full pages for insertion in February, March, September, and October, half pages for insertion in January, April, May, November, and December, and quarter pages in June, July, and August. The radio schedule may state the number of spot announcements to be delivered daily over the selected stations, and the newspaper schedule the number of advertisements per week.

Various practices occur in the selection of the size of space to run in newspaper and magazine advertising. It is possible to insert small advertisements frequently, all being identical in size; or to alternate large space with small; or to run large space infrequently; or to begin with large space and taper off with smaller insertions; or to begin with small space and build up. Because publication circulation figures vary according to months and seasons, many advertisers schedule their sales messages for large space during those months of high circulation and for small space (or none at all) during months of low circulation. The schedule may be prepared for the coming year, half year, or other period of time, the practice varying among adver-

tisers. See also ADVERTISING APPROPRIATION.

Schwerin System A technique of radio and television audience research designed to evaluate program appeal, effectiveness of commercials, and other program elements instituted by Horace Schwerin in 1946 and used by advertisers, agencies, networks, and talent. The method of operation for the evaluation of radio programs is basically this: A group of people are invited to a studio for a test session; these have been selected as a sample representing as nearly as possible a cross section of the average listening audience, and they are asked to fill out a detailed questionnaire giving information on sex, age, education, occupation, listening habits, income, and other related characteristics. After the testing method is explained, they listen to a recording of the test show and are asked to check their reactions on score sheets at frequent intervals.

A discussion period follows in which listeners comment on why they liked or disliked the program. These discussions on the merits of characters, situations, and other elements of the program provide useful information for sponsors and program producers. Comments that may be useful to the producer are rephrased by the test director and directed to the audience for voting.

The data obtained in the test are then machine processed and the personal information, reactions, and votes are tied in together to form an analysis of the various elements combining to make up the test program. The method is used to discover a program's strong points which may be exploited when they are revealed and to remedy the weak points when they become known. It is useful in determining before actual broadcasting whether a show being considered for sponsorship is likely to be successful once on the air, and

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whether it will appeal to the desired kind of audience. The technique may be used also to learn which program format—comedy, variety, drama, and so on—will be most successful for the product and the sponsor. Since the proper placement of commercials may contribute to its effectiveness, the technique is used to determine whether program announcements are spotted in their most successful points within the show.

The system also permits the sponsor to learn whether characterization, musical selections, sound effects, comedy “situations,” and other segments of a program are doing the best job they can in helping to make the show successful. By eliminating the weak spots and changing other elements, the producer may strengthen the program. A sponsor may use the system to check up on his program at intervals to learn whether it is maintaining its original high quality and favorable rating. By learning whether the program appeals to the kind of people desired, the advertiser knows whether his show is broadcast at the proper time, since the hour of broadcast partly determines the kind of people who are able to listen.

Scores in the Schwerin system measure the reaction of the listening audience to the program, and are expressed in a number. A score of 100 means that everyone liked what he heard; zero means that nobody liked it. The higher the score, the better the material is liked. A chart, called a “profile of audience reaction,” is drawn up, based on audience research, and indicates what listeners liked or disliked about the program.

The Schwerin system is an outgrowth of the Lazarsfeld-Stanton Program Analyzer technique. Before 1942 Schwerin, then a research director and consultant for New York advertising agencies, conducted experimental studies of audience reaction to radio programs and commercials on a

continuing basis, using the analyzer. In the Army during the Second World War, Schwerin developed this method through large-scale studies to find out how to make training messages and programs beamed overseas more interesting and effective. The result of these studies was the Schwerin system. The Schwerin Research Corporation offers its services to anyone interested in radio, and charges a rate dependent upon the number of “editions” or shows studied and the length of the show.

The firm offers also a television program-testing service designed to produce reliable standards by which advertisers may judge the chances for success of their TV shows before investing large sums of money in production. Programs are tested by studio groups and by home audiences. The latter groups are given “ballots” on which they are instructed to indicate their reaction to the progress of the television show. Numbers superimposed on the television picture during various intervals of the program serve as signals for the audience to write their reactions.

scoring The practice of embossing, cutting, or impressing a ridge on a sheet of paper for the purpose of permitting the stock to be folded without cracking or tearing the surface of the paper. Scoring is required when cover paper must be folded to accommodate pages for a catalogue or booklet. Scoring is needed when a direct-mail piece such as a folder is so laid out that one section is to be folded over another. Table “tent cards” such as those seen in restaurants and certain types of desk calendars also require scoring so that they may be folded properly.

Several methods of scoring may be employed, depending upon cost factors and quality of scoring desired. The string-and-rule and the Collins rule scores both produce an embossed ridge in the paper. The former method makes use of a piece of

string and two thin strips of metal (rules) to produce an embossed ridge after the paper has been run through a press that performs the scoring operation. A printing press may be employed for this purpose. The thickness of the string determines the width of the score to be made. Some printers use copper or iron wire in place of string.

The Collins rule is a special type of metal rule that is impressed by a printing press against the stock to form the embossed ridge. The string-and-rule and Collins rule scores are similar in appearance.

Other methods of scoring include the following:

(a) **Cut Score.** The scoring is accomplished by using a regular cutting rule so adjusted that it does not penetrate more than halfway through the paper. This actually cuts the fibers on the surface of the stock and gives a very straight and relatively clean edge. Its worst fault is in weakening quite noticeably the strength of the stock at the fold; also, it exposes the interior of the sheet, which may afford a poor appearance.

(b) **Rule Score.** A one-point (1/72 in.) rule is run in the printing press with enough packing to cause it to punch into the stock. This is often seen on the cheapest kind of printing. The rule, of course, is inked with the rest of the matter to be printed and marks the stock. When the run is long enough to make it economical, printers sometimes notch the printing press rollers to keep the rule from being inked. If this is done, a presentable score can be made at the same time the stock is printed. This can be used with a degree of satisfaction if a separate impression for scoring is economically undesirable.

(c) **Hairline Score.** This score is made with a fine rule used as the rule score is. It produces a result which is partly rule score and partly cut score. The fine edge of the hairline rule has a cutting effect

on the surface fibers, and the body of the rule crushes the stock to some degree.

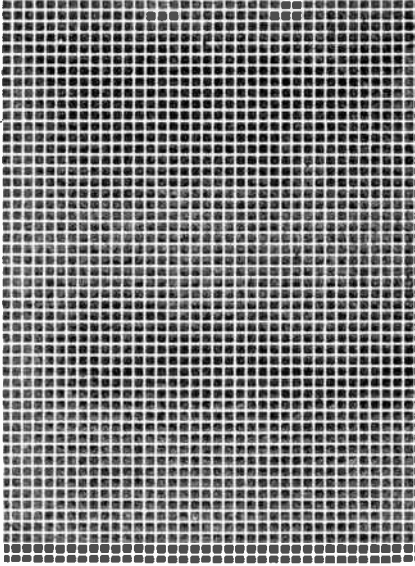
(d) **Scoring Wheel.** This is a rounded wheel which runs over the surface of the stock as it makes its revolution in the printing press or in the folding machine. Unless special precautions are taken, this score does nothing but mark the surface of the sheet sufficiently to cause it to fold in the right place.

scratchboard An artist's drawing board the surface of which is coated with a heavy white clay. The artist lays a coat of black ink over that area of the board on which his drawing is to appear and traces the outline of his illustration on it. With a sharp instrument he scratches away various portions of the black ink to reveal the white "lines" of the original clay coating, thus gradually working up his illustration. Shading effects are obtained by varying the width of the lines scratched away. Scratchboard drawings resemble woodcuts, and are reproduced as line engravings since they consist of solid lines and dots. The illustration board is sold under various trade names at artists' supply stores.

screen A device used in the reproduction of half-tone copy and consisting of two sheets of glass that have been ruled diagonally with fine opaque lines and cemented and bound together so that the lines cross at right angles. Because the photoengraving process (or reproduction by gravure and lithography) cannot accept continuous tonal values for reproduction in metal, but can accept lines and dots, a screen is interposed between the half-tone copy and the photoengraver's film. The screen serves to break up the light reflected from half-tone copy such as a photograph or wash drawing into tiny dot formations on the film negative. When engraved on metal plate, inked,

SCREEN

and printed on paper, these dots combine to give the optical illusion that the reproduced copy consists of continuous tonal values. Actually, the reproduction contains hundreds of dots in a regular pat-



ENLARGED VIEW OF THE CONVENTIONAL GRAVURE SCREEN

In conventional gravure printing the 150 cross-line screen is used. It contains transparent lines and opaque squares—22,500 squares to the inch. The screen gives the etched cell its structure; the lines form the walls and the squares form the cells themselves. The printed sheet does not show a visible screen in the illustration. (See also GRAVURE PRINTING and NEWS-DULTGEN GRAVURE PROCESS.)

Courtesy of INTERNATIONAL COLOR GRAVURE INC.

tern, the size of the individual dots determining the degree of contrast or shading. The larger the dots, the darker the reproduction appears to be; the smaller the dots, the lighter the reproduction.

In actual practice, the opaque lines are not cut into the glass plates comprising the screen. A sharp diamond-point tool

is used to cut through and remove the acid-resistant varnish that has been applied to the surface of each plate. The removal results in a series of parallel "valleys" in the coating of the glass which are then etched with acid so that the required depth is obtained in the ruled lines. The varnish is removed and the lines are filled with black pigment which is then baked so that it hardens in the ruled lines. The two glass plates with their finely ruled parallel lines are cemented together so that the lines cross at right angles. Other types of screens are available. In one kind of screen the crossline rulings have been etched into a single sheet of glass. Another type of half-tone screen is the Kodak magenta- and orange-colored screen of the photographic film type. This screen is placed in actual contact with sensitized surfaces during half-tone exposure.

Screens are coarse or fine, depending upon the number of opaque ruled lines per linear inch they contain. The number of lines may vary between 50 and 400 per linear inch. The finer the screen (that is, the greater the number of lines per inch), the more faithful is the reproduction of copy; the coarser the screen, the less faithful the reproduction to the original. In the reproduction of half-tone copy in newspapers, for example, the actual dots may be seen by the unaided eye. Finer screens need a magnifying glass for visibility. Also, the finer the screen, the finer the quality of paper required for printing. Screens for reproduction in newsprint are commonly specified as 50, 55, 60, or 65. For most magazine reproduction where copy is to be printed on book or coated paper, 100-, 110-, and 120-line screens may be used. For slick magazines and fine printing like that required for direct-mail literature, using coated stock, 120- and 133-line screens may be specified. Finer screens may be used, but the printer or publisher should be consulted first.

SEAL OF APPROVAL

Half-tone screens up to 100 are usually used for reproduction of copy on zinc; finer screens require copper for fidelity, and exceedingly fine screen work may demand nickel. Half-tone copy must be screened whether it is to be reproduced by letterpress, lithography, or gravure. The photogelatin process of printing, however, uses no screen. The half-tone screen may be applied also to the photoengraving of solid areas and to typography for the purpose of "toning down" the blackness of the copy. The screen serves to break up the solid blackness, turning it into a grayed area instead. *See also* PHOTOENGRAVING; BEN DAY; SHADING MEDIUM.

script 1. The typewritten contents of a radio or television broadcast in which are indicated the dialogue spoken by each of the performers; the narration delivered by the announcer or master of ceremonies; or the sequence of music, speech, and sound effects planned for the program. A copy of the script to be followed is given to the performers, program director, and technical personnel concerned with the broadcast. The person who prepares the script is called a script-writer.

2. A classification of type distinguished by a resemblance to handwriting, the characters being slanted toward the right and tending to run into each other so as to appear as continuous writing. Script faces are used sparingly, since they are rather difficult to read, being employed mainly as decorative touches to textual matter. The term "cursive" is synonymous with "script."

This line has been set in Traffon, a script face.

script-writer The person who creates the dialogue and narrative contents of a radio or television program. He may also indi-

cate in his script the presence of appropriate sound effects and musical sequences. The script-writer may be an employee of a radio or television station, an advertising agency, or of a firm specializing in the preparation of transcribed or packaged radio programs, or in the production of television programs and commercials. He may also be a free-lance writer available to any advertiser, agency, or organization.

seal of approval An award in the form of insignia made by a consumer magazine or an association to a manufacturer whose product specifications have met the standards set up by the magazine's testing bureau or by the association's committee. Such seals are valued by advertisers since they represent commendation for the product by an outside organization. Many consumers tend to place confidence



A SEAL OF APPROVAL

in a product bearing a seal of approval and are therefore more apt to buy that product than competitive merchandise not bearing the seal.

Seals are reproduced by the advertiser in his publication advertisements, on his packaging, on labels, on the product itself, on window and counter display cards, on counter display cartons, on tags and stickers, and in direct-mail literature. Before being awarded the use of a seal of approval, manufacturers usually submit a representative sample of the product for

SECONDARY SERVICE AREA

testing purposes. Awards granted by magazines are given only to those who are advertisers in those media. Among the magazines and organizations granting seals of approval are *Good Housekeeping*, *Parents' Magazine*, and the Council on Foods & Nutrition of the American Medical Association.

secondary service area The geographical area surrounding a radio station in which reception is obtained by the station's sky wave and in which reception is not subject to objectionable interference or fading. The area in which a station may be heard is roughly divided into its primary service area and its secondary service area. The Federal Communications Commission has recommended that the minimum strength of the station's signal be 0.5 millivolts per meter for that area to be designated as "primary service." The area beyond this in which the signal is subject to intermittent variations in intensity but in which reception is still possible is termed the "secondary service" area.

second-class mail Mail matter consisting of complete copies of newspapers, magazines, and other periodicals entered at the post office under special rates for such periodicals. Second-class matter consists of two categories: (a) matter sent by publishers or news agents; (b) matter sent by persons other than publishers or news agents. Rates vary according to the category in which the mail matter falls.

Publications admitted to second-class mailing must observe the following conditions: (a) they must be regularly issued at stated intervals, as frequently as four times a year; bear a date of issue; and be numbered consecutively; (b) they must be formed of printed sheets of paper, without board, cloth, and so on, so as to be distinguished from printed books; (c) they must be issued from a known office of

publication; a post-office box is not a "known office of publication"; (d) they must be published for the dissemination of information of a public character, or be devoted to literature, the sciences, arts, or some special category, and have a legitimate list of subscribers; they may not be designed primarily for advertising purposes.

A newspaper is a publication issued at intervals of not longer than one week. A periodical is a publication issued at stated intervals less frequently than weekly. Second-class matter may be mailed at rates lower than would be possible if the same matter were to be mailed under other classes, the lower rates being designed to encourage the dissemination of information of a public character.

second cover The front inside cover of a magazine, booklet, catalogue, or other publication in which the covers are not of board. The second cover of a magazine is available to advertisers usually as a unit rather than in fractions of the space. Many consumer magazines and some business papers restrict second-cover space to color advertisements.

This space is one of the most effective positions available to magazine advertisers, a fact that is reflected in the cost of cover space as compared with the rates for inside pages. It is greatly exposed to reader traffic and is considered to be more productive of orders, inquiries, or reader impressions than inside pages. However, advertisers do not consider the second cover to be as desirable as the fourth, or outside back cover in consumer magazines.

Section 34.66, P.L.&R. A section of the postal laws and regulations which permits an advertiser to mail identical third-class matter in bulk under a special permit designed to afford a saving over regular

SECTION 34.9, P.L.&R.

third-class rates. Postage for such matter may be paid by the pound or by the piece. Postage on circulars, miscellaneous printed matter, and merchandise is chargeable at the rate of 14 cents per pound or fraction thereof. For books and catalogues of 24 or more pages, seeds, and such, the third-class bulk rate is 10 cents per pound or fraction thereof. The minimum charge per piece in either case is 1½ cents.

Third-class matter mailed in bulk must be prepared and presented in quantities of not less than 20 lb. or 200 identical pieces; and separated and tied for post offices when there are as many as 10 pieces for any single post office. The pieces must also be tied into properly labeled state packages when there are as many as 10 pieces for any state.

Postage for mailing under Section 34.66 may be paid by affixation of precanceled stamps, by metered indicia, or by printed indicia. In all cases the notation "Section 34.66, P.L.&R." must appear on the mailing. When postage is paid by precanceled stamps or meter impressions, the postage value affixed to each piece must be sufficient to prepay fully the amount chargeable. Therefore, when postage on each piece computed at the bulk rate by the pound is not exactly equivalent to the denomination of a postage stamp or meter unit or combination thereof, it is necessary to affix to each piece a precanceled stamp or stamps or meter impression or impressions of the next higher denomination. Ordinary uncanceled stamps may not be used on bulk mailings.

In order to mail under Section 34.66, it is necessary to obtain a permit number the application for which costs \$10. There is also an annual bulk mailing fee of \$10 required for the privilege of mailing under Section 34.66, payable for each calendar year. Matter bearing permit indicia must not be distributed otherwise than through the mails, and may not be mailed at a post

office other than the one shown in the indicia. The permit may be revoked for such misuse. The use of this section not only saves money for the advertiser who mails quantities of advertising literature, but also saves time by permitting him to mail without the need for affixation of stamps, since printed and metered indicia may be used. See also SECTION 34.9, P.L.&R.

Section 34.9, P.L.&R. A section of the postal laws and regulations providing for the delivery of self-addressed business reply cards and envelopes to the advertiser without the prepayment of postage by the sender—the prospect or customer to whom the card or envelope was originally sent or given by the advertiser. Since the prospect may mail the card or envelope to order merchandise or inquire for information without the payment of postage, response is facilitated and business is stimulated. The advertiser must prepare the business reply card and envelope in accordance with specific requirements of the section, and must print certain postal indicia on the face. To obtain permission to operate under Section 34.9, the advertiser fills form 3614 for delivery to the postmaster at the office to which the cards or envelopes are to be returned; a permit number is granted without charge and must be incorporated in the indicia. Before the cards or envelopes are printed, the advertiser should furnish press proofs for approval by the postmaster, preferably at the same time application is made for the permit number. Upon approval, printing may proceed and the mailing be sent out. In requesting proofs of the mailing for presentation to the postmaster, the advertiser may instruct the printer to leave space in the indicia for the permit number for inclusion after approval.

Business reply cards and envelopes must conform to certain conditions pre-

SECTION 510, P.L.&R.

scribed by the Post Office. Cards may be printed in any number of colors, but must not be smaller than $2\frac{3}{4}$ by 4 in., nor larger than approximately $3\frac{9}{16}$ by $5\frac{9}{16}$ in. They may be printed in any quantity and distributed in any manner except for the purpose of locating delinquent debtors. Cards may be prepared as reply portions of double post cards; or may be enclosed with other matter in a mailing, as may the envelope. The business reply card may be incorporated in a publication advertisement (such as the cover advertisement in a magazine) provided that the cover stock is heavy enough to meet the mailing requirements of the Post Office.

Although many thousands of business reply cards and envelopes may be sent out, the advertiser pays postage only for those which are returned to him by recipients of the mailing. Cards and envelopes are mailed first class; the advertiser pays 4 cents for each envelope returned to him (3 cents for postage and 1 cent for the service) and 3 cents for each card returned (2 cents for postage and 1 cent for the service). When cards or envelopes are returned by air mail (having been printed with suitable air-mail indicia), the advertiser pays the regular air-mail rate plus 1 cent for service. The postman collects the required amount of postage from the advertiser upon delivery of the cards or envelopes. Both cards and envelopes may be mailed under the same permit number.

Business reply indicia may be printed on gummed or ungummed labels for affixation to envelope and cards for return to the advertiser. Section 34.9 also makes provision for the return of small boxes or cartons distributed by opticians, dental laboratories, and others to their customers for use in transmitting eyeglasses, dentures, and such for repair or replacement. The boxes and cartons must bear the inscriptions "business reply box" and "first-

class mail," and otherwise show the indicia prescribed for cards and envelopes.

For specific use and indicia for cards, envelopes, and labels, refer to **BUSINESS REPLY CARD**; **BUSINESS REPLY ENVELOPE**; **BUSINESS REPLY LABEL**. See also SECTION 34.66, P.L.&R.

Section 510, P.L.&R. See SECTION 34.9, P.L.&R. In 1949 the Post Office Department renumbered Section 510 of the Postal Laws and Regulations to Section 34.9.

Section 562, P.L.&R. See SECTION 34.66, P.L.&R. In 1949 the Post Office Department renumbered Section 562 of the Postal Laws and Regulations to Section 34.66.

segue A transition, in a broadcast program, from one musical number or theme to another without a break or an intervening announcement. The word is pronounced "say-gway."

self-cover The cover for a booklet, catalogue, or other literature made of the same paper as that used for the inside text pages. The use of a self-cover effects an economy in the cost of production, since heavier stock need not be bought specifically for the covers. However, the self-cover may not be indicated when the printed material is designed for long use and hard wear, which might be required of a frequently consulted catalogue, for example.

self-liquidating premium An item of merchandise offered to consumers who purchase one or more of the advertiser's products and who pay a sum of money sufficient to cover the full delivered cost of the item. For example, a manufacturer of dog medicines offered through publication advertisements a dog collar and metal identification tag imprinted with the

owner's name to every dog owner who sent a box top of one of the advertiser's products, accompanied by 35 cents. The actual cost of the collar and tab for the advertiser was 30 cents, and the cost of handling and shipping 5 cents. The advertiser was therefore able to offer the premium without cost to himself since the money forwarded by consumers was sufficient to cover the collar, tab, and mailing. The ordinary retail value of the premium was \$1. The value of a premium deal like this is twofold: the advertiser stimulates the purchase of his product and institutes buying habits; the consumer obtains merchandise at a cost far lower than he would ordinarily pay in a retail store. Such self-liquidating premiums are favored by advertisers because it is relatively difficult to offer free of extra charge a desirable premium without undergoing too heavy a cost burden.

Some advertisers arrange to have premium requests sent directly to the premium manufacturer, who processes them and ships directly to the consumer; the money received from the consumer is retained by the premium manufacturer to cover his expenses and profit. The advertiser is thus able to sidestep the transaction and avoids burdening his clerical and mailing-room personnel. *See also* PREMIUM.

self-mailer A piece of direct-mail literature that may be sent without insertion in an envelope. It may be a folded sheet of relatively heavy stock with space on the face for insertion of the recipient's name and address; or it may be a booklet, circular, or catalogue the back cover of which may be used to display the recipient's name and address as well as postage indicia.

The self-mailer may be mailed loose without any closure, or its edges may be sealed by stapling, gluing, or by tabbing with a sticker or precanceled postage stamp. However, the inside area should be

visible for postal inspection if the matter is to be sent third class. If the inside area cannot be inspected, the Post Office may apply the first-class rate. The self-mailer may be sent under Section 34.66 of the postal laws and regulations by displaying the usual imprinted indicia; or it may be sent with metered indicia; or the precanceled stamp may be used either in the corner or over the edges as a closure.

Research undertaken by Edward Stern and Company, Inc., concerning the attitudes of business and industrial executives toward self-mailers sent to them revealed the following:

(a) Of the executives interviewed 76 percent considered self-mailers at least acceptable as media for advertising messages directed to them; 86 percent believed that their use was justified at least occasionally.

(b) Respondents who had signified an unfavorable attitude toward self-mailers gave the following reasons for their dislike, in the order of their importance: "Seems like a cheap type of material." "Obvious advertising." "Allows no privacy." The use of self-mailers was therefore synonymous with economy or even inferior quality in the minds of respondents. It signified a large mailing list, low-cost advertising, and an impersonal message.

The conclusion drawn was that the self-mailer should be used only where the advertiser is willing to accept these inferences—in such cases, for example, as the need for a mass impact or for simple announcements and factual statements. It was not considered likely to be so effective as other techniques for such subtle uses as changing opinions or buying habits, or influencing decisions based on quality standards or competition. The value of the self-mailer therefore seems to depend to a great extent upon the advertiser's knowledge of its strong and weak points. He can

SELLING

exploit its obvious advantages but must remember its narrow scope of acceptance. It should be remembered, however, that these conclusions are the result of interviews with business and industrial executives; not with average consumers or the public in general.

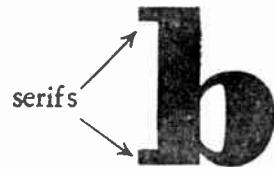
selling The personal or impersonal process of assisting or persuading a prospective customer to buy a commodity or service, or to act favorably upon an idea that has commercial significance to the seller. This definition includes advertising, some forms of publicity and public relations activities, and sales promotion, as well as personal selling.

semi-self-liquidating premium An item of merchandise offered to consumers who purchase one or more of the advertiser's products and pay a sum of money only partially sufficient to cover the full delivered cost of the item. For example, a food manufacturer offered a seven-piece plastic "hostess set" consisting of sugar bowl, cream pitcher, salt shakers, and tray for a box top of his product and payment of 50 cents. Since the actual cost of the premium set to the advertiser was 60 cents, the consumer's payment only partially covered its cost. When the consumer's payment covers the entire cost of the premium and mailing, the offer is said to be "self-liquidating." See also PREMIUM and SELF-LIQUIDATING PREMIUM.

semi-spectacular An outdoor advertising message hand painted on a panel of wood or metal placed adjacent to a highway or railroad line or in a metropolitan district containing heavy traffic, and making use of an electrical, mechanical, or three-dimensional device or animated copy or figures. The semi-spectacular is known also as the "bulletin-spectacular."

serial A series of radio or television programs usually broadcast with a frequency of more than once a week during which a story is told in dramatic form and continued from program to program. A popular type is the quarter-hour daytime serial, commonly known as the SOAP OPERA.

serif A cross stroke or projection found at the top and bottom extremities of some type faces. An examination of the contour of the serifs of a type face is one method



of identifying the typographic classification (if any) to which the face belongs. Faces characterized by an absence of serifs are called "sans serif."

This line has been set in Garamond, a serif face.

This line has been set in Vogue, a sans serif face.

service mark A mark used in the sale or advertising of services to identify the services of one person and distinguish them from the services of others, such as the names, symbols, titles, designations, slogans, character names, and distinctive features of radio or other advertising used in commerce. Service marks are registrable under the provisions of the Trade-Mark Act of 1946 in the same manner and with the same effect as are trademarks, and are entitled to the same protection.

The four indispensable prerequisites for registrable service marks are: (a) The applicant must be rendering a service; (b) such service must be rendered in com-

SETS IN USE

merce; (c) the applicant must be using a mark; and (d) the service must not be entirely incidental to the advertising or sale of merchandise.

It is generally recognized that a service such as a delivery service which is totally incidental to the sale of goods falls outside the scope of the requirements of service marks. Also, the service does not necessarily have to bear any direct relationship to the merchandise, as in the case of service marks for insurance, shipping, and the loan business. Each service mark is examined as to the register for which it may qualify (principal or supplemental). If the mark is predominantly descriptive or is a surname, it will probably be registered on the supplemental register. *See also* TRADE-MARK ACT OF 1946.

services Activities or anticipated satisfactions which are offered for sale either as such or in connection with the sale of goods. Examples are amusements, hotel services, transportation, credit rating service, and the like. The term applies also to the various activities, such as advice and help of salespeople, and delivery of merchandise, by which the seller serves the convenience of his customers.

SESAC, Inc. A music performance-right society the members of which are music publishers. This organization licenses radio and television stations and other performers of music to play the compositions copyrighted by their publisher members; it also engages in the production of a music library in transcription form consisting of many of those numbers which the society grants permission to play. A third activity is the production of a transcribed series of programs sold to radio stations and suitable for sponsorship.

The organization maintains fieldmen experienced in the use of music for radio and television, who regularly confer with

station operators and program directors in an effort to promote the use of music of publisher members. *See also* PERFORMING-RIGHTS SOCIETY.

sets in use The number of radio or television sets turned on at any specific time in any given area. Sets-in-use figures are usually stated in terms of the percentage of all sets (whether turned on or off) existing in the area under study, and may be found in many of the audience measurement service reports, such as C. E. Hooper, Inc., and A. C. Nielsen Co.

The number of sets in use depends upon several factors: (a) the time at which listeners arise, go to work or school, shop, return home, and retire. Living habits therefore govern the number of sets turned on; (b) the section of the United States in which listeners reside. A higher percentage of rural and small-town families tune in before 8 A.M. and during the period from 11:30 A.M. to 1:30 P.M. than do large-city radio families. After 10 P.M. a greater percentage of large-city radio families keep their sets tuned in than do rural and small-town families. These differences are the result of occupational and living habits characteristic of urban, small-town, and rural families; (c) the availability of radio sets during hours of employment. Many nightworkers have an opportunity to listen to the radio as they work; (d) the attractiveness and popularity of programs. Very popular formats such as audience-participation and giveaway shows may induce more listeners to tune in than forums and debates, for example; (e) the extent of program promotion (appearing in the various media such as newspapers) which persuades potential listeners to become actual listeners; (f) the broadcast of special events such as a presidential talk or an athletic contest causes an increase in the number of sets turned on.

SET SOLID

Sets-in-use figures should not be confused with *audience availability*—the percentage of radio or television homes in which one person or more is at home and able to listen. The available-audience figure represents the *potential* audience which an advertiser can attract. The sets-in-use figure represents the actual number of homes that have tuned in for one reason or another. The difference between available audience and number of sets in use represents an untapped group of potential listeners whom the advertiser may persuade to tune in.

set solid To set lines of type one below the other so that there is no extra spacing between them other than that which is caused by the nonprinting metal protruding below the type characters. This narrow area below each character is not type-high and therefore is never printed, as is the character itself. It serves to separate the character above from the type below so that the resultant spacing makes for suitable legibility. When lines of type are set as close as possible in this manner, separated only by the nonprinting metal that forms part of each character, they are said to be "set solid." Such practice serves to economize on space.

When, however, it is desired to set each line of type so that there is more space between the lines than is provided by the metal area below the character, a thin strip of metal called a "lead" is inserted between the lines, resulting in increased spacing. See **LEAD**.

sewing A method of binding thick books in which the folded sections of pages are sewed together with strong thread. A sewed book is substantially bound, and its pages may be opened flat. Most textbooks and trade books and commercial volumes are bound by sewing.

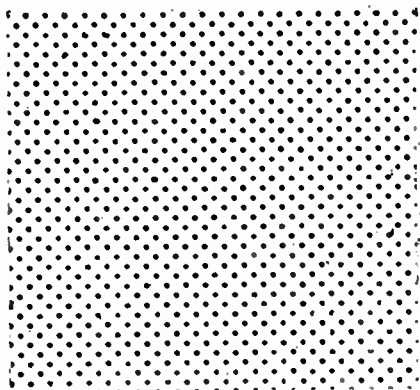
shaded type A classification of typography distinguished by the shading of the strokes comprising each character, rather than solid stroking. Shaded faces are used infrequently, and only when special effects are desired for display matter.

shading medium A device used for applying to art work shades or patterns simulating tonal values. Several products accomplish this, and are manufactured under various trade names. The Craftint Mfg. Co. sells a drawing paper resembling bristol board. Their Doubletone sheets are processed with two invisible shading screens or patterns—one a light tone, the other darker. The application of special chemicals or developers with a brush or pen makes these shading screens visible on the board in only those areas to which the developers have been applied. For example, after a pen-and-ink drawing has been made on the board, the developers bring out one or two patterns, as desired, to specified areas. Thus, in addition to pure black-and-white values, the drawing exhibits two degrees of shading. Single-tone drawing papers are available also, a single pattern being processed into each sheet. Both Doubletone and Singletone papers are sold in a variety of patterns, which are ordered by catalogue number.

Another shading medium is the thin, transparent sheet or film having photographically opaque patterns (such as diagonal lines or crosshatching) which may be applied over art work and removed from those areas on which they are not desired. Removal is accomplished by rubbing the pattern off with a wooden stylus or orange stick, or (in other cases) by cutting portions of the pattern out with a razor blade. The remaining pattern or screen combines photographically with the art so that when both are reproduced in engraved form the result resembles illustra-

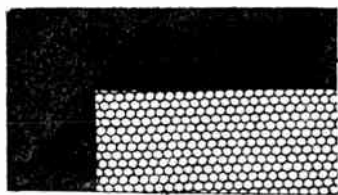
SHARE OF AUDIENCE

tion with tonal values. The sheet may be applied in either of two ways: some sheets are sold with a backing of adhesive, so that they may be pressed over art work; others must be pasted to the original drawing with rubber cement.



SHADING MEDIUM

A typical pattern of black dots on a transparent background applied to art work for the purpose of simulating tonal effects.



How a shading medium of opaque white dots on a transparent background serves to lighten a solid black area. (See SHADING MEDIUM.)

When a dark or shading effect is desired for a white area, a screen bearing opaque black dots or lines on a transparent background is applied. When a light or graying effect is wanted for a solid black area, a screen of opaque white dots or lines on a transparent background is used. It is pos-

sible to obtain two tones with a single pattern by superimposing on one sheet a second sheet of the same pattern slightly out of register.

Shading sheets are sold in color as well as in black and white. Sheets may be used as negatives for contact printing directly onto the sensitized metal for either letterpress plates or albumen plates for lithography, and as a positive for offset plates.

One of the major advantages in the use of shading mediums arises from the fact that resultant art work may be reproduced as a line cut. Although the shading may give the effect of continuous tonal value, it need not be screened as a half-tone engraving, which is more expensive than a line engraving. The use of shading mediums therefore permits economies in the preparation of printing plates as well as in art costs.

It is possible for the photoengraver to apply shading effects to art work by means of a device called a "Ben Day screen." See BEN DAY. Other suppliers of shading mediums in addition to Craftint Mfg. Co. are Ben Day, Inc., and Para-Tone Company, makers of Zip-a-Tone.

share of audience The number of radio or television families tuned to a specific program or station at any given time, as compared with the total number of families who have their sets turned on during that time. This ratio is usually expressed in terms of the percentage of listening families tuned in to a specific program or station. For example, if one half of all radio or TV homes listening between 8:30 and 8:45 P.M. have tuned in to program X, that show commands a share of audience of 50 percent.

Share-of-audience figures for a program are used by the sponsor to learn about the competitive drawing power of the show, since the seasonal factor affecting listening

SHEET-FED GRAVURE PRINTING

is eliminated. Any fluctuation in listenership caused by a change in listening habits occurring during summer and winter affects all programs. The share-of-audience figure therefore may be applied to the competitive holding power of a program over a period of time. If the program's share of audience falls steadily during a period of weeks or months, the indication is that competitive programs broadcast at the same time are draining off a portion of its audience.

Stations take an average of the share-of-audience figures obtained by programs they broadcast to show that the station "captures" a certain portion of listeners. These average share-of-audience statistics are used as time-selling tools by the station in competition with other stations in the area. Share-of-audience figures are computed by such radio research organizations as C. E. Hooper, Inc., and A. C. Nielsen Company.

sheet-fed gravure printing An intaglio printing technique in which individual sheets of paper are fed to the press for printing by the gravure process. Sheet-fed gravure printing is contrasted with rotogravure printing, in which a continuous roll of paper is fed to the press, rather than single sheets. Sheet-fed gravure presses cannot turn out so many impressions per hour as the rotogravure presses. *See GRAVURE PRINTING.*

shirt-board advertising An advertising medium in which a sales message is printed in full color on a specially processed shirt board inserted in each shirt sent out to customers by laundries in major cities in the United States. The laundries receive the shirt boards free from the advertising service organization in return for distributing the advertising messages with the shirts. Such shirt boards are inserted in

3,000,000 shirts each month by an association of 130 Chicago laundries.

The boards are put to many uses by housewives after removal from shirts. They serve as dustpans, as dresser drawer liners, or as scrap paper for grocery lists. It is also possible to imprint games, puzzles, or recipes on the boards. One mail-order advertiser used part of the board to incorporate a business reply card. Advertisers may buy full coverage (a specified number of bundles per month), half coverage, or quarter coverage.

short rate A space rate billed to an advertiser which is higher than that originally accorded because of his failure to earn the lower rate. For example some newspapers offer a sliding scale of rates for space; that is, the greater the quantity of linage purchased by an advertiser during a 12-month period, the less the agate line rate chargeable to him. For example, the rate schedule may be:

Open rate	\$1.20 per agate line
2,500 lines	1.00 " " "
5,000 lines95 " " "

If the advertiser signs a space contract agreeing to use 5,000 lines during the coming year, he is billed at the rate of 95 cents per line. If, however, his consumption of linage at the end of the year amounts to only 3,000 lines because of certain conditions which have curtailed his advertising expenditures, he is entitled to a rate not of 95 cents, but of \$1 per line. Since he has been billed the 95-cent rate in anticipation of his use of 5,000 lines, the publication sends him an additional bill, called a "short rate bill," for the difference. He has paid for 3,000 lines at 95 cents, but has earned a rate of \$1. Therefore he must pay an additional bill of \$150, the difference between what is due the publication (3,000 lines at \$1 per line, or \$3,000) and what he has actually

paid (3,000 lines at 95 cents per line, or \$2,850).

showing A group of outdoor panels used for the display of posters, sold as a unit and calculated to extend an adequate coverage of the market at an average degree of repetition. The relative number of panels in each showing is expressed in terms of "intensity," preceded by a number. A 50-intensity showing offers the outdoor advertiser half as many panels in any area as the 100-intensity showing. The exact number of panels in each showing varies with each market, depending upon the population to be covered and the physical layout of the plant. For example, in Milwaukee a 50-intensity showing includes 18 unilluminated and 12 illuminated panels; a 100-intensity showing provides for 36 unilluminated and 24 illuminated posters; and a 150-intensity showing offers 54 unilluminated and 36 illuminated posters. In Sacramento a 50-intensity showing consists of four illuminated and four unilluminated posters; a 90-intensity showing includes seven illuminated and seven unilluminated posters; a 100-intensity showing provides for eight illuminated and eight unilluminated posters.

Not every plant operator—the name given to the firm offering panel positions to advertisers—provides for every intensity of showing. In general the following intensities are to be found nationally: 150, 125, 100, 75, 50, and 25. Showings greater than 150 are sometimes available in some markets. The 100 showing is considered to be a representative display, providing for an average number of poster panels. Showings higher than 100 intensity—that is, offering the advertiser a greater number of panels than is available in the representative showing—are designed to give repetition to the message, since the additional posters reach the same people and

add to the impact of the posters included in the 100-intensity group.

In 1946 a pilot study was undertaken by the Traffic Audit Bureau in Fort Wayne, Indiana, in connection with the evaluation of outdoor advertising, from which it was possible to draw several conclusions concerning 100-intensity and 50-intensity showings. The figures revealed that in number of total "impression opportunities" or circulation, the return is the same per dollar spent, since the circulation of the average 100-intensity showing is approximately twice that of the average 50-intensity showing, either on a daily or a 30-day basis. The 50-intensity showing is exposed daily to more individuals per panel than the 100-intensity showing. But the 100-intensity showing provides greater repetition per person than the 50. The two balance out proportionately in terms of circulation, or total number of impression opportunities. However, it should be remembered that circulation, the percentage of the market reached, and repetition are not the only factors in deciding what size of showing to buy. Other considerations must be taken into account, such as competition, season, need for dealer impression, and over-all marketing strategy. *See also* OUTDOOR ADVERTISING; POSTER; CIRCULATION.

shrinkage The reduction in the original size of a newspaper advertisement caused by the drying-out process undergone by the newspaper matrix (or mat) of the advertisement, from which the publication makes its printing plate or stereotype. When an original engraving or electrotpe is sent to a newspaper, the publication prepares a matrix of the entire page containing the advertisement. Similarly, when a mat of the advertisement is sent instead of a plate, a flat stereotype is made by the publication which is incorporated with other stereotypes to form a complete page.

SIDE-WIRE STITCHING

A matrix is made from this. The next step is to fabricate a curved stereotype of the complete page made from the page matrix. Actual printing of the newspaper is performed by this plate.

However, the process of making a matrix is such that when the moisture is removed as the mat is dried out, shrinkage occurs, causing the mat to occupy a slightly smaller area than did the complete page of metal plates from which the matrix was formed. When the advertiser sends a mat of his advertisement to the publication, shrinkage is even greater, for two mats have been made. The first was prepared for the advertiser, who sent it to the publication; the second was prepared by the publication from the flat stereotype which, in turn, was made from the mat sent by the advertiser.

The amount of shrinkage depends upon the size of the original advertisement, the mat-making process employed, and the quality of mat used. For example, *The New York Times* suggests to its advertisers that one agate line be allowed for shrinkage for every 50 agate lines of depth, as shown in the following chart:

<i>Depth in Agate Lines of Original Advertisement</i>	<i>To Compensate for Shrinkage, Set in Agate Lines</i>
14	14
28	28½
50	51
100	102
150	153
200	204
250	255

In general, advertisers do not allow for shrinkage in width since this is rather negligible. The *Times* suggests the preparation of advertisements to their full width. For those advertisers who want to take shrinkage of width into consideration, however, that newspaper has set up the following chart:

<i>Width in Columns of Original Advertisement</i>	<i>To Compensate for Shrinkage, Set Width in Inches</i>
1	2
2	4
3	6
4	8 1/32
5	10 1/16
6	12 1/16
7	14 1/8
8	16 1/8

When shrinkage occurs, it is usually the policy for the advertiser to pay the publication for the actual space occupied as determined by measuring the size of the printed advertisement. When the advertiser desires to avoid the effect of shrinkage on his message, he should prepare the advertisement in a size larger than he ordered for insertion.

side-wire stitching A method of binding a book or booklet in which thin wires are pressed from the front page through to the back and clinched there. The wires are inserted approximately one-eighth of an inch from the binding edge or side of the book, from which position the term is derived. A side-wire-stitched book is firmly bound, but the stitches are restricting and the pages cannot be opened flat.

signal An electrical impulse produced by the conversion of sounds of various frequencies into electrical waves of the same frequencies for radio broadcasting purposes. This conversion is accomplished as the sounds pass into the microphone in a radio station's studio or point of program origination. Because the electrical waves are of the same frequency as the audible sounds which produced them, the signal is more accurately called an "audio signal." The station's signal is relatively weak, and is therefore amplified before it is sent out over telephone lines to the transmitter.

SILK-SCREEN PRINTING

This instrument generates a carrier wave, which it combines with the audio signal—a method known as “amplitude modulation.” The carrier wave is passed along to the station’s antenna system, where it is radiated for ultimate reception by radio sets. The audio signal is then transformed back into sound by means of the set’s loudspeaker.

In television, light waves are converted into a “video signal” which is transmitted along with the FM audio signal representing the sound-wave portion of the broadcast.

signature 1. A section of a book, catalogue, or other bound publication obtained by the folding of a single sheet of paper into 8, 12, 16, or more pages. Printed signatures are bound together to form the full number of pages of the publication.

2. The trade name of an advertiser, with or without his address and trade-mark, used for placement within an advertisement as identification. In many cases the signature is set in a distinctive type style, or it is specially hand lettered to confer individuality. Sometimes it is prepared for reproduction as a reverse plate—that is, to appear white on black. The signature is also called a “logotype” or a “slug.”

silhouette 1. A photographic print, or half-tone printing plate, or an impression of such plate, characterized by the complete removal of the background, leaving the image proper in outline form.

2. To remove the background of a photographic print, or half-tone printing plate, or impression of such plate. The silhouette effect in a half-tone plate is obtained by either of two methods: by the mechanical removal of the projections or dot formations of the undesired background; and by the application of acid to the background area, resulting in the etching away of the dot formations. Sil-

houetting may be performed directly on original copy such as a photograph by an artist or retoucher who paints out the undesired portions of the background, the retouched and silhouetted copy then being delivered to the photoengraver for platemaking.

silk-screen printing A method of printing in which paint is forced through a special type of silk to form a design or advertisement on a sheet of paper or cardboard placed beneath the silk. The process operates in the following manner:

(a) A piece of special silk called “bolting cloth” is tacked across a rectangular wooden frame—the screen. Although silk-thread, open-mesh bolting cloth is most commonly used, fine-wire mesh and organdie have been employed as well. Then the screen is attached to a flat board or base fitted with hinges that allow the screen to be raised and lowered easily. A sheet of paper is placed on the base.

(b) A stencil is applied to the silk screen and the edges around the sides of the stencil are sealed to prevent leakage of paint. The stencil, which is an important part of the equipment, is a masking-out material which, when applied to the screen, serves to block out specified portions while leaving exposed that part of the design which is to be printed.

(c) The paint is then introduced to the screen and is forced across the silk with a rubber instrument called a “squeegee.” The paint is pressed through the open portions of the silk, resulting in a deposit of color on the exposed portions of the surface to be printed. When the screen is raised, the paper beneath is found to be evenly coated with the paint.

(d) When the design calls for two or more colors, it is necessary to block out specified portions of the screen over those areas which are not to receive the second, third, or fourth color. One of the methods

SILK-SCREEN PRINTING

most commonly used to perform this blocking out in commercial work is the film stencil, laminated transparent films being used for the purpose. The design or lettering is trace-cut on the upper layer of the film and then the cut areas are stripped or peeled off. After the film has been made to adhere to the silk, the bottom layer of the backing paper is removed and the stencil is ready to be used.

Other methods of preparing the screen in addition to the stencil method previously described are: (a) the "block-out" method in which the design is traced directly on the screen and those portions of the screen which are not to receive any paint are blocked out with a filler, which fills in the meshes of the screen covering the areas not to be painted. Consequently paint cannot be forced through the filled areas; (b) the "lettering-on" technique in which the design is painted directly on the silk with a water-resistant material. The screen is subsequently covered with a glue or filler, and the design is then removed with a solvent, leaving the background sizing intact as a screen; (c) the "photographic" method in which the screen is coated with a sensitizer. A negative is placed against the sensitized surface of the screen and exposed to light. The light causes to be water-soluble those portions which have permitted the light to penetrate, while the opaque areas are washed out. The design is therefore left open to receive the paint. In the photographic transfer method, a special film is sensitized and exposed and then transferred intact to the screen.

Most silk-screen printing is still performed by hand, with two men usually working on a job. The squeegee man manipulates the rubber instrument over the stencil while the take-off man removes the print and sets it on a rack for drying. Rate of production varies from 150 to 500 impressions per hour. The hand method is

still used extensively because wooden frames can be made to fit any size of job, whereas a machine is not so adaptable to very large work.

Mechanical means for silk-screen printing have been developed and are constantly being improved. One firm uses a machine that is similar to a flat-bed printing press, called a "rockerscreenpress." The machine can take sheets up to 46 by 60 in. Photographic stencils from sensitized carbon tissue and film stencils are used by the press in the same manner as in the hand process. The press can make from 1,000 to 1,600 impressions per hour, depending upon the type of paper or other stock used. As the paper is fed into the press, the silk screen attached to a rocker arrangement lowers, and at the same time a squeegee forces the freely flowing paint through the silk to the surface of the paper. The paint is applied evenly and the amount of the deposit can be controlled. Passing to a revolving drying rack, the printed paper moves in rapidly circulating air until it is dry.

Silk-screen printing may be applied to paper, cardboard, rubber, sandpaper, glass, plastic, wood, cloth, and metal. Many types of inks and other mediums may be used by the stenciling process: opaque waterproof colors, transparent oil colors, gloss colors, gold and metallic paints, dyes, varnishes, glue. The process is used principally in the creation of posters, window and counter displays, and similar matter. It is used also for textiles, wallpaper, toys, novelties, packaging, plastics, instrument dials, book illustrations, and the fine arts. This type of printing is indicated when the size of the job is beyond that of the standard printing presses; when the run is comparatively short; when the surface to be printed cannot be accepted by any other printing process; and when color is desired without purchasing expensive color plates. The

SIX-SHEET POSTER

process is characterized particularly by the exhibition of brilliant color.

silver print A photograph, the image in which may be completely removed by bleaching, and which is employed in the production of a pen-and-ink drawing made directly from the photograph. In some cases it may be desired to produce a line engraving from half-tone copy such as a photograph or wash drawing. To do so, it is first necessary to make a pen-and-ink drawing of the original half-tone copy. A silver print is therefore made of the copy (or it can be made by photographing the object itself, such as a building). With the silver print before him, the artist proceeds to trace the outlines of the subject matter with a pen and waterproof drawing ink directly on the print.

When the print is no longer needed as a guide, the image is removed by bleaching, washing in water, and immersion in a hypo fixing bath. As a result only the pen-and-ink drawing or tracing is left on the surface of the paper which formerly bore both the silver print and the drawing. A line engraving may then be made of the drawing.

simulcast 1. A program that is broadcast simultaneously by television and by radio. The device of using a single show for both forms of broadcasting represents one method of economy employed by sponsors. If the radio show is suitable for television, the radio advertiser need bear relatively small additional charges in order to televise the program. Extra payment must be made for a television director, for rehearsal time, and for fees required by the cast and musicians. Simulcasting is particularly suitable when the show is played before a studio audience. The first series of simulcasts in American television occurred on Feb. 21, 1940, when Lowell Thomas's news commentaries for the Sun

Oil Company were broadcast by television and radio.

2. To broadcast the same show by radio and television simultaneously.

singing commercial A radio or television advertising message delivered in the form of a song, usually accompanied by one or more musical instruments. Sound effects may be added to confer greater distinction. The singing commercial, which is also called a "jingle," may be incorporated within a program; or it may be delivered between two programs, in which case it is properly a spot announcement in jingle form. (A commercial is a message falling *within* a program.) The jingle may be live, delivered by artists in the studio during the program, or it may be transcribed and played at specific times.

The singing commercial is one of the more popular methods of delivering a broadcast message because of its capability of attracting attention and (when professionally executed) holding interest and instilling remembrance of the product name. However, it is guilty in many instances of extreme repetition and discordant sound effects which tend to irritate listeners. Sometimes these effects are used deliberately to create irritation because of the close association believed to exist between dislike of a commercial and remembrance of the product name by listeners. The more successful jingles have been characterized by catchy melodies, interesting lyrics, professional singing style, and a natural exuberance, these factors being designed to *entertain* as well as sell merchandise. *See also* COMMERCIAL.

single column *See* S.C.

six-sheet poster A printed sheet of outdoor advertising matter measuring 4 ft. 5 in. high and 10 ft. 3 in. wide, adopted as a standard of outdoor advertising serv-

SIZING

ice in 1946 by the Outdoor Advertising Association of America. The poster is placed on a panel 6 ft. 1 in. high and 12 ft. wide; the panel molding has a 4¾-in. gray stripe and a 4-in. white stripe separated by a ¾-in. projected gold bead.

Six-sheet posters are regarded as an auxiliary form of outdoor advertising, the principal function being to supplement and strengthen the effect produced either by the 24-sheet poster or some other form of display. Because of their relatively small size they cannot be read at so great distances as the larger posters, and are most effective at short range and at reading height. They are much used in the immediate vicinity of the places where the advertised goods are sold, being designed primarily for panels on the outside walls of retail outlets.

sizing The treatment of paper pulp with rosin, starch, or other substance for the purpose of making the finished paper product water-repellent, thus preventing moisture from wrinkling the paper. This is only one purpose of sizing, and is particularly applicable to book papers. Various quantities of sizing are used to achieve different results. Pulp for paper to be printed for offset lithography receive generous quantities of sizing materials which protect the fiber structures from the softening effect of moisture, and thus prevent the fibers from being pulled apart when the paper is subjected to the pull of the rubber blanket on an offset press.

For papers that are to go into bound volumes with stained edges, considerable sizing is introduced into the pulp so that the finished paper will be relatively non-absorbent and will not soak up the staining fluids. Bond paper pulps are highly sized so that the finished paper will not be too absorbent and so that it may be written upon without danger of the writing ink feathering or blurring. Bond paper may

also be treated with a sizing which is applied to the surface of the finished paper. Such sizing may be applied to offset papers to provide an outside binder that will hold fibers down and prevent fuzz, and that will at the same time hold the offset ink upon the surface of the paper so that the colors may retain their density and brilliance.

sky wave Energy generated by a radio station's transmitter and radiated upward into space by its antenna system. Waves radiated by an antenna for reception by a radio receiver travel in all directions. That wave passing over the ground is called the "ground wave"; the wave emitted toward the sky is the "sky wave." Although the ground wave travels the same distance during night and day, the sky wave's range is affected by conditions in the sky before and after sunset. During the day when the upper region of the sky, a ceiling of electrical particles called the "ionosphere," is ionized by the sun's radiation, most of the energy of the sky wave is absorbed. When the sun sets, however, the ionosphere is much less ionized, which permits the sky wave to be reflected toward the earth instead of being absorbed. The reflection carries the sky waves to relatively far points where they are received by radio sets. This is the reason for the fact that many stations are heard at distant points during the night, but cannot be received in the same areas during the day. Sky-wave reflection accounts also for the fact that stations must prepare two maps showing the extent of their coverage—one for day, the other for night. *See also* GROUND WAVE.

skywriting An advertising medium in which a sales message is "written" in the sky by an airplane emitting a chemical substance that forms the letters. The medium is suitable for the delivery of very

short reminder or brand-name advertising over those areas in which large crowds congregate, such as beaches, race tracks, football stadiums, baseball parks, amusement areas, political rallies, and over large cities. It is essentially a supplementary medium designed to support the major advertising campaign delivered by the major media.

Originated by the Skywriting Corp. of America, "skytyping" is a new method of skywriting in which seven radio-equipped planes emit a series of puffs to form block letters. The planes fly in formation and "type out" with electronic controls a 13-letter message 15 miles long and a mile deep in two minutes. According to the company the lettering can be read at a distance of 40 miles and for about 10 to 30 minutes.

Allied with this medium is the towing of banners by airplanes. Banners may deliver a lengthier message than skywriting, and the planes can fly at a lower altitude so that it is easy for crowds to view the message. The medium is used particularly along public beaches.

slack sized Not made water-repellent. This term is applied to paper that has not been so treated as to withstand the absorption of water. See **SIZING**.

slip sheeting The process of inserting a thin, absorbent sheet of paper over each piece of printed matter as it comes off the press for the purpose of preventing the wet ink from offsetting onto the printed copy above it. In those cases where the ink does not dry fast enough or where the paper used for printing does not absorb the ink rapidly enough, slip sheeting may be employed. An oiled kraft paper is often used for this purpose by printers, since it is durable and can be used repeatedly; moreover, the oiliness of the paper prevents fuzz or lint from adhering to the

wet ink. An alternative of slip sheeting is the separate stacking of the sheets as they come off the press, which, of course, is time consuming. Sometimes thin strips of tissue paper are slip-sheeted between printed matter such as business cards and are left there.

slogan A relatively pithy phrase or sentence used repeatedly in advertisements by manufacturers and service organizations for the purpose of influencing the buying behavior of consumers. The slogan may be designed to accomplish any of several distinct objectives, such as reminding consumers of the product ("It's Kodak for Color"); playing up a single sales point ("Double Aged"—for G. Heileman lager); identifying the kind of products sold ("Everything in Brass and Copper"—for Downs-Smith Brass & Copper Co.); creating prestige ("The Greatest Name in Outboard Boats"—for Thompson Bros. Boat Mfg. Co.); preventing substitution ("If It's Borden's, It's Got to Be Good!"); calling attention to dependability ("Guaranteed Protection Since 1871"—for Kleinfert Rubber Co.); indicating freedom from an undesirable trait found in many competitive products ("Not a Cough in a Carload"—for Old Gold Cigarettes).

Although the value of a slogan depends upon several factors, a particularly important one is the degree of repetition it enjoys in the manufacturer's advertising. By this is meant that even what would otherwise be considered an inept slogan may in time achieve widespread identity with the advertised product if it appears often enough before the public. For example, one of the principles upon which most advertising men agree is the incorporation of the product name or the trade name in the slogan, as in the case of "Bake a Better Cake with Swans Down." Yet one of the more famous slogans—Packard's "Ask the Man Who Owns One"—violates

SLOGAN

this precept. Its success may be attributable, in part at least, to continuous repetition for many years.

Good slogans are characterized by a certain pithiness and happy phraseology. Sometimes rhyming and alliteration may help to confer these qualities, as in the cases of "The Wilson Label Protects Your Table" and "The DASH That Makes the DISH" (for A-1 Sauce). Unfortunately many advertisers depend upon mere cleverness to accomplish a job that cannot possibly be done with that technique alone. For example, a hair cream manufacturer's slogan is "Keep It under Your Hat." There is little, if anything, in such a slogan that will help perform any of the jobs a slogan should do, its basic concept being derived from a popular saying that has little realistic relationship to the product.

Although most slogans are retained year after year without undergoing change, some advertisers discard one slogan after a period of time and replace it with another. This action is based on the belief that a slogan is functional in relation to the current copy theme and advertising objective under consideration at any time, and that when theme and objective are changed, the slogan should be correspondingly revamped. In support of this thesis may be cited the case of the watch manufacturer whose slogan was built upon the reputation of manufacturing a dollar watch; yet when market conditions so changed that the company could no longer profitably make a dollar timepiece, the slogan continued to work in the minds of consumers and made the raising of the price difficult. On the other hand, change-off from one slogan to another causes an interruption of continuity from which the slogan derives a major portion of its strength. Some advertisers have attempted to solve this dilemma by creating a slogan that avoids pointed reference to any status

susceptible to change (as the watch manufacturer failed to do), and that is timeless in its concept. While it may be impossible to foresee all changes in market conditions, the slogan should be examined in the light of appropriateness of situations which may conceivably occur.

It is the opinion of many advertising men that the value of slogans in selling goods and services is generally overrated, and that the burden of sales effort must be carried by the advertisement itself of which the slogan is usually only a part. Since the slogan can carry only the briefest copy, it must naturally depend upon other elements in the advertising campaign in order to overcome the inertia to which so many consumers are prone.

Although some slogans had been registered under the Trade-Mark Act of 1905, the Lanham Act of 1946 deliberately omitted the word "slogan" from the definition of a trade-mark, and expressly included it in connection with the definition of service marks and those marks registrable in the supplemental register. The U. S. Patent Office will not accept for registration on the principal register any advertising slogan which is used collaterally and apart from the name of the product which it advertises. Such common phrases do not reach the dignity of a trade-mark as delineated in Section 2 of the Lanham Act. Slogans may be accepted for inclusion in the supplemental register provided they distinguish the products to which they refer, and not merely praise them.

Printers' Ink maintains a "Clearing House of Advertised Phrases" with which an advertiser may file his slogan. The clearing house consists of more than 9,000 items filed in alphabetical order by phrase, and alphabetically by advertisers. The service offers no legal protection to manufacturers, but simply provides them with an opportunity of determining whether

the same or a similar phrase is being employed by another advertiser. In this manner unintentional infringement of an already established slogan may be prevented.

slug 1. Typographic leading material measuring more than 6 points in thickness. *See* LEAD.

2. A line of type cast in one piece by an automatic typesetting machine such as Linotype and Ludlow.

3. The signature of an advertiser in a printed advertisement. *See* SIGNATURE.

small caps *See* S.C.

smash A damaged metal typographic character which does not print properly.

snap *See* REPRO PROOF.

sniping The tacking or pasting of printed signs or posters on walls, trees, fences, barricades, and other surfaces without lease or consent from the property owner. The outdoor advertising industry no longer practices sniping, but this activity is still carried on by some circuses and theater owners.

soap opera A series of daytime programs usually of quarter-hour duration broadcast with a frequency of more than once a week. The term, which is a popular one usually applied to radio programs, arose as the result of the predilection of many soap manufacturers for this type of program as an appeal to the listenership of women, particularly housewives. The serials are characterized by a continuing story of domestic or romantic problems, the solutions to which present challenges to listeners. Several daytime serials have won enough popularity to warrant their network broadcast over a period of years, five days per week.

The soap opera has long been a matter of sensitivity among networks and the critical public. On the one hand, networks, stations, and advertisers have defended it as suitable program material because it has proved itself to be popular among listeners. Its proponents assert that it is not their function to act as censors in respect to what the audience ought to hear, and that the desire of the listener is the determinant of the kind of programs suitable for broadcast. Going further, they claim that the broadcast of such serials actually benefits listeners in the sense that the stories present "real-life problems" which many women face, and that intelligent solutions are offered which can be applied to personal problems. One psychologist has said that by listening to serials women learn how to manage their own lives. One network system has undertaken research on the daytime serial, the results of which indicated that both college graduates and noncollege women listened to serials and apparently derived equal pleasure from such listening. On the other hand, criticism directed against the soap opera states that it is degrading, that it insults the intelligence of the audience, and that it fails to raise the educational and cultural level of listeners.

Among the first soap operas broadcast over radio were "Myrt and Marge," "The Goldbergs," "Vic and Sade," and "Betty and Bob."

sound effects Sounds which accompany various activities and occurrences called for by the script of a radio or television program, and which are broadcast to create realism, credibility, or some special effect. Technicians on the staff of stations (called "sound men" and sometimes "sound effects men") can produce sounds by three methods: (a) recording the actual sound wherever it occurs and playing the recording during that portion of

SOUND MAN

the broadcast requiring the sound; (b) creating the sound by approximating the conditions under which it actually happens; (c) using special devices, called "props," which simulate the actual sound.

To obtain the sound made by a speeding locomotive, for example, the sound man can take his recording machine, microphone, and amplifier to railroad tracks and make an on-the-spot recording which is played back in the studio. Some stations have consequently built record libraries containing many kinds of sounds which are likely to be required by programs. In many cases the sound man can create the actual sound in the studio at the proper moment. For example, he can build a door completely set up with lock and knob, and hinged to a frame, all of which may be mounted on wheels for portability. This device is wheeled into the studio, and the sound of a slammed door is produced by the simple procedure of slamming the "prop" door in its frame.

When the actual sound cannot be produced in the studio, the sound man creates devices to imitate the desired effect. The sound of thunder may be approximated by shaking a sheet of tin in the studio. By crushing Cellophane the sound of fire may be produced. When desired sounds do not really exist, such as "ghost voices," ghostly echoes, and other sounds not commonly associated with natural phenomena, several devices can be used to create the effect. Among these is the echo chamber, a long, narrow room in the station's building which serves to cause sounds to reverberate. The reverberated sound is "mixed" or combined with the original sound by means of electrical controls, resulting in an echo.

Another device is the sound-effects filter, which is actually an electrical circuit with coils and condensers. When a sound is transformed into electrical impulses and passed through the filter, the device cuts

out the high or low frequencies, which are equivalent to the high or low pitches of sounds. The elimination of the unwanted pitch can be accomplished by proper adjustment of the filter. The resultant sound is quite different from what the ear is accustomed to hear.

sound man A radio or television station technician who arranges for special sound effects required by the script of a program. These sounds, such as the slamming of a door and the whistle of a train, are necessary to the realism and credibility of the program. The technician, who is sometimes called a "sound effects man," produces the required sounds by means of various devices operated in the studio during the broadcast, or plays them from a recording of the actual sound made prior to the broadcast. *See* SOUND EFFECTS.

space buyer *See* MEDIA BUYER.

space contract A written agreement between a publisher and an advertising agency (or the advertiser himself) according to which the advertiser agrees to use a specified amount of space at rate-card rates prevailing at the time the contract is consummated. The contract also provides for the payment by the advertiser of any additional amount which becomes due because of the advertiser's failure to use a minimum amount of space and thus earn the discount rate at which he was billed according to contract.

The space contract may take the form of an insertion order calling for the use of a specified amount of linage during the contract year, signed by the advertiser or agency and forwarded to the publisher. In fulfillment of the contract, individual insertion orders may be sent subsequently to the publisher, specifying the exact date and linage for each advertisement to be

inserted. See CONTRACT FOR PUBLICATION SPACE.

space position value A rating of the efficiency with which an outdoor advertising poster panel dominates the traffic to which it is exposed, expressed in a percentage ranging downward from 100. If a poster panel is built on a location in a street in such a manner that the face of the panel cannot be seen by any passers-by, its space position value is zero. If the same panel on the same street is so built that its face is angled to the passing traffic and not foreshortened; if it is not obstructed so that it can be seen from a relatively great distance; if it is either a single panel or nearest the line of travel so that it commands one's entire attention with minimum distraction from a competing poster; if it is exposed to traffic that is relatively slow so that people have maximum opportunity to read the message—such a panel has a space position value of 100 percent. The zero panel, although identical in size to the 100 percent panel, does not utilize the market circulation at all, while the latter makes maximum use of the circulation.

Between zero panels and 100 percent panels range all the possible types of panel space position efficiency. Each is given its proper space position value in a table computed by the Traffic Audit Bureau through special field research. Each plant operator must assign a space position value to the panels offered to advertisers in his area through his service, based upon the valuation table. The table is based upon many years of experience by advertisers, agencies, and plant operators in grading panels, and its validity has been tested by application to hundreds of thousands of poster panels through the audit practice of T.A.B. The table is based upon the four fundamental factors which determine the efficiency with which any poster

panel is exposed to traffic. These factors are: (a) the unobstructed length of approach along which traffic is able to see the face of the panel; (b) the angle at which the face of the panel is placed in relation to the passage of traffic; (c) the speed with which the traffic moves by the panel; (d) the relation of the panel to adjacent panels. The table also provides for a separate valuation for pedestrian traffic predicated upon length of approach and therefore upon the relative time of exposure.

A poster panel which can be seen for a great distance is obviously of greater value than one which can be seen for only a short distance. This is really a factor of time and not of distance. With a given travel speed a panel that can be seen for a great distance can be seen for a relatively long time, and a panel that can be seen for a short distance can be seen for a short time. The space-position-value table provides for four different classifications of approach distances and a code symbol for each:

Long approach	1
Medium approach	2
Short approach	3
Flash approach	F

A "flash" panel is one with an approach of less than 75 ft. for slow traffic and less than 100 ft. for fast traffic. Any flash panel with an approach distance of less than 50 ft. is given a zero evaluation in relation to automobile-truck and streetcar-bus traffic. Any panel with an approach of less than 25 ft. is given a zero evaluation with respect to all traffic. See also OUTDOOR ADVERTISING; POSTER; PANEL; EFFECTIVE CIRCULATION; CIRCULATION; NET ADVERTISING CIRCULATION.

special highway bulletin See PAINTED DISPLAY.

SPECIALTY SALESMAN

specialty salesman A salesman, other than retail, who specializes in the sale of one product or a few products of a line of one or more manufacturers or producers. A specialty salesman should be contrasted with a general salesman who handles an entire line; the former does not necessarily sell specialty goods, such as specific brands of fancy groceries, watches, and shoes.

specification of type The practice of indicating for original textual matter to be set in type any or all of the following points of information for the guidance of the compositor: name of type face; size of type; width of type lines; depth of type matter; copy to be set in capitals, small caps, lower case, italic, roman, boldface; words to be letterspaced and wordspaced; amount of leading, and any other related information of use to the typesetter.

Anyone with the required knowledge may specify type, although in an advertising agency or advertising department it is often the production manager and sometimes the art director who performs this function. In many cases these two collaborate. Specifications are usually written directly on the sheets of paper bearing the typewritten text, preferably in the margin. Sometimes typesetting instructions are written on the layout prepared in conjunction with the copy, particularly when it is not necessary to refer to specific words in the copy. Proper specification of type makes for greater economy in the cost of composition and helps avoid expensive author's alterations.

spectacular An outdoor advertising display characterized by the use of electric or neon lights and lavish color, and sometimes by such special effects as flashing lights, billowing smoke, and animation. Spectaculars are erected in areas of very heavy traffic concentration, since they are

costly to construct and maintain, and must make use of the greatest circulation possible to justify their cost.

The construction of spectaculars is becoming increasingly ingenious as advertisers compete for the attention of the public. Among the effects that have been used are simulated smoke rings, bubbles, pouring liquid, and animated silhouettes on a photoelectric board of light bulbs. In many cases the spectacular has a public-service feature built into it, such as clock, thermometer, weather forecast, or traveling news report; in other cases it is designed to provide entertainment such as animated cartoons, miniature trains in motion, or other form.

Preferably the spectacular should present its advertising message effectively during the day as well as the night. The message itself must of necessity be brief, and may work toward any of the following objectives: brand name or trade-mark identification; dramatization of product performance; product identification; or the dramatization of a particular sales point.

The cost of a spectacular depends upon the size of the display, degree of animation, complexity of the mechanism required to run it, and the rental for its location. Often a spectacular operator undertakes to build the display and charges a specified monthly rental to the advertiser for a period of years according to the terms of the contract. *See also* OUTDOOR ADVERTISING.

speculation The practice of advertising agencies, artists, copy writers, and others whose activity is of a creative nature to prepare work for prospective clients or customers without obligation on the part of the latter to accept the work. Such labor is performed "on speculation" in the hope that it will please the client well enough to cause him to accept and pay for it.

SPLIT RUN

An advertising agency may prepare copy, art work, and layouts on speculation for a prospective advertiser in an effort to show the type of work it is capable of performing. The cost of this work is absorbed by the agency, whose effort is rewarded only if the advertiser agrees to become a client. Speculative agency work is undertaken also for the purpose of suggesting to prospective clients specific advertisements recommended by the agency. In this case the cost may be borne by the advertiser should he agree to become a client and run the suggested advertisements.

The statement of "Standards of Practice" adopted by the American Association of Advertising Agencies concerns itself with speculative practices in this manner:

Speculative Materials. In view of its obligation to provide adequate service to clients, as well as the sound business principles of making a reasonable profit on its effort, the advertising agency should refrain from practices that dissipate its income in any unsound or uneconomic solicitation for new business. It is recognized as unsound, uneconomic, and unprofessional to submit speculative material in competitive solicitation.

Speedanmat See ADDRESSOGRAPH.

spine See BACKBONE.

split-fountain printing A process of printing advertising matter in multicolor during the course of one printing impression by coating the inking roller of the press with several colors instead of one, and preventing the colors from blending on the roller. To prevent the colors from mixing as they print on adjacent portions of the paper, a special divider is used to keep the differently colored inks apart. Another method requires the ink rollers to be cut, thus ensuring that the various inks will not mix.

Split-fountain printing permits the use of different colors on different jobs which

are run simultaneously through the press once, at a cost far less than that required for the running of each job through the press separately to receive their respective colors. The technique also permits the printing of different colors on opposite sides of advertising matter. Essentially split-fountain printing is a method of printing more than one color with fewer impressions that would be required for the printing of each color separately.

split run A technique of copy testing in which one proposition is offered to 50 percent of a publication's circulation (or of a direct-mail list), while the same proposition in which a single element has been changed for testing purposes is offered to the remaining 50 percent. In publication split running, an arrangement is made between advertiser or agency and the medium by which the publication runs two advertisements identical in size in the same position on the same page on the same day, the two advertisements alternating with each other as the publication is printed. One half of the press cylinder contains the page with proposition A, the other half bearing the same page on which is found the advertisement with proposition B. As the cylinder revolves, it turns out two identical pages of the publication, each incorporating an advertisement which differs from the other in only one respect—the element to be tested. The full run of the publication therefore contains copies with propositions A and B in equal proportion.

Publication split-run service is offered usually by newspapers, and by a few magazines. Two of the large-circulation papers with such service are the *New York Daily News* and the *New York Daily Mirror*. *Grit*, a small-town weekly, has offered four-way split running, permitting the advertiser to test four versions of a single proposition simultaneously. News-

SPLIT RUN

papers have set up individual requirements for a split-run service, there being no uniformity among them as to policy, minimum size of advertisement acceptable, and extra charge, if any, for the service. Some papers require no minimum size; others specify a minimum of 14 lines, 500 lines, 1,000 lines, and a full page. Some papers make no extra charge for the service; others charge a specified percent of the line rate. Some papers set a flat rate regardless of size, and others send a bill for whatever labor is required.

At least one paper requires that the advertiser adjust his sales price to readers when he tests one price against another. If, for example, he split-runs two advertisements differing only in the price of the product, as \$4.95 against \$5.95, some customers will order the product at the lower price, and others at the higher figure. As a protection for its readers the newspaper requires the advertiser to refund the difference—in this case, \$1—to those consumers who have ordered at the higher price.

At least two papers offer split-run service not only in their Sunday editions, but also in their supplement sections in monotone and in color. Some papers agree to set type for split run advertisements, charging only for the composition of type required by one version, since it would normally set type for a single advertisement without charge. At least one paper refuses to set any type, requiring the advertiser to submit two complete plates for the split-run versions ready for insertion.

In direct-mail split running, a common practice is to obtain a list of names and divide it into two sections by selecting every other name for one section, and putting the remaining half in the second section. This alternation avoids the possibility of selecting a group of prospects with similar characteristics—such as resi-

dence in the same geographical area—to whom one of the propositions is to be sent. Should one of the advertisements be mailed to a homogeneous group which the advertiser neglected to split up by alternation, the result might be weighted in favor of or against one of the propositions. This would tend to cancel out any value inherent in the split-run technique.

With two sets of names before him, the direct-mail advertiser sends mailing A to one list and mailing B to the other, thus duplicating the technique of publication split running, in effect. While it may be difficult to determine the length of time it will take for the mailings to be delivered to prospects, the ideal practice is to stagger the mailings so that each prospect receives his mailing at approximately the same time. Split-run testing is employed when the advertiser desires to learn which of two elements is the more effective in eliciting action from consumers. Elements that may be tested in publication advertising include price, copy appeal, type of illustration, layout, coupon vs. no coupon, offer of premium vs. straight sale, offer of one type of premium vs. another type. Direct-mail advertisers may test price, copy appeal, type of illustration, layout, offer of premium vs. straight sale, offer of one type of premium vs. another type, color of envelope, paper, stamp, postage indicia, and printing ink, use of postage stamp vs. use of printed indicia on the envelope, use of first-class mail vs. third-class mail, fill-in of name in letter vs. no fill-in, use of letter gadget vs. no gadget.

In order for split-run testing to be valid, it is essential that every element in proposition A be identical with its counterpart in proposition B, the only exception being represented by the factor selected for testing. The inclusion of more than one variable will not permit the advertiser to determine which element is the more effective. The results of the test display them-

selves in terms of the comparative number of replies or orders received from each of the advertisements. That publication message or direct mailing enjoying the greater number of returns contains the element to be considered more powerful, and therefore recommended for future use for that particular proposition. If the difference in returns between the two advertisements is not significant, then it may not matter much which factor is used in future advertising. The smaller the difference in returns elicited by the two advertisements, the less significant is the difference in pulling power between the two elements tested.

An element—price, appeal, or premium offer—found to be successful for one proposition or product, may not be incorporated with necessarily the same expectation of success in an advertisement offering a completely *different* proposition or product. For best results each proposition or product offer should be tested individually, and the results applied to future advertising *of that offer*.

In order that the advertising messages eliciting their respective responses may be identified, it is necessary to key each advertisement or mailing. A keying system enables the advertiser to credit each advertisement with the responses it has drawn, and thus determine the factor responsible for the greater pulling power.

The value of split running lies in the fact that all factors other than that tested are held constant during the life of the test. This is best demonstrated by considering what may happen when the advertiser publishes (or mails) his message on one day, and then tries to test another message against the first a week or two later. Unforeseen factors may arise which tend to disturb the reception of either message—sensational news breaks or a change in weather, for example—thus throwing off the validity of the test. Interesting news stories tend to distract attention from

advertising matter. Cold or rainy weather, on the other hand, tends to keep consumers at home and therefore provides the advertising message with a more favorable opportunity to be read and acted upon. The split-run technique, however, enables the advertiser to deliver his messages simultaneously (or almost so, in the case of direct mail), so that all unforeseen and uncontrollable circumstances exert exactly the same influence on one message that they do on the counterpart.

Research derived from split-run testing permits the advertiser to incorporate the most powerful appeal, most attractive offer, most profitable price, and so on, in his advertising before undertaking an expensive, long-term campaign. The practice therefore results in minimum risk and maximum opportunity for a successful campaign. Another advantage stems from the fact that the advertiser is actually delivering a sales message while performing valuable research. Money spent on split-run space thus does a double job for the advertiser.

The determination of results from split-run testing depends upon the stimulation of some form of response from prospects. The advertiser must therefore offer something to readers; the offer may take the form of merchandise for sale, a sample of the advertiser's product, a booklet of helpful information such as recipes or home decorating hints, literature giving full details about the advertiser's product or service. Many advertisers include a coupon in their test advertisements in order to facilitate response, although such a practice is not essential. However, it should be noted that the incorporation of a coupon is generally believed to tend to increase the number of responses, particularly when a free offer is made.

spoilage Printed matter that has been soiled or torn, or that is otherwise unsuit-

SPONSOR

able as the result of damage during the process of production. When printers buy paper for a press run, they usually estimate the need for a slightly larger quantity than is actually required for the number of impressions ordered. This additional amount is applied against the number of copies spoiled during printing, trimming, stapling, or binding. *See also* OVERRUN.

sponsor 1. An advertiser who makes use of radio or television as a vehicle for his sales messages.

2. To buy time and talent for the delivery of a sales message by radio or television.

sponsor identification The association of a radio or television program with the name of the sponsor or the brand name of his product, as elicited from listeners or viewers during or after the broadcast. Because it is usually difficult to determine the direct effectiveness of radio and television advertising, particularly in terms of sales resulting from such advertising, researchers have attempted to evaluate the impact of these media upon the public by means of the sponsor-identification technique. By questioning listeners and viewers as to their ability to name the product advertised or the sponsor of the program which they have heard or seen, the researcher computes the percentage of the audience who can identify successfully. The resultant figures are then used as a measurement of the effect of advertising; for it is assumed that those who do not know the name of the sponsor or product have not been satisfactorily influenced by any advertising broadcast during the program. On the other hand, ability to identify is assumed to signify an awareness of the advertising and a possible attitudinal response to the sales message.

Sponsor-identification research is undertaken by telephoning respondents during

the broadcast of the program and asking them to name the sponsor or product, or by questioning them after the broadcast has taken place.

spot *See* ANNOUNCEMENT.

spot announcement *See* ANNOUNCEMENT.

spot broadcasting The use of a local radio or television station in a specified market by a national advertiser. Firms with national distribution may find it necessary to strengthen falling sales, meet competition, or drive for increased sales in a particular local area. In such cases they may select a local station (rather than a network) for the delivery of their sales messages, using programs, spot announcements, or both. Because they choose a definite, local "spot" for their television or radio advertising, their activity is termed *spot broadcasting*. When, however, a local advertiser such as a clothing store operator uses the station in his trading area, his advertising activity is called "local broadcasting," not spot broadcasting, since he is not a national advertiser.

Spot broadcasting permits the advertiser to select individual markets closely matching his areas of distribution, and those trading zones in which special sales or distributive problems must be solved. He is also able to choose in each market that station which he considers most capable of reaching the kind of audience he desires, and which will promise him the greatest amount of cooperation in obtaining his objective. Network broadcasting, on the other hand, restricts the sponsor to those stations included within the network system, although competing stations may be able to offer better service and a larger audience.

Because of time differentials existing across the nation, the network advertiser's program is heard at different hours in the

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various time zones. The only solution he has to this problem is the rebroadcasting of his program at another hour so that his show is heard at the same clock hour in each zone. Spot broadcasting, however, enables the advertiser to present his program at any specified time in each market. Also, it is the practice of most network systems to require live shows to be broadcast and to refuse transcribed programs. Individual stations in the spot broadcaster's schedule accept recorded shows; the advertiser is therefore able to send duplicate transcriptions to every station over which time has been bought.

On the debit side of spot broadcasting is the fact that the sponsor must arrange to secure availabilities, or open time, from each station individually, while the network advertiser need make only one arrangement for the delivery of his broadcast over as many as several hundred stations.

"Spot broadcasting" should not be confused with SPOT ANNOUNCEMENT.

square-finish half tone A half-tone printing plate in which the screened printing surface is unbroken (instead of fading off or being silhouetted) and the background or edges of which have been finished off in a rectangular or square shape. A straight-line border may or may not be placed around such a half tone.

S.R.D.S. See STANDARD RATE & DATA SERVICE.

Standard Advertising Register An advertising reference volume published by the National Register Publishing Co., New York and Chicago, listing important facts about national advertisers and their agencies, including the following information: name, address, and capitalization of the advertiser; his products and their trade names; names of corporate executives,

advertising manager, sales manager, printing buyer; name of the firm's advertising agency and its account executive handling the account; advertising media used; advertising appropriation; character and extent of product distribution. The volume is published yearly, and a cumulative monthly supplement is sent to each purchaser.

The company publishes also the *Agency List* concerning United States and Canadian advertising agencies, including the following information: names of executive personnel, extent of agency recognition, and list of clients. The *Agency List* is published three times a year and may be purchased either separately or as part of the company's complete reference service. See also MCKITTRICK'S DIRECTORY OF ADVERTISERS; MCKITTRICK'S AGENCY LIST; DIRECTORY OF ADVERTISING AGENCY PERSONNEL.

Standard Audit and Measurement Services, Inc. A privately owned organization set up in 1951 for the purpose of measuring the audience of radio and television stations and networks throughout the country by means of the mail ballot technique. After the dissolution of Broadcast Measurement Bureau in 1950, SAM (as this private firm is often called) was given the job of determining the size of audiences for U. S. television and AM and FM radio stations and networks.

The SAM method of measuring audience size was closely patterned after the BMB technique of mail ballots or diaries sent (with a premium to encourage response) to sample radio and TV families. The first SAM study of audience size has been scheduled for late 1952. See also MAIL BALLOT MAP; BROADCAST MEASUREMENT BUREAU.

standard city and suburban bulletin See PAINTED DISPLAY.

STANDARD HIGHWAY AND RAILROAD BULLETIN

standard highway and railroad bulletin See PAINTED DISPLAY.

standard junior highway bulletin See PAINTED DISPLAY.

standard metropolitan highway or railroad bulletin See PAINTED DISPLAY.

Standard Rate & Data Service A publishing firm issuing a group of advertising reference volumes, primarily containing data found on the rate cards of thousands of media, and including related information useful to advertisers, agencies, and others interested in the use of advertising media facilities. S.R.D.S. (as the service is often called) issues the following volumes:

Consumer Magazine Advertising Rates & Data, listing approximately 700 U.S., Canadian and export consumer magazines plus 300 U.S. and Canadian farm publications. Published monthly.

Business Publication Advertising Rates & Data, listing more than 2000 U.S. and Canadian industrial, merchandising, and professional business publications. Published monthly.

Newspaper Advertising Rates & Data, containing information on more than 1700 U.S. and Canadian daily and Sunday newspapers and their supplements, together with ABC foreign language and ABC Negro newspapers. Published monthly.

Radio Advertising Rates & Data, listing data on over 2200 U.S. and Canadian AM and FM radio stations and networks, together with transportation radio stations. Published monthly.

Television Advertising Rates & Data, listing data on over 100 U.S. television stations and networks. Published monthly.

Transportation Advertising Rates & Data, presenting information on more than 500 U.S. and Canadian markets in

which transportation advertising facilities are available. Published monthly.

National Network Radio & Television Service, bringing together in a pocket edition all national radio and television network rates and data. Published monthly.

ABC Weekly Newspaper Advertising Rates & Data, listing almost 700 U.S. and Canadian ABC weekly, semi-weekly, and tri-weekly newspapers. Published twice a year in August and February.

Consumer Markets, containing market information on every state, county, and incorporated city of 5000 population and over in the U.S., plus all cities with radio stations or daily newspapers, regardless of size. Special market maps cover all states, U.S. possessions, and cities of 250,000 population and over. Includes Canadian market information. Published in September.

S.R.D.S. data are purely factual—being derived from the medium itself—and do not reveal any qualitative information that might assist media buyers to evaluate the worth of an advertising facility. In using the volumes to determine current publication rates, the section entitled "Future Rate Page" should always be consulted to learn whether the publication in question is reporting a change in rates in the near future. If so, the scheduled change in rates is indicated for the guidance of advertisers.

The executive offices of S.R.D.S. are in Chicago, an Eastern office is in New York City, and a Pacific coast representative is in Los Angeles and another in San Francisco.

standard roof bulletin See PAINTED DISPLAY.

standard store bulletin See PAINTED DISPLAY.

standing matter See STANDING TYPE.

standing type Type matter—metal characters and lines of type—that has been set by a compositor or printer and used for pulling proofs or for printing, and which has not yet been broken up for redistribution to the type cases or for melting. After a required printing job has been completed, it is the practice of typesetters and printers to refrain immediately from “breaking up” the type for reuse because of the possibility that a reprinting may be desired in the near future. This obviates the necessity of repeating the job of typesetting the same copy at unnecessary expense to the client.

After a reasonable time has passed, the compositor redistributes the type or (in the case of copy set by the Linotype or Monotype machine) melts the metal so that it may be reused. If the client requests that type be kept standing for an unusually long time, the compositor may do this and charge for the service, since valuable matter must be withdrawn from use and be reserved for the client. Standing type is also called “standing matter.”

star-route box holder A person living in a rural area to whom mail is delivered by a private carrier under contract to the government. This distinction is made when comparing the star route box holder with the rural route box holder. Direct-mail advertisers who wish to reach star route box holders (as well as rural route and post-office box holders) without the necessity of obtaining their names may do so by following the directions of the Post Office in addressing box holders. For a discussion of this practice refer to **BOX HOLDER**.

Starch rating A measurement of the degree of readership obtained by a publication advertisement, derived from the Starch Advertisement Readership Service. When

advertisers are unable to trace the results of their messages or to evaluate them in terms of impact, impression, sales, or other yardstick, they may make use of one of the research organizations set up to provide information concerning post-publication effectiveness. Daniel Starch and Staff (420 Lexington Ave., New York 17, N.Y.) maintains a continuing study of publication advertisement readership available to advertisers. This service evaluates advertisements in terms of the degree of readership obtained, employing the research technique known as “recognition” or “aided recall.”

The recognition method was first applied to the readership of advertisements by Daniel Starch in 1922, the original study being reported in Dr. Starch's *Principles of Advertising*, published in 1923. In 1931 Daniel Starch and Staff conducted further experiments on the recognition method with a view to initiating a continuing program of measuring and reporting to clients the reading of advertisements. After six months of testing, the program was inaugurated on February 1, 1932, with 13 publications. It has continued without interruption since that date, covering every issue of every magazine in the program and added others from time to time until 33 publications are covered at present.

The Starch recognition method involves the following steps:

(a) Definite establishment that a given issue of a publication has been possessed and read.

(b) A properly selected cross-section of respondents who were found to have read the then current issue of the specific publication are interviewed with respect to the advertising therein. A fundamental part of this technique is that the advertisements are shown to the respondent in exactly the form in which they appeared when he looked at or read them originally.

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No parts of the advertisement are obliterated, concealed, or masked. The recognition procedure is allowed to function in the normal manner in the presence of every proper aid to recall, in order to assist the respondent to determine whether he did or did not see or read the advertisement (prior to the interviewer's call) when he read the issue.

A page-by-page check, beginning in successive interviews at the front, at the back, or at various points between front and back, is made to ascertain whether the respondent recognizes as having or not having previously seen and read each given advertisement in the particular issue concerned. Obviously an advertisement can be "recognized" only if the interviewing technique assures that each respondent looks at each advertisement during the interview and consciously considers the question, "Did I or did I not see it?" Unless each respondent consciously considers each advertisement during the interview, the results depend upon fortuitous glancing or nonglancing at various parts of a page.

The purpose of the Starch Advertisement Readership Service and all reports emanating from its continuous magazine-reader survey is to measure the readership of advertisements of one-half page and larger of a group of consumer publications. Specific information is provided as to the "noting," "seeing," and "reading" not only of each advertisement as a whole but also of its component parts as well. In general, the information provided by the service is intended to indicate the scope of the audience and the interest of that audience, not only in specific advertisements, but also in various kinds of advertising, in different advertising techniques, and in the advertising of various products and companies as well as in the advertising appearing in different magazines. These basic data provide the means

of solving many copy, layout, media, and other technical advertising problems, as well as indicating the over-all effectiveness of general magazine advertising.

The service includes detailed data based on three degrees of attention for all half-page and larger advertisements appearing in the current issues of these 33 consumer magazines:

American Home
American Legion
American Magazine
American Weekly
Collier's
Coronet
Cosmopolitan
Family Circle
Farm Journal
Good Housekeeping
Ladies' Home Journal
Liberty
Life
Look
McCall's
Metropolitan Group Comics
Metropolitan Group Gravure
Motion Picture
National Geographic
Parade
Parents' Magazine
Pictorial Reveiw
Puck—the Comic Weekly
Redbook
Saturday Evening Post
Seventeen
This Week
Time
True
True Confessions
True Story
Woman's Day
Woman's Home Companion

The various parts of each advertisement are reported upon. That is, the respondent is asked whether in his previous seeing or reading of the advertisement he saw various illustrations, display words, and had read headlines, blocks of text, and such. The three degrees of attention values recorded are:

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"Noted." This figure is based on those readers of the current issue who remembered, when interviewed, that they previously had seen the advertisement in the particular publication irrespective of whether they had associated it with the name of the product or advertiser.

"Seen-associated." This figure is based on those readers who remembered, when interviewed, that they had seen the advertisement and associated it with the name of the product or the advertiser.

"Read most." This figure is based on those readers who had read 50 percent or more of the printed matter (exclusive of headline and logotype) in the advertisement.

Results are presented to indicate the percentage of readers of each issue of each publication who noted, saw-associated, and read thoroughly each advertisement checked. Further information is included to show the "readers per dollar" for the three degrees of attention value. Cost ratios indicating the comparison of each advertisement on a cost basis with the average of other advertisements in the same magazine accompany the direct cost information. Percentage data are given for men and women separately, with the exception of (a) women's publications, reflecting women readers only; (b) men's publications, reflecting men readers only; (c) *Seventeen* magazine, reflecting girl readers from thirteen to nineteen years of age.

Interviews are conducted on the monthly magazines for a period of four weeks, beginning two weeks after the current issue goes on sale and ending two weeks after the next succeeding issue of that magazine appears. The interviewing on the weekly publications begins on the third day after the current issue goes on sale and ends two days after the next succeeding issue appears, except on several newspaper supplements and comic sec-

tions, for which the interviewing begins on Tuesday, the second day following the date of issue, and continues for six days. Only women are used as interviewers.

In contacting the respondent, the interviewer determines what current issues of magazines are in the home and which of these have been read. Possession of the current issue is verified in two ways: (a) the interviewer sees it in the home, or (b) if it has been in the home and has been given away or is temporarily away from the home, the familiarity of the respondent with the magazine readily establishes its readership. Next, it is determined which of those possessed have been read by the respondent. The interviewer decides on which one (if more than one current issue has been read) to conduct the interview.

At the next step the respondent is asked to go through the magazine page by page with the interviewer and indicate which of the advertisements she had noted, and to what extent she had read these advertisements in her previous reading of the magazine. This information is recorded in detail, and unless a magazine is interviewed upon completely, results are not used. In other words the respondent must have had an opportunity to report positively or negatively upon every advertisement.

The interviewer proceeds to learn which of the component parts (headline, major illustration, subordinate headline, signature, minor illustration, and body text) had been seen or read, or both. She makes a record for each part of the advertisement which the respondent remembers having seen and read. She then records whether the advertisement was just noted and read or if, in addition, the product or advertiser was known ("seen-associated") when the original reading of the issue occurred. After these facts have been established, she records whether the advertisement as a whole had been read thoroughly (that is,

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more than 50 percent of the reading matter had been read).

After the interviewer has completed checking the advertisements, the following information is obtained:

Occupation of the person interviewed, and occupation of the family head

Sex of person interviewed, whether married or single, whether interviewed at home or elsewhere

Approximate age of the respondent

Number of persons in different age groups in the home

Monthly rental

Total family income

Number of employed adults in the home

Place of interview

The information obtained is presented in the form of standard reports:

(a) Current Issue Reports, which present detailed information in the form of percentages, readers per dollar, and cost ratios. The information accompanies copies of the magazines in which the results with respect to the component parts of each advertisement checked are reported upon.

(b) Ad Files, which show all information, together with the advertisements presenting results for component parts, by individual advertisers. Statistical results are summarized in tables on the first page of these reports, the various advertisements following in chronological order.

(c) Consumer Magazine Reports, which summarize the results from this study with respect to individual magazines. Data as to the number of readers, ages, occupations, and incomes of readers and reader families are presented for each magazine separately. Reader duplication is also shown. Average percentages of readers seeing and reading advertisements of various sizes and color treatments, and by various classifications of advertising are presented separately by magazines. This report is primarily a media study. It is

issued every six months—each time on a basis of 12 months' interviewing—and is sold apart from the Advertisement Rating Service.

(d) Ad Norms, which provide standards in convenient form against which the readership of an individual advertisement, series of advertisements, or campaign may be measured.

In addition to the Magazine Advertisement Readership Service, described previously, the following services are also available:

(a) Starch Newspaper Advertisement Readership Service, in which advertisements in the following papers are checked: *Chicago Tribune*, *New York World-Telegram and Sun*, *Boston Herald-Traveler*, *Philadelphia Inquirer*, *New York Daily Mirror*, and (as a special study) the *New York Sunday Mirror*. In each city one issue is studied monthly. The technique employed for evaluation is identical to that used for magazines.

(b) Starch Business Paper Readership Advertisement Service, in which readership among production executives of 100 advertisements in *Factory*, *Power*, *Machinery*, and *Business Week* magazines is determined in each issue.

(c) Ad File Service, which is a rental library comprising tear sheets of individual advertisers going back as far as 10 years. Each tear sheet has stickers showing the degree of readership for that advertisement. Name of the publication and the insertion date are also indicated. Tabular information shows the cost per hundred readers, and cost ratios and ranks are given as well. For example, the Starch subscriber requesting the Ford ad file covering 1936 to 1948 would be given several books containing tear sheets of all half-page or larger Ford advertisements appearing in all the consumer magazines studied during that period of years.

Starch also issues a report on television

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commercials, measuring the extent to which television viewers see and react to the commercials, and the effect of the commercial in creating brand acceptance for the advertised product. In each of specific cities in which the study is undertaken, small areas are selected at random and viewers are questioned. A viewer of a commercial is a person who lives in a home having a television set and, when asked, states that he has at one time or another seen the particular commercial in question.

The respondent is shown photographs of different sequences of each commercial. These photographs are taken from the television tube (kinescope) during the telecast and mounted on 8½-by-11-in. cards. The number of photographs used for each commercial varies with the number of different sequences. In most cases six sequence pictures are used. The commercials include those using live talent and film, and may be either network or spot. Brand acceptance is obtained by showing all respondents a card on which is listed a limited number of brands of one type of product. The top major brands are used, and usually include four manufacturers. The respondent is first shown each product card and asked which product he would buy. If he names one of those listed, that brand's code number is recorded on the interviewing sheet. If he says that he would buy a brand that is not listed on the card, a notation to this effect is made.

The respondent is then shown the commercial sequences, called the "story board." As each one is presented, he is asked, "Have you seen this commercial?" If the answer is "no," the interviewer proceeds to the next commercial, repeating the question. If "yes," the interviewer records him as a viewer of that commercial and then asks him to select one of the following statements which best expresses his attitude toward it.

- (a) I like it so much that I look forward to seeing it.
- (b) I enjoy it whenever I happen to see it.
- (c) I have no feeling one way or the other.
- (d) I don't particularly like to see it.
- (e) I definitely dislike it or object to it.

If he indicates no. 4 or 5 (adverse attitude), the interviewer asks what he dislikes about the commercial. (These comments are available to clients of the Starch service.) The interviewer then goes on to the next commercial.

The completed report is divided into two sections. One gives a recapitulation for all commercials studied during the current month. The percent who "remembered seeing" (viewers) and "attitude toward the commercial" are given for men and women separately. "Brand acceptance" is given for both sexes combined. "Remembered seeing" is the percent of the total number of respondents who saw the commercial. "Attitude" is expressed as the percent of those who saw the commercial. If 50 percent of the respondents saw the commercial and half of these liked it very much, 50 percent would appear under the column headed "Like very much."

"Brand acceptance" is expressed in two figures: one for viewers and one for non-viewers. A higher percentage of the viewers of a commercial usually select the advertised brand than of the persons who had not seen the commercial.

The second section consists of a detailed report on each commercial. It devotes a page to each brand and includes a six months' recapitulation for "remembered seeing," "attitude," and "brand acceptance." It lists data regarding the length of time the commercial has appeared, the type, length, and a reproduction of the story board used in interviewing. Data for the reports are gathered from Starch monitoring of television commercials.

STATION BREAK

station break The brief interval during which a station identifies itself by announcing its call letters; an advertising message or announcement delivered during that interval. Since the Communications Act of 1934 requires broadcasting stations to identify themselves periodically by mentioning their call letters, stations must pause briefly to deliver the required information. This is the "station break," and the interval is often available for sale to sponsors for the presentation of a brief announcement. When the station breaks off from a network system to announce its call letters, such interval is termed a "chain break," as is the commercial announcement which may be delivered during that interval.

station identification The broadcast of the call letters and location of a radio or television station at periodic intervals, as required by the regulations of the Federal Communications Commission. The station must make an identification announcement at the beginning and ending of each time of operation (a) on the hour and (b) either on the half-hour or at the quarter-hour following the hour, and at the quarter-hour preceding the next hour. However, various exceptions are permitted, such as the omission of the identification on the hour when the announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or operatic production. In such cases an identification must be made at the first interruption of the entertainment continuity and at the conclusion of the program.

station option time See NETWORK OPTION TIME and AFFILIATE.

station representative An organization appointed by a radio or television station as its national sales representative for the

purpose of selling the station's time and facilities to sponsors. The station through its own sales staff attempts to persuade advertisers located in its home-town area to buy time for local advertising. However, there are many firms all over the country that engage in spot broadcasting—the use of a local station in a specific market by national advertisers. Because distance from these national advertisers prevents the station from contacting them personally and from delivering a full sales story, the station appoints representatives, who are really sales agents, to undertake the job of selling spot-broadcasting time.

In order to perform this work competently, station representatives establish sales offices in key cities throughout the United States—particularly in those areas where sales activity is heavy. A sales force attached to the representative's office makes periodic visits to advertising agencies and advertisers to present the station's selling points, and to offer information about its facilities, programs, talent, and such details. For example, the representative has on hand (or can obtain quickly from the station) such information as time costs, availabilities (programs and time periods available for sale), coverage data, station policies, data about the consumer market in which the station is located, merchandising facilities offered to advertisers. Constant contact by telephone, telegraph, teletype, and mail between station and representative permits the latter to serve spot broadcasters just as though the advertiser were dealing directly with the station.

The system of operation known as "exclusive representation" was preceded by brokerage. Under the brokerage system certain firms in the business, best known of which was Scott Howe Bowen, operated as creators and sellers of shows. They would either produce or secure the rights to a transcribed series of half-hour

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shows which they would sell to a large advertiser. As part of his deal the broker would be empowered to place the show over the various radio stations throughout the country involved in the radio advertising campaign. In addition to his compensation resulting from the sale of the show, the broker would obtain a 15 percent commission from each station over which the program was placed. This, of course, netted a very considerable revenue, and several brokers became very wealthy.

The broker performed a very specific service to the advertising industry in that he created business. He initiated, produced, or secured radio shows and was indirectly responsible for the expenditures of firms involving many hundreds of thousands of dollars. However, the broker was very unpopular with many advertising agencies who resented the fact that an outside organization insinuated itself into their relations with their clients. This placed brokerage basically in opposition to agencies. Also, because the broker's responsibility to both the agency and the station ceased with the placement of the order, the advertisers and agencies on the one hand and stations on the other were left to their own devices to handle all of the many complications that developed over the period of any campaign on the air. This included changes of schedules, differences and errors in the matter of billing, failure to supply invoices or affidavits, failure to receive transcriptions on time, and all of the other multiple routine details which become chaotic unless there is some responsible person or organization to act as a clearing point for information and control.

Advertising agencies were often confronted, when they attempted to place orders on campaigns of their own, with reception rooms full of brokers all scrambling to get the order, and all claiming

to represent the stations involved. Thus, sponsored by agencies and by responsible stations, the system of representation received quick endorsement and grew very rapidly. Also, it was favored by the excellent precedent established by newspaper representatives whose relations with their client newspapers, agencies, and advertisers are closely paralleled by radio representation.

As might be expected, a very considerable period of struggle covered the first years of representation, and it was in open competition with the established brokerage system. The rapid collapse of brokerage was excellent testimony to the fact that it was an outdated institution and it collapsed despite certain very desirable features in it. The organizational setup of station representatives varies; in a general sense, however, all representative organizations are established around a core of account executives or salesmen. The number of these men varies with the size of the firm and the length of list and stature of the stations represented. These account executives are each charged with responsibility for a given list of agencies and advertiser clients of those agencies. Their responsibility to the stations is the securing of all business placed in the market in question, or informing the stations as to why the business went to the competition. The account executive's responsibility to the agency and its advertiser client consists of furnishing them with full factual information on his stations, their coverage areas, developments, and significant characteristics of the markets, programs on the stations, audience ratings and, in general, all information pertaining to each station and market that is pertinent to the advertiser's or agency's problems.

In addition to that, he is expected to keep each agency and advertiser under his care fully apprised of developments,

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changes, and trends in the stations and markets on his list. In short, he is a middleman who keeps his agencies and advertiser well supplied with all information pertaining to their needs, and keeps his stations informed of his progress, successes, and failures in selling their time and programs.

In some of the more highly developed representative organizations the account executive is backed up by research departments which keep the representative's files on station information and material up to date and well coordinated so that he can put together sales presentations and other data in the quickest possible time. Other refinements of representative organizations are contract and billing departments which prepare estimates and handle all matters of rates, further conserving the time of the executive.

Some representatives have developed traffic departments the sole function of which is the maintenance of complete and up-to-the-minute information on program and announcement availabilities on all stations. This time clearance is a major problem for every representative. Agencies and advertisers usually want program availability and adjacency information immediately, and the representative is faced with a fundamental problem of whether a traffic department is more costly and less desirable economically than telephone and telegraph bills which can mount to astronomical proportions.

The representative must also contend with the matter of station relations. This is usually handled by the partners or heads of the companies and involves relations between the representative and his stations as they pertain to the ebb and flow of business, advice on sales policies and problems, suggestions and help in promotional matters, and even recommendations as to programing and station operation. The conscientious representa-

tive sincerely tries to act as a source of information, advice, and guidance for his stations in all matters pertaining to advertising, sales, and developments within the industry. The latter term can cover program ideas and program information. In fact, there is almost no limitation to the scope in which a representative can act for and on behalf of his station.

Almost without exception the compensation of a representative by radio stations is on a percentage-commission basis. There are a few isolated situations where, because of particular conditions, a representative works on a fee basis. However, this is confined almost entirely to smaller stations where the likelihood of a representative's earning sufficient commissions to make his effort profitable is very dubious. Here sometimes a station, for the sake of obtaining representation, will guarantee the representative some monthly fee or retainer. But generally the percentage-commission basis obtains.

The standard of commission payment among the better stations and representative firms is a flat 15 percent on time sales to be taken after the agency commission has been deducted. Usually this 15 percent commission is taken on time sales only, though some representatives include talent fees as commissionable.

There has always existed a temptation for representative firms starting in business—and even some of the better established firms—to use cut-rate tactics in appealing to stations. This has been fought by the better established firms and, although there are deviations in certain instances, the major stations in the big markets pay 15 percent sales commission to their representatives. This commission scale is the rate card of the industry, and strong efforts are maintained to uphold it.

The backbone of the representative business is the feature of exclusiveness. Representatives generally are under some

STEREOTYPE

pressure from stations to limit the scope of representation. However, the established firms insist upon complete and exclusive representation from any station with which they sign a contract. This means that the representative is the sole and only representative of the station, and no one else is entitled to represent or do business for the station in the field of national advertising. This, of course, applies only to spot broadcasting as contrasted with network broadcasting, which is outside the province of the station representative. His field is exclusively non-network advertising. This applies to all business going to a station in the course of a year, whether the representative actually places it or not. In operation, the amount of business that goes to a station and that is not placed by the representative is negligible, for almost all representatives have offices in principal centers of advertising throughout the country.

The representative's justification for this is the fact that he must be exclusive in the field of operation for any single station and must not have to compete with other representative firms. His position must be authoritative and definite in the eyes of agencies and advertisers. Without the exclusive feature in the representative business, it would soon degenerate into the old chaos of the brokerage system.

Most representatives are sales agents for more than one station. As a matter of policy, however, the representative does not contract to represent more than one station in any single market, since stations located in the same regions are competitive.

stencil 1. A strong fiber sheet impregnated with a waxlike substance that is pushed aside or removed wherever typing, writing, or drawing is produced on its surface,

and used for duplication of such copy with a stenciling machine or mimeograph. An oiled backing sheet is attached to each stencil, and a cushion of thin, soft fiber is inserted between the stencil and the backing sheet preparatory to inscription on the stencil. The more cushion sheets inserted, the heavier the impression made by the type characters of the typewriter when this is used.

Inscription on the stencil may be made by a typewriter from which the ribbon has been removed. Also, a stylus or drawing instrument may be employed to incise a design or lettering on the stencil. Corrections may be made by gently pushing the stencil wax (which had been pushed aside) back over the error with a smooth, round instrument. Then a small amount of correction fluid specially made for the purpose is laid over the spot. The correct incision may be made on this reclaimed area. It is also possible to patch a damaged stencil with another section of unused stencil. Pasting in place is accomplished with correction fluid or with stencil cement. *See also* MIMEOGRAPH.

2. A thin sheet of metal or plastic manufactured with an open design or alphabetical characters and numerals which may be traced with pen or pencil directly onto the paper placed beneath it, or through which paint may be brushed upon the surface beneath to duplicate the cutout design or character. A common use of the stencil in advertising is its employment as a guide for the drawing of letters and numerals directly on paper or illustration board for reproduction, instead of ordering expensive typography.

stereotype A duplicate letterpress printing plate consisting of an alloy of lead, tin, and antimony and manufactured by casting molten metal in a matrix or mold, after which it is allowed to harden. A stereotype can be made only from a paper

STET

mat, or matrix. After removal from the mat, the stereo (as it is frequently called) is trimmed and mounted for printing.

Stereos are used most frequently by newspapers, which cast them in curved form so that they can be placed around the cylinder of the rotary press. A common practice among newspaper advertisers is to provide the publication with a mat, from which the paper makes its own stereotype without cost to the advertiser.

The stereo represents the fastest method of preparing a duplicate plate, and is less costly than an electrotype or an original engraving. However, the quality of printing is not first-rate, details found in the original copy or engraving may be lost, and the plate does not stand up well under long printing runs. When nickel or chromium is used to plate the surface of the stereo, its life is increased and the printing quality improved (*see* CHROMING). Stereos should not be employed when fine quality of work is required for any printing job.

stet A proofreader's instruction to the typesetter indicating that the change made by the proofreader on the copy or proof is to be disregarded since the original copy or the copy as set by the typesetter is correct. The word is Latin for "let it stand," and is written in the margin alongside the line containing the marked copy. Beneath the matter changed in error a series of dots is placed referring to the words to which the instruction applies. For an example of the use of this symbol, refer to **PROOFREADER'S MARKS**.

stipulation An agreement made by a person, firm, or corporation with the Federal Trade Commission by which the former promises to cease and desist from an unfair method of competition or unfair or deceptive act or practice committed in interstate commerce. Whenever the com-

mission has reason to believe that any person has been or is using unfair methods of competition or unfair or deceptive acts, and that the interest of the public will be served by so doing, it may in certain instances withhold a service of a formal complaint and extend to the person an opportunity to execute a stipulation or agreement satisfactory to the commission in which the person or company, after admitting the material facts, promises to cease and desist from and not to resume such unfair methods of competition or deceptive acts.

All such stipulations are matters of public record, and are admissible as evidence of prior use of the unfair methods of competition or unfair or deceptive acts or practices involved in any subsequent proceeding against such person before the commission. It is the policy of the commission to utilize the stipulation procedure to encourage widespread observance of the law by enlisting the cooperation of members of industries and informing them more fully of the requirements of the law so that whenever possible the commission may avoid the need for statutory proceedings against persons who, through misunderstanding or carelessness, may violate the law unintentionally. But it is not the policy of the commission to grant the privilege of signing a stipulation to persons who have violated the law where such violations involve intent to defraud or mislead; false advertising of foods, drugs, devices, or cosmetics which are inherently dangerous or when injury is probable; suppression or restraint of competition through conspiracy or monopolistic practices; or violations of the Clayton Act; nor will the privilege be granted when the commission is of the opinion that such procedure will not be effective in preventing continued use of the unlawful methods, acts, or practices. The F.T.C. reserves the right

STOCK CUT

in all cases to withhold the privilege of settlement by stipulation agreements.

The stipulation procedure, which was adopted in 1925, is employed when the commission feels that the situation is better solved by an informal disposal of the matter rather than by the issuance of a formal complaint and the holding of a trial. The Bureau of Stipulations, which was created in 1946, consists of a director and assistant director, a staff of attorney conferees, and a clerical staff. All matters considered appropriate for settlement by stipulation are referred by the F.T.C. to this bureau, which serves upon the proposed respondent a statement of the allegedly illegal practice which the Bureau of Legal Investigations of the F.T.C. recommends should be stopped. The Bureau of Stipulations takes no part in the investigation or prosecution of any matter.

When served with such statement, the respondent may reply by correspondence or confer with the director of the bureau, or with a designated attorney conferee, either in person or through his authorized representative. Usually such conferences are presided over by an attorney conferee, and are participated in by one or more representatives of the Bureau of Legal Investigations and any other interested divisions, the proposed respondent, and his representative.

After a frank, informal, and thorough discussion of the issues involved, amicable settlements are reached whereby any previous errors are corrected, matters of no public interest eliminated, and stipulations in disposition of cases covering such charges as are deemed to have been substantially proved are drafted, signed, and presented to the commission for its consideration in settlement of any remaining law violations; or a recommendation for closing the case in whole or in part, or for such other action as appears to be in

accordance with law and the public interest is then submitted by the bureau for consideration and final action by the commission.

An actual stipulation to cease and desist follows, the respondent's name having been deleted:

FEDERAL TRADE COMMISSION Washington

Stipulation as to the facts and Agreement to cease and desist

....., an individual doing business under the trade name of, with his principal place of business located in Chicago, Ill., advertiser-vendor, engaged in the business of offering for sale and selling a device designated as "Midget Adding Machine," sometimes referred to as "Midget Calculator," in commerce, entered into an agreement in connection with the offering for sale, sale, and distribution thereof, to cease and desist from representing, directly or by implication:

(a) that said product does everything a conventional adding machine will do;

(b) that it has a value of from \$10 to \$15 or any other amount greatly exaggerating the value of said product;

(c) that it is used by employees of the Internal Revenue Department;

(d) that the C.O.D. price of said product is \$2.60 or any other price less than a purchaser is charged when buying C.O.D.;

(e) that a refund of the purchase price is made to dissatisfied purchasers of the product.

The respondent further agreed to cease and desist from using the term "free" or any other term of similar import or meaning to describe or refer to any article not given as a gratuity and unconditionally and the cost of which is included in the purchase price of another article.

See also FEDERAL TRADE COMMISSION; FEDERAL TRADE COMMISSION ACT; TRADE PRACTICE CONFERENCE.

stock cut One of a variety of drawings, hand-lettered words, phrases, and characters in ready-made printing-plate form

STOCK CUT



TYPICAL STOCK CUTS

Courtesy of COBB SHINN, 721 Union St., Indianapolis, Ind.

offered for sale to advertisers by firms that keep such plates or cuts "in stock." Artists on the staff of stock-cut firms prepare art work and hand lettering for general use by advertisers. Typical cuts include cartoon figures and miscellaneous characters, faces, pointing hands, dollar signs; hand lettering may be prepared in the form of "Announcing . . .," "Sale," "Great News!" and similar copy commonly used in advertising. These drawings are photoengraved, and duplicates, called "electrotypes," are made from the original engraving and offered for sale. The stock-cut firm reproduces its selections in catalogues, from which advertisers may order by number.

It is sometimes possible to buy for reproductive purposes the illustration printed in the catalogue (instead of ordering the plate itself) at a cost less than that charged for the cut. Such procedure is desirable when the advertiser wishes to use a size of illustration larger or smaller than that which is available, or when he desires to use only a portion of the illustration. In the former case the advertiser instructs his engraver to "blow up" or reduce the illustration and to make a cut of the desired size. In the latter case the advertiser simply crops the illustration as desired, and orders an engraving.

In most instances stock-cut drawings are black and white, pen-and-ink art work, rather than wash or water-color drawings. Because they are simple line drawings without continuous tone, they may be engraved as inexpensive line cuts, which permits them to be sold to advertisers at lower cost than would half-tone engravings required by wash drawings. The use of a stock cut obviates the necessity of commissioning an artist to prepare a drawing and removes the need of having an engraving made, thus effecting a saving in art and production costs. The fact that the stock-cut firm may sell the

STORECASTING

same cut to many advertisers throughout the country enables the firm to offer each plate at a considerably lower price than the advertiser would have to pay were he to order the drawing and engraving specially for his own use.

stock photo A photograph of one of a variety of live and still-life subjects designed to be used as an illustration for an advertisement, and offered for sale to advertisers by a stock-photo firm. Most firms maintain extensive files of photographs of a wide variety of subjects. A stock photo (usually 8 by 10 in. glossy form) may show a bathing beauty, a workman making a bank deposit, a family group, or any other subject of virtually unlimited classifications. Like stock cuts, these photographs are available for selection from catalogues, although some firms may take a special photograph if the desired subject is not in their files.

The use of a stock photo in an advertisement does not require the advertiser to add a credit line, nor need he obtain a release from the models. The photograph may be cropped or retouched in any manner desired by the advertiser. Most firms will send several photographs approximating the subject requested by the advertiser, from which he may choose the one most suitable for his purpose. The use of a stock photo replaces the need for hiring models and a photographer at a cost that would greatly exceed the price of the ready-made photo. At least one stock-photo firm offers material on a subscription basis to advertisers, who may order a specific number of photographs each month from a proof book of new photos sent monthly.

A firm, Photo Library, Inc., with a New York address, offers high quality stock color photographs for advertisers and agencies. Color transparencies are covered by a complete insurance program

and information on who has seen or used the photographs is available to buyers. The photographer's name only appears in the credit line. Viewers and a "chroma-critic," which gives an accurate reading of each transparency to guide the engraver, are available for use at the Library office.

stone proof An impression of type matter, printing plates, or both, which has been locked up in a form preparatory to printing. The term is derived from the practice of assembling the matter on a table called a "stone," although it is usually made of metal. The stone proof is similar to a press proof with the exception that it does not show the final printing quality as determined by the make-ready process and the inking, nor does it show the correct position to be occupied by the type matter on the sheet during the final printing run.

storecasting The broadcasting of music, news, and commercials by a radio station (usually an FM station) for point-of-purchase reception in retail stores which, to date, have been supermarkets and food chains. Individual stores belonging to the same chain receive the broadcasts either by being served by a single station or by being linked with telephone lines. Storecasting is now available in Philadelphia, Pittsburgh, Des Moines, and Chicago. Loud-speakers are placed in ceiling units in many stores. Storecasts disseminated by radio are heard over home receivers as well as in the stores.

Storecasting is also effected through wired music rather than broadcasting, and is therefore not heard over radio sets. Miniature loud-speakers are concealed in the merchandise shelves and through telephone-company facilities the service organization pipes a continuous program of music and news interspersed with spot announcements for individual products.

STORY BOARD

One wire firm delivers sponsored messages for each product five times daily, 30 times per week, on a staggered schedule to reach all the shoppers during all the hours of the day, with three-minute periods of music and news between commercials to maintain shopper interest. Singing commercials are used as well as other types. This firm's merchandising men also set up window, counter, and floor displays of the sponsored product at no extra cost if they are supplied by the advertiser.

story board A visualization of the script for a television commercial that is to be filmed, consisting of drawings prepared in continuity showing highlights of each scene, together with the dialogue applying to each shot. In the production of a commercial to be filmed for television, one of the first steps is the preparation of a script incorporating dialogue, an analysis of the action taking place for each shot, the duration for each shot, and the type of shot, whether close-up, medium, or long. With the script as a basis the story board is prepared. This serves several purposes: (a) It presents a concrete form of the commercial, thereby permitting criticism, suggestions, and consequent revision before shooting takes place; (b) it provides the basis for estimating the requirements and cost of talent, scenery, costumes, optical effects, props, and other elements.

stratification See SAMPLE.

stratovision An air-borne system of providing a network of television stations by picking up and relaying television waves from one ground station to another through the use of specially equipped airplanes. Under this method each plane circles in a prescribed pattern approxi-

mately 30,000 ft. in the air. The plane picks up signals from as many as five stations and rebroadcasts the television programs to other stations within an approximate 200-mile radius covered by the plane. The codevelopers of this system, Westinghouse Electric & Manufacturing Co. and Glenn L. Martin Co., claim that 14 planes could reach 84 percent of the total United States population. Planes would circle for about four-hour periods, at the end of which time other planes assigned to the succeeding period would take over the transmission by the turn of a switch. This operation would proceed during the entire broadcast day and night. In 1948 a test of stratovision was conducted in which an airplane flying over Pittsburgh picked up the visual account of a baseball game as it was carried by a Baltimore station and successfully relayed it to Midwestern stations.

The normal ground coverage by a television station is about 50 miles in radius. This is due to the fact that television waves do not follow the curvature of the earth, but leave it at the horizon. Three methods have been proposed and used to overcome this difficulty in linking television stations. One is to build a ground cable, called a "coaxial" cable, which hooks up various television stations into a network. The other method is the use of booster stations erected every 50 miles on the ground for the purpose of receiving and transmitting the telecast to another station.

The third method is stratovision, the proponents of which claim that it is cheaper to use planes than to build a coaxial cable or to erect booster stations. They also state that stratovision provides television facilities for rural families who will not be served by conventional methods of broadcasting for many years to come. Further, it is claimed, stratovision may be used as a system of military

SUBCAPTION

communication independent of ground conditions. *See also* TELEVISION NETWORK.

streamliner *See* PAINTED DISPLAY.

stripping 1. The lifting of line and half-tone negatives (both collodion and strip-film) from their original bases or supports and transferring them to glass plates for subsequent photoprinting on sensitized metal for the purpose of making a printing plate containing the images found on the negatives. Negatives made by taking a photograph of the original copy are transferred to a glass plate and brought into contact with the sensitized metal plate in a vacuum printing frame, after which the plate is exposed to light. (*See also* PHOTO-ENGRAVING.)

2. The juxtaposition of one negative with another, or the superimposition of one negative on another, or the insertion of a smaller negative into a larger one for the purpose of photoprinting on a sensitized metal plate to be made into a printing plate. Two or more pieces of original copy such as art work or photographs may be delivered with a layout to the photoengraver with instructions to place (or strip) the copy in position in conformity with the layout.

Joining may take several forms: A line negative (such as lettering) may be stripped in with another line negative (such as pen-and-ink art work); a line negative may be stripped in with a half-tone negative, in which case the result is a combination halftone. One negative may be placed adjacent to another, or it may be inserted within the confines of another. The operation is completely manual and involves only the arrangement of one negative in relation to the position of another.

Charges for stripping in can be avoided when a paste-up of all art work is made in position, with all units in the same

focus—that is, all to be reproduced the same size, or to be enlarged or reduced the same amount. If the photoengraver is required to treat each unit individually and to place the corresponding negatives in position himself, then extra cost is involved for stripping in.

studio A soundproofed room specially built and outfitted for the broadcasting of radio or television programs, and equipped with electric clock, microphone, and in many instances walls of sound-absorbing materials for proper acoustical effect. The studio is laid out so as to provide space for musicians and their instruments, and for sound-effect devices. Adjoining the studio and separated by a soundproof glass window is a control room containing the engineer's control desk with its volume controls, microphone switches, sound-effects filter, and other equipment.

studio program A program originating in the station's studio, as compared with a broadcast (called a "remote pickup") originating outside, such as an athletic field or convention hall.

subcaption A word, phrase, or sentence placed between two paragraphs of the main body of an advertisement for the purpose of breaking up what would otherwise be solid, unrelieved text, and to introduce a new thought which is expanded by the copy following. The subcaption is in most cases rather short, often not exceeding two or three lines of type. Its appearance serves to bring "color" to the textual portion of the advertisement, particularly when the subcaption is set in boldface type and the body copy in the regular weight of type. Also, it breaks up the monotony of reading long blocks of copy and, at the same time it presents a new sales point which the succeeding copy develops.

SUBHEAD

A lengthy advertisement may incorporate several subcaptions—one subcaption appearing every two or three paragraphs, for example. Merely reading the successive subcaptions without examining the body copy is often sufficient to enable the prospect who “reads on the run” to understand the salient points of the sales message.

subhead A relatively short block of copy following the headline in a printed advertisement and preceding the main body copy. The subhead may serve two major purposes: (a) It expands the theme introduced by the headline, and (b) it adds a new idea which in turn is developed by the body copy following. It therefore acts as a mental bridge to guide the reader from headline down into the body of the advertisement. The following example illustrates these purposes:

(Head- line)	NEW KIND OF HEARING AID
(Sub- head)	New! Just Released by Beltone— World's Smallest Receiver—Yet 2 to 6 Times More Power.
(Main Body Copy)	Here at last is a truly amazing new ONE-UNIT Hearing Aid which gives more realism to hearing; more satisfaction, enjoyment, comfort . . .

substance weight See BASIS WEIGHT.

supercalendered paper Paper, particularly of the type known as English Finish, which has been given a highly smoothed and polished surface by being run between rolls, called “calenders,” in the papermaking machine. The calendering device, or calender stack, consists of alternate rolls of steel and compressed paper. The combination of rolls serves to soften and press the paper as it is passed through, only one side of the sheet being

calendered at a time. For a description of the method of calendering, refer to CALENDERED PAPER.

superior character A numeral or other character smaller in size than the regular characters of any type face, placed adjacent to another numeral or alphabetic character, usually in the upper right position, and used for reference purposes in mathematical terminology. The superior character may be not only a number but also a symbol such as a comma (,), hyphen (-), minus sign (—), or equal sign (=). Some sets of superior characters are available in both roman and italic style. Examples of the use of the superior character are x^5 and 6^4 .

supplement A magazine section inserted usually in a Sunday newspaper and usually edited for a general or family readership. Most of the supplements are printed by the rotogravure process and are therefore frequently called “roto” sections. They are also called “newspaper supplements” and “magazine supplements.” They are never sold separately from the newspapers in which they are inserted, although they may be edited, printed, and syndicated by an organization other than the papers carrying them. Supplements may carry both fiction and nonfiction articles of a general nature. Some special supplements carry only comic strips and are known as “comic supplements”; others are concerned with books and book reviews, and are called “book supplements.” Still others are devoted to gardening, vacations, and other seasonal topics, but these are issued at seasonal intervals, not regularly.

The more prominent supplements are:

(a) *This Week*, appearing with approximately 31 newspapers, including the New York *Herald Tribune*, the Chicago

Daily News, and the San Francisco *Chronicle*. Advertisers may buy supplement space in any one of these papers or in the following groups: the Pacific coast edition of approximately six papers; Eastern edition of approximately 25 papers; and the national edition consisting of the full membership of papers.

(b) Metropolitan Sunday Magazine Group, consisting of approximately 26 newspapers in 23 cities, including the New York *Sunday News*, Philadelphia *Inquirer*, Chicago *Tribune*, and the Los Angeles *Times*. Advertisers may select a minimum of 10 cities of their choice, or as many over 10 as desired. Copy and illustration may be changed in each paper to conform with local conditions.

(c) *The American Weekly*, distributed in approximately 22 newspapers, including the New York *Journal-American*, Philadelphia *Bulletin*, and San Francisco *Examiner*. The entire group of papers must be bought as a unit.

(d) *Parade*, distributed with approximately 34 papers, of which the Chicago *Sun-Times*, Boston *Post*, and Detroit *Free Press* are members, among others. The inclusion of the Philadelphia *Inquirer* is optional. The entire group must be bought.

(e) First Three Markets Group, consisting of the Chicago *Tribune*, New York *Daily News*, and the Philadelphia *Inquirer*. The advertiser has the choice of appearing in either or both of two group combinations: the magazine and picture section combination made up of *Grafic*, the magazine section of the Chicago *Tribune*, *Today*, the magazine section of the Philadelphia *Inquirer*, and the picture-rotogravure section of the New York *Daily News*; or the all-picture combination consisting of the picture-rotogravure sections of all three Sunday papers.

The purchase of supplement space brings with it these advantages: A single

insertion order effects the publication of the advertisement in as many as 34 newspapers simultaneously; a mass audience is reached, since the combined circulations of the papers carrying the *American Weekly*, for example, amount to more than 9,000,000; the life of the advertisement is longer than it would be in the Sunday newspaper itself, since response to an advertisement appearing in a supplement may continue for as long as nine weeks; closing dates for supplement space are not so long as those for most monthly magazines, a fact which permits the advertiser to publish his message more quickly and to test it in a shorter time. Finally, the supplement permits the use of color, while the usual Sunday newspaper is confined to black and white.

Some supplements, like the New York *Times* magazine section and the Philadelphia *Inquirer's* section called *Today*, are not syndicated, appearing only with those papers. This is true of those papers belonging to the Metropolitan Sunday Magazine Group.

supplemental register A classification of trade-marks established by the Trade-Mark Act of 1946 in which certain qualified marks may be included. See TRADE-MARK ACT OF 1946.

supplementary station See RADIO NETWORK; TELEVISION NETWORK.

surprint A printing plate, or its reproduction on paper, made by superimposing one image in photographic negative form over another on a sensitized metal plate. A common example of surprinting is the photographic printing of type matter over a drawing or photograph directly on the plate, after which the engraving process takes place. See also DOUBLE PRINT.

SURPRINTING

surprinting The process of superimposing one image in photographic negative form over another on a sensitized metal plate.

sustainer A radio or television program not sponsored by an advertiser, and so called because the cost of preparing and broadcasting the program is sustained by the station or network. Some sustainers are for sale—that is, available for sponsorship by those advertisers who believe that the programs are suitable for their advertising needs. Upon sponsorship, the advertiser assumes the responsibility of paying for the talent and time costs, whereupon the program is classified as a sponsored show. Other sustainers, which are broadcast by the station or network as a means of serving the public interest, are at times not for sale and cannot be sponsored. Debates, forum programs, and broadcasts from the legislature are examples of such public-service programs.

swash initial A capital letter of the alphabet characterized by flourishes and generous stroking, used at the beginning of a word and sometimes for each letter of a word or phrase. It is designed to confer a rather luxurious and elegant air to printed matter. The swash initial is obtainable

from a compositor's type matter or it may be hand lettered by an artist.

Swash Initial *M*



SWASH INITIALS

sweating Mounting a zinc or copper photo-engraving or an electrotype to a base of metal for the purpose of providing a support for the plate during the printing process. In sweating a plate onto a metal base, the surface of the base is covered with soldering fluid, and solder or tin foil is spread over it. Heat is applied to the plate until the solder melts, after which it is placed on the base and impressed against it until cooling sets in. This process of exerting pressure of the plate against the metal base is called "sweating." Plates are mounted on metal only when very long press runs are expected, or when they are to bear heavy duty, as in the case of embossing plates. Ordinarily, metal plates are mounted on wood bases.

T

T.A.B. See TRAFFIC AUDIT BUREAU in Sec. III, Directory of Associations.

A card or other attachment loosely tied or applied to a product to serve one or more of a variety of purposes, the major aim being to identify the manufacturer or seller of the product. The tag is often used when it is not practical or desirable to apply a label to the item. Tags may be attached to dresses, fabrics, rugs, underwear, ribbon, bedspreads, stockings, and other items.

In addition to identification, tags may be employed to carry instructions concerning care and manner of use; to deliver an advertising message concerning features of the item and other sales points; to inform the purchaser of the nature of the material, method of manufacture, size, price, style, color, and other pertinent data; to bear a guarantee for the consumer; and to dramatize the trade mark.

The physical forms which a tag may assume are extremely diverse, depending upon the purpose to which the tag is to be put. One tag-manufacturing firm carries more than 500 dies of different shapes and sizes for the automatic reproduction of this form of advertising, and special dies may be prepared according to individual specifications. The tag may appear as a single piece of cardboard; a folder, opening horizontally or vertically; a die-cut pattern of special size and shape, such as in the form of a heart or miniature human figure. It may be embossed; printed on metallic foil; reproduced in more than one color on both sides; and attached to the product by string, wire, slot, or special fastener.

Advertisers have made interesting and unusual uses of tags, examples of which follow.

One tag appears as a folder, the inside spread of which is designed as a post card addressed "to you, the wearer." The left-hand side of the "post card" carries an advertising message from the manufacturer of the wearing apparel to which the tag is attached.

The right-hand page of another folded tag is a detachable business-reply card which the purchaser may mail as a means of registering his name with the manufacturer. This technique may be employed to build a mailing list.

A third tag has stapled to it an actual swatch of fabric and carries instructions concerning washing and care of the product.

A fourth tag in the form of a baby may be folded so that it sits erect for display on the retailer's counter.

Another tag has been created in the form of a miniature comic book, the inside pages of which relate the advertiser's sales story.

A manufacturer of wearing apparel prepared a tag in which a slot was die-cut. Into the slot was placed an actual feather to dramatize the sales point that the fabric was "featherweight."

The reverse side of a flat cardboard tag was used to bear a "guide chart" for the benefit of retail clerks and consumers. The chart listed all sizes and measurements, thereby simplifying sales and selections.

take-one A car card to which are attached self-addressed reply cards which bus, trolley, or subway passengers are invited to

TALENT

take, sign, and mail to the advertiser for further information about his product or service, or for a booklet or sample offered by him. A take-one car card may be of any standard size, such as 11 by 14 in. or 11 by 28 in., and is die-cut to hold a pad of reply cards. The pad of 25 or 50 cards is stapled to a cardboard backing inserted in the die cut of the car card. Another method of attachment is the cardboard pocket which is slipped into the die cut to hold the reply cards or booklets. On the date specified by the advertiser the car cards complete with their take-ones are installed in the transit vehicles; as the take-ones are used up, fresh pads are inserted.

Many advertisers have reported success in terms of relatively low cost per inquiry through the use of take-ones. A jeweler has offered informative booklets on watches, diamonds, and other items. A flying school has used take-ones offering to send further information on flight instruction. A flour firm employed car-card advertising to promote a contest offering prizes for naming a "home of today." A pad of entry blanks with rules for the contest was stapled to one corner of the card, the prospect being urged to mail the form to the advertiser. An insurance firm used cards to obtain leads for insurance, and a dog-food company offered samples of their product through take-ones. Some advertisers attach two pads or pockets of take-ones to each car card instead of just one.

talent Performers on a radio or television program, such as musicians, actors, actresses, guest stars, and special announcers, all of whom must be paid by the sponsor. Talent cost is one of the major expenses borne by the radio or television advertiser, the others being program time charges and program production costs. Some of the larger stations maintain tal-

ent bureaus that serve to provide suitable performers for programs sponsored by advertisers. Another source of talent consists of those firms specializing in the production of "packaged" shows—productions complete with format, script, and performers, ready to go on the air. In some cases the talent are under contract to the package producer.

tear sheet A page torn from a publication in which appears the advertisement ordered by an advertiser or his agency, and which is sent by the publication as proof that the advertisement was actually published. In many cases payment for space may not be approved by agency or advertiser unless such proof is forthcoming from the publication. "Checking" a tear sheet means determining whether it contains the advertisement and whether it is printed legibly, accurately, and in the size ordered.

In lieu of a tear sheet, a checking copy may be sent as proof of insertion. This is a complete copy of the issue in which the advertisement appears. In the case of broadcast advertising, the station issues a sworn and notarized statement called an "affidavit" asserting that the program or announcement was broadcast as ordered. *See also* CHECKING COPY.

teaser advertisement A message or announcement that does not reveal the name of the advertiser or of the product, the purpose being to arouse curiosity and to stimulate discussion on the part of consumers or prospects, and to persuade them to look forward to the revelation of the hidden information. In many cases the teaser advertisement is one of a campaign series appearing in publications, direct mail, transportation and outdoor advertising.

telecast 1. A broadcast by television.
2. To broadcast by television.

telecommercial An advertising message delivered by the medium of television.

telegenity The appearance of a performer as recorded by the television camera. The coloring and physical aspects of some people appear better when recorded by television than those of other performers. For example, the very blond hair of an actress may cause extreme glare, so much so that the studio lights may have to be toned down in order to deliver a satisfactory telecast. In the inelegant language of the studio crew, such a performer is termed a "blizzard head." The adjective relating to "telegenity" is "telegenic."

teletranscription A photographic record of a live television program taken directly off the screen of a receiver. *See* TELEVISION RECORDING.

televiever A person who receives a television broadcast. The term is employed synonymously with "viewer."

televise To record for visual and auditory transmission by the process of television.

television The simultaneous broadcast by high-frequency electrical waves of pictures and sound by means of an electronic camera and transmitting equipment, and their reception at a distant point through the use of a receiving set. Television is the youngest of the major advertising media, and appears destined to become extremely powerful in its ability to sell goods and services. However, in the final analysis it will have to stand scrutiny on a cost-per-sale basis or, if it is not possible to determine that, on the basis of cost of reaching a thousand viewing families, in comparison with the costs of other media.

The advantages of television are many: It can sell by appealing to two senses—sight and sound—rather than one as most

media do. Demonstration of product performance and exhibition of styles, colors, designs, and other product features can be achieved. Furthermore, the sponsor enjoys great flexibility in the presentation of his commercial. His message may be in the form of a live personality or announcer delivering the commercial; in the form of a puppet activated by unseen hands; or in the form of a series of slide films or motion-picture film, animated if desired.

On the debit side it should be noted that unless the cost of broadcasting by television falls within the reach of the average advertiser, the medium may be restricted, involuntarily, to those relatively few sponsors whose purse can afford the expense. To many sponsors the charges incidental to advertising over this medium loom as huge segments of the advertising budget. Not only is the cost of time very high at present; also considerable are the charges for talent and the cost of studio facilities for rehearsal.

As in the case of radio, a well-equipped studio is required for the proper transmission of television broadcasts, except in the case of "remotes." However, the television medium demands other special equipment peculiar to visual presentation. In the usual television studio are found microphone stands or booms, the purpose of which is to hold the microphone over and in front of the performer's head, since the "mike" must not appear in the transmitted picture. Also required are lighting units, backdrops, props, and other paraphernalia commonly used in motion pictures and stage shows.

The television technician who operates the camera in reality does nothing but focus his camera on the scene or object as he is instructed to do by the program director, who is in the control room or (in the case of a remote pickup) in a mobile truck near the scene being tele-

TELEVISION

vised. In front of the director are two or more viewing tubes, one tube being used for each camera in operation. The scene being televised by each camera is reproduced by the corresponding viewing tube, but of course only one scene is transmitted to the receiver at a time. Which scene that shall be depends upon the judgment of the director, who can choose from the two or more scenes being televised. The cameramen are given instructions by the director by means of ear-phones.

Although it is possible to televise a scene with only a single camera, this is scarcely a desirable procedure. Pace and action are added by switching from a close-up to a long shot. Moreover, it is possible to switch from one scene to another with two cameras without the need for showing the intermediate steps involved in camera travel. In other words, "dissolves" can be obtained with two cameras, but are impossible with one. Sometimes as many as three cameras are required for the adequate production of a telecast.

The Camera

The television camera contains a system of lenses the function of which is similar to that of the ordinary camera: to gather light emanating from an object and project it onto a light-sensitive surface. In the case of an ordinary camera, the surface may be a strip of film or a glass plate. The electronic television camera, however, contains a surface of thousands of units of a light-sensitive material. This surface is called a "mosaic" and consists of a screen on which millions of minute drops of silver have been coated with caesium to make them electrically sensitive to light. The coating transforms each of the silver globules into a miniature photo cell.

The camera that scans the object or scene to be transmitted uses a standard

lens and a pickup tube. The tube consists of the mosaic screen and an electron generator or gun, controlling a beam of electrons. The camera lens focuses the scene on the mosaic. As the light from the scene strikes the particles, small charges of electricity are created on them. Where the light is brightest, the charge will be greatest. Meanwhile, a beam of electrons projected by the electron gun sweeps back and forth across the mosaic, a process known as "scanning." The electrons change the image reflected on the mosaic into electrical values conforming in intensity to the light and dark areas. Present-day standards call for scanning a picture in 525 lines and transmitting 30 pictures or frames per second. Accordingly, an electron beam scanning a television picture moves in a series of 525 parallel, horizontal lines, which gives the picture its definition.

The Receiver

The television receiving system consists of a special antenna called a "dipole," a combination of tuning and amplifying circuits necessary to select the desired program and build it up to suitable strength after its trip through the air, and a kinescope, or picture tube. After the incoming signal has been selected and amplified, it is led to the kinescope, where it enters the process of being changed into a picture. The kinescope is a funnel-shaped cathode-ray tube containing an electron generator or gun; a number of coils which control the movement of the electron beam, and a viewing screen on which the picture appears. The viewing surface of the tube consists of a thin layer of luminescent material which glows with a bright fluorescence under the impact of an electron beam.

When the program, still in the form of electrical impulses, is fed into the picture tube, the electron beam faithfully rebuilds

on the viewing screen the image originally focused on the mosaic of the pickup tube. The luminescent material on the screen glows in proportion to the strength of the electrical charge which the incoming signal carries from the pickup tube, as the electron beam traces the 525 component lines into which the image is divided, 30 times a second. The image is thus reassembled on the viewing screen of the home receiver.

As the process is repeated 30 times per second, the scene appears as a moving picture without flicker because of the phenomenon known as "persistence of view." What has happened is that the camera tube disintegrated the original picture, changing it into a form of electrical energy and transmitting that energy to the receiver tube. This in turn reverses the process and changes the energy into intensities of light which form a reproduction of the originally televised object or scene.

A slight adjustment in the technique of scanning permits the televising of motion-picture films, the problem arising from the fact that a motion picture is actually a series of different "frames," amounting to 24 per second. However, by synchronizing the film-projection machine with the scanning operation of the television camera, it is possible to reproduce the film satisfactorily.

In this way the television camera can transmit live shows such as plays, variety and musical entertainment, news broadcasts, audience-participation programs, sports events, on-the-spot broadcasts (fires, speeches, and the like); by the use of films, both motion picture and slides, the camera can transmit motion-picture plays, animated cartoons, newsreels, charts and maps used in news commentaries, and—important to sponsors—commercials that advertise products and services.

Waves

Television waves disseminated by the transmitter travel in a straight line and therefore leave the earth after a certain point is reached on the horizon. This is in contrast with radio waves which follow the curvature of the earth. For this reason, television broadcasting is effective only within a radius of approximately 50 miles, depending upon the height of the transmitting antenna, among other factors. Although this permits coverage of a metropolitan area and its suburbs, a network of television stations is required for the reception of broadcasts beyond this range. This too may be contrasted with radio-station coverage, in which it is common for a single station to be heard for many hundreds of miles, depending, of course, upon the power assigned to it, among other factors.

Television waves are not deflected back to earth by the atmospheric layers enveloping the earth, as in radio, but pierce the "radio roof" and go off into infinity at the horizon visible from the top of the transmitter. There are, however, exceptional instances in which the television signal is bounced back to earth from the ionosphere (an electrically charged layer surrounding the earth) instead of penetrating it. Columbia Broadcasting System in New York City has reported clear reception of its television signal as far as 1,100 miles.

Since both sight and sound must be transmitted, two transmitters are required for television broadcasting—the audio transmitter (for sound) and the video (for pictures). The audio transmitter operates on the frequency-modulation (FM) system. When the broadcast is received, however, only one antenna, called the "dipole," is required.

Applications

Color television was a reality even in

TELEVISION FILM

1928, although not a very good example of what may be expected in the future. This phase of television broadcasting is still undergoing experimentation and development. The Federal Communications Commission may be expected to license color television when it considers it ready to be offered to the public. The transmission of colored pictures may be accomplished by a variety of methods, some being mechanical in nature, others electrical, and yet others being dependent upon a special optical system. Another point of variation among methods is represented by the number of colors transmitted.

The medium of television has a future with possibilities in fields other than the receipt of sight and sound at home. Although at this point its specific direction is indeterminate, several proposals have been suggested which promise widespread usage. Theater television is perhaps one of the more immediate prospects. Large screens may be installed in theaters, on which the televised images may be projected directly. Another method consists of filming the television program and projecting it on a screen in the manner of motion pictures.

Outdoor television is another possibility. This has been suggested by John Donnelly & Sons, an outdoor-advertising organization in Boston. The proposal is to set up large screens in various sections of a city in the manner of outdoor poster panels. Wire systems would be employed to carry the television programs from the station to the screen, where the telecast would be viewed by outdoor traffic. However, there exists a serious question as to whether the resultant sight and sound in public places may not be construed as a public nuisance and as a potential danger to pedestrians because of distraction to operators of vehicles.

The transmission of motion pictures

directly into homes by television upon payment of a monthly fee by set owners has been suggested as a means of providing first-class entertainment. *See* PHONEVISION.

Store television has been mentioned as a means of exposing merchandise for sale more effectively than would be possible otherwise. The more logical employer of this technique would be the department store. According to RCA-Victor, the proponents of the system, store television increases the exposure of products in various departments from a normal of 20 percent up to 40 percent.

The Federal Communications Commission has jurisdiction over the frequencies to which television stations are assigned in the same way that it controls the operation of radio broadcasting.

television film Motion-picture film or slides used by television sponsors for the delivery of commercials. Films may be categorized according to type and according to sound.

Type: (a) Slides, consisting of single frames of 2-by-2-in. transparencies which are projected into the television camera and which do not exhibit any continuous action. Slides used for television purposes are of two classes: the projection, or transparent, type, similar to the motion-picture frame, which fits into a projector and is so placed that a light source at the back is transmitted through the slide onto the screen, the image on which is then televised; the baloptican, or opaque, type, in which any copy to be projected onto a screen, such as a photograph or chart, is placed inside the projector. A source of light shines on the copy and is reflected by a mirror onto the screen.

(b) Motion pictures, consisting of a series of frames run off in rapid succession so as to create the illusion of continuous action. The production of motion

TELEVISION. HISTORY OF

pictures is much more expensive than that of slides.

Sound: (a) Slides and silent motion pictures require an announcer or performer to speak during the projection of the film. Although it is technically possible to have a recording accompany a series of slides, this is not a desirable practice for television broadcasting.

(b) Narrated films, in which a narrator's voice is dubbed in after the motion-picture film has been produced. This technique is called "voice over."

(c) Synchronized films, in which voices are recorded in synchronization with the lip movements of the characters. Thus, the spoken words of the performers may be recorded simultaneously with the filming of the scenes in which they appear. This technique is called "lip sync."

The two most common film sizes for television commercials are 16 mm. and 35 mm. Television stations generally employ 16-mm. film projectors, and only a few use 35-mm. projectors, the type found in motion-picture theatres. The film projector is placed in front of the television camera, which picks up the image. If it were necessary to project the picture onto a screen and then have the camera pick the image up from the screen, much of the definition of the image might be lost. Stations employ 16-mm. rather than 35-mm. film because the former is less costly and is easier to handle, since its size is smaller. Furthermore, television engineers are prohibited by the film projectors' union from operating 35-mm. projectors. Also, the 16-mm. film is a safety film and may be stored anywhere; the 35-mm. film must be stored in fireproof vaults. Finally, the 16-mm. film costs less for camera work, operational crew, and processing. Advertising agencies have found, however, that they can obtain better quality when they shoot films in 35-mm. and then reduce them to 16-mm.

Film commercials for television have been prepared in a manner similar to the "open-end" transcriptions used in radio. A one-minute television commercial film, for example, consists of 30 seconds of filmed matter of interest to specific groups of viewers, such as housewives, and may include hints on household care, recipes, and so on. The sponsor may open the commercial with a 10-sec. announcement which has been filmed specially for him, and close with a 20-sec. filmed message about his product. Since he need add only 30 sec. of filmed matter about his product to obtain a one-minute commercial, the sponsor effects a saving on film production costs. These ready-made commercials may be rented on an exclusive basis by a local sponsor for use in his own market, or by a national advertiser for use anywhere in the country.

television, history of 1873. A telegrapher named May at the Irish terminal of a transatlantic cable noted that electrical resistance varied from time to time, though he had made no changes in the connections. He finally discovered that the variations corresponded to the advent of sunny and cloudy days, and that the amount of sunlight that fell on the resistances caused the electrical changes. This suggested the possibility that light and shadow could be transmitted electrically.

1875. The first crude television set was built by R. G. R. Carey of Boston.

1880. Ayrton and Perry in England proposed an electronic mechanism based on the structure of the human eye. A bank of selenium cells upon which a lens formed an image of the screen in front was suggested as the basis of the device. As May had discovered, selenium was sensitive to light, and the bank of selenium cells was supposed to take the place

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of a film in a camera. In the same year Leblanc developed the television scanning principle—transmitting a picture a line at a time and reassembling the lines into the original picture at the receiving point.

1884. On January 6, 1884, Paul Nipkow of Germany patented a television disk which was employed as the basic scanner in all early television systems until it was superseded by the electronic scanner in the 1920's. Nipkow's scanner consisted of a single light-sensitive plate on which a lens formed an image.

1888. Photoelectric cells were first built and demonstrated.

1898. Karl F. Braun discovered that electrons could be controlled by magnetism and their path traced on a fluorescent screen.

1906. Lee de Forest invented the three-element vacuum tube.

1907. Boris Rosing, a Russian, patented a television system employing a mechanical pickup.

1912. A public showing of television via wire took place in London.

1923. Dr. Vladimir Zworykin, who came to the United States in 1919, applied for a patent on the first form of the modern television camera tube, the iconoscope. He was also the developer of the image orthicon camera.

1924. The first facsimile picture was sent from London to New York.

1926. C. F. Jenkins demonstrated an instrument that showed silhouettes of distant objects. In England J. L. Baird televised half-tone pictures.

1927. Philo T. Farnsworth of the United States developed a nonmechanical electronic television system, including an image dissector tube which combined the cathode-ray tube and the photoelectric cell. It was Farnsworth who transmitted the first image by electronic television—a triangle painted on a sheet of glass. A demonstration to the press on September

1, 1928, drew world-wide attention.

Wire television was demonstrated between Washington, D.C., and New York City; radio television was demonstrated between Whippany, N. J., and the Bell Telephone Laboratories, New York City.

1928. The annual report of the U.S. Federal Radio Commission for the year ending June 30, 1928, stated that "visual" broadcasting then was "only a matter of speculation." The very limited number of stations operating in the standard broadcasting band (AM) were permitted to experiment with "visual" broadcasting, but their operating time was limited due to the interference which might result with standard broadcast reception.

1929. The U. S. Federal Radio Commission made an allocation for "visual" broadcasting pertaining only to experimental operation.

The transmission of color television, with images the size of a postage stamp, was effected over the wires across a room by the Bell Telephone Laboratories.

Zworykin demonstrated his kinescope, or cathode-ray television receiver, at a meeting of the Institute of Radio Engineers in Rochester, N. Y.

1930. Two-way wire television in which speakers at each end of a system several miles long saw each other's image was demonstrated by Bell Telephone Laboratories.

1931. Television images on a 10-foot screen were shown at the Radio-Electrical World's Fair in New York.

1936. Coaxial cable, or television "pipe," was developed by Bell Telephone Laboratories and opened for tests between New York and Philadelphia.

1937. King George VI and Queen Elizabeth were telecast over an area of 7,500 square miles to an estimated audience of 50,000 people.

1939. The English Derby was televised to four London theaters. Baseball and

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boxing events were televised in the United States.

The Federal Communications Commission, which had replaced the Federal Radio Commission by authority of the Communications Act of 1934, began to receive applications for television facilities which involved commercial enterprise and broadcasting to the general public.

1940. The Republican convention at Philadelphia was televised by N.B.C. via coaxial cable and fed to a transmitter atop the Empire State Building.

In its report of Feb. 29, 1940, the Federal Communications Commission said that further experimentation was necessary, and that although experimental programing would be permitted, nothing should be done to encourage a large public investment in television receivers. Despite this warning, a large-scale advertising campaign for the sale of receivers was begun shortly afterward.

1941. Two commercial television stations began operation in New York City on July 1, 1941, but the onset of the Second World War froze the number of stations in operation to five.

The first television rate card for sponsored programs was issued by N.B.C.

1945. Orders constricting the growth of stations were rescinded and the number of stations began to increase.

A supersensitive television camera pickup tube, known as the "image orthicon," was developed by RCA and demonstrated. Scenes illuminated only by candles were picked up in the studio and broadcast.

1946. The first telecast in the New York City area of Washington scenes was carried over a coaxial cable extended between the two cities.

Color television on a 15- by 20-in. screen was demonstrated.

1947. The United States Congress was televised for the first time.

In December, 1946, and in January and February of 1947 the Federal Communications Commission held hearings on a petition submitted by the Columbia Broadcasting System which proposed the establishment of color television standards. The commission denied this petition on the ground that the industry was not yet ready for color television, and that it was not in the public interest to offer such sets for sale.

1951. Transcontinental television broadcasting was instituted with the hooking up of New York and San Francisco.

television network A chain of television stations so connected or interrelated that they are able to broadcast the identical program or announcement simultaneously. Radio stations may be "hooked up" into a network by special telephone lines, but this is not possible in television operation. Consequently four methods have been devised to solve this problem:

(a) Coaxial Cable. This consists of several copper tubes buried underground and connecting one television station with another. A broadcast originating at one station may thus be carried to one or more stations included in the network connected by the cable. This system is already in operation. *See* COAXIAL CABLE.

(b) Relay Station. This is an automatic mechanism containing a receiver, amplifier, and transmitter set up within the radius of coverage of a television station for the purpose of picking up the station's broadcast and passing it on to another relay point until it finally reaches another station included in the network system. *See* RELAY STATION.

(c) Stratovision. This technique is based on the picking up and relaying of television waves from one ground station to another through the use of specially equipped airplanes flying in a prescribed

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pattern approximately 30,000 feet in the air over the television station from which the original broadcast emanates. *See STRATOVISION.*

(d) Films. A "celluloid network" consists of those television stations to which a sponsor sends identical films for broadcasting. The advertiser simply films a show, makes as many duplicate prints as required, and sends them to selected stations throughout the country. Strictly speaking, this is not a network system, since the stations are not interrelated in any physical manner, but it represents one method of reaching many different regions simultaneously with the same program. It may be compared with the practice of sending electrical transcriptions to various radio stations. *See TELEVISION FILM.*

The television networks currently in operation are Columbia Broadcasting System, National Broadcasting Company, DuMont, and American Broadcasting Company. The coaxial cable and the microwave relay station form the basic units in the broadcasting system of these networks.

Currently there is transcontinental television service by means of both coaxial cable and microwave relay stations from New York to Chicago; from Chicago to San Francisco and then to Los Angeles there is only one relay station in service.

In at least one television network, the system is currently divided into a basic group to which may be added supplementary stations, as the sponsor sees fit. At present the TV network system in general does not assume the format of the radio network, which is divided into BASIC NETWORK STATIONS, SUPPLEMENTARY STATIONS, and BONUS STATIONS. *See also RADIO NETWORK.*

television program A broadcast by television, usually lasting at least five minutes.

The television program may assume any one of four forms:

(a) Studio Production. This may be a live dramatic, variety, or audience-participation show, news broadcast, and so on, specially prepared for television. This type of show usually requires performers to memorize their lines and to rehearse their parts before the actual broadcast. It is usually more expensive to produce than a radio show because of the requirements peculiar to the television medium. Sets and backdrops must be designed and constructed or painted. Set furnishings, called "props," must be installed, and costumes, make-up, and visual effects must be prepared. Finally, rehearsal charges must be considered. That these may be considerable is reflected in the current charge set by one major New York station, amounting to \$200 per hour for the use of studio facilities for rehearsal. These charges must be borne in addition to the usual costs which would be required for talent and music.

(b) Simulcast. This is a program that is broadcast simultaneously over radio and television. Several sponsors are "doubling up" in this manner and effecting economies, since the same cast and format are retained for each medium. The addition of the television broadcast to an existing radio show requires a television director, rehearsal time, and extra fees for the performers. It is desirable, of course, to broadcast by television only those radio shows which are suitable to the former medium.

(c) Remote Pickup. This is a broadcast originating from a point other than the television studio for the purpose of televising on-the-spot activities such as sports events, conventions, disasters, and similar events. Although such programs usually require no rehearsals, talent, costumes, and other expenses incidental to a studio show, they entail special costs which tend

to raise the total expense considerably. The station sets an extra charge for "remotes," one current rate established by a major New York station being \$800 per pickup, including normal equipment and crew. Also, the sponsor may have to pay the promoter for the right to televise the event if it is a sports show. See REMOTE PICKUP.

(d) **Film.** This is currently one of the most popular types of television broadcasts, and may take the form of a motion picture or slides. It may be a silent film, to be accompanied by the station announcer's voice; a narrated film, called a "voice on," in which a narrator's voice is added after the film has been produced; a lip sync, or film in which the characters' voices are recorded simultaneously with the filming so that speech is synchronized with the film. The film may be taken of live or animated characters. See TELEVISION FILM.

Television program types ranked according to the number of hours broadcast during the period of a week in 1949 in New York City are, beginning with the most popular:

Films	Women's shows
Comedy-variety	News
Children	Drama
Musical	Quiz
Sports	Religious
Interview-discussion	Educational

television recording A motion picture made by photographing a television program directly from the screen of the viewing tube (called the "kinescope") of a television receiver. The recording, which is sometimes called a "teletranscription," serves the same purpose that an electrical transcription performs for radio sponsors. It may be used for distribution to and exhibition on television stations other than the one on which the original program was broadcast, thereby

enlarging the audience of the show without the necessity of repeating the live show at extra expense. Another reason for recording the original show is for reference purposes. The sponsor may want a permanent record of his program to which he can refer at some future time.

tenaplate A sheet of aluminum foil supporting a special molding composition purchased by electrotypers for the production of duplicate printing plates called "electrotypes." Tenaplate is only one form of molding material, the others being wax, lead, and plastic. See ELECTROTYPE.

test market A local, populated area such as a town or city in which a seller may undertake an exploratory advertising or merchandising campaign for a specific product in order to learn in advance those facts which will be of value in offering the product for successful regional or national sale. For example, an advertiser may want to learn the answers to any of the following questions:

Is my product trade-marked and packaged in the most suitable manner?

What will be the attitude of consumers toward my product?

Is the price of my product the most favorable for maximum profit?

Will the copy themes I have devised be effective?

What qualities do consumers desire in a product similar to mine?

Does an actual consumer need exist for the product?

What specific features of the product do consumers like and dislike?

Who are actually prospects for the product?

Because the attempt to sell a product regionally or nationally may be very costly and wasteful unless the advertiser knows the answers to those questions appropriate to his own situation, many firms

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use test markets for solutions to specific problems. The use of a test market avoids costly expenditures in national media such as network programs and magazine advertising for the delivery of untested sales messages. Once the answers have been learned and the desirable features incorporated in the product and in the advertising campaign, the seller may proceed with national media with the assurance that he is enjoying maximum possibility of success and minimum risk.

Sales Management magazine has listed the following important factors influencing the choice of a test market. The test market should:

(a) Be a cross section of population, contain typical, representative population, and have a diversified population. The behavior of the test-market population toward the advertising and merchandising campaign will therefore be indicative of the attitude of the nation as a whole.

(b) Be a relatively isolated community, independent of other large cities. This tends to prevent out-of-town advertising influences from infiltrating into the test market and affecting the test campaign.

(c) Have good advertising media available and willing to cooperate. This gives the advertiser proper and representative media—newspapers, local radio stations, outdoor advertising, and so on—which can carry his sales messages in the same manner as national media.

(d) Have diversified industry and businesses—representative of the country at large.

(e) Be of average income per capita, so that large masses of low-income or high-income groups cannot unduly influence response to testing.

(f) Have good or typical distribution facilities, outlets, and channels. The test market should be characterized by a sufficient number of retail stores in proportion to its population, so that people may

have an adequate opportunity to obtain the advertised product at their dealers' stores.

(g) Be a stable market. Otherwise, response to testing will not be indicative of the behavior of the nation.

(h) Have a good record as a test city. If the market has proved itself successful as a test area for others, its desirability is increased, and the advertiser has fertile ground for finding the answers to his questions.

(i) Be an area where acceptance of the product or advertising theme will be indicative of the attitude of the country at large. Although the population of the test city may be representative of the nation's consumers in other respects, certain local conditions—climatic, geographic, or cultural—may invalidate the testing because they are peculiar to the specific area.

(j) Have good transportation facilities so that consumers may have an opportunity to visit retailers for the advertised product.

Upon selection of the test market, the advertiser proceeds with his testing. If he is introducing the product for the purpose of testing product name, consumer acceptance, packaging, or other elements, he may offer samples of his merchandise and then have consumers interviewed for their reactions and attitudes toward the product. As an alternative he may offer the product for sale after obtaining the cooperation of local dealers. The results of his investigations should indicate the direction in which he is to go for successful sale.

When it is desired to test elements of copy, price, and such in the case of an established product, a common practice is to select a town in which the product has been on sale for some time, but where there has been no particularly aggressive advertising. The advertiser then checks the inventory of each dealer handling the

product, informing him that a test campaign is about to begin and requesting his cooperation in periodic checking of inventory of the product. Since the advertiser knows the number of reorders requested by each dealer in the test town during the preceding few months, a sales pattern is available as a standard for comparison with results during and after the test campaign.

The next step is to select one or more newspapers in the town for the delivery of advertising messages incorporating the element to be tested. This small test campaign is run for a specified period of time, long enough to register an impression on prospects and to induce them to visit their dealers for the product. The effect of the test advertisements is reflected by the inventory replacements from time to time, and a comparison is made of the amount of stock on hand at the beginning of the test with the stock on hand at the conclusion. If stock has moved more rapidly during the campaign than it had previous to the test, the advertising may be considered successful and therefore applicable to a full-scale campaign undertaken regionally or nationally.

test pattern A slide containing the image or pattern broadcast by a television station as its identification and for the purpose of permitting adjustment of the home receiving antenna for the elimination of distortion. The standard test pattern is composed of black-and-white lines and areas on a gray background. The pattern therefore reproduces the range of tonal values that is likely to be found in the average television broadcast. If the light and dark areas of the combination pattern are brought into proper contact by regulating the brightness on the screen, it should not be necessary to readjust the receiver when the station begins its program transmission.

At the center of the pattern is a series of concentric circles in the shape of a target. Each station broadcasts a distinctive pattern, although the tuning aids reveal a general form. When the receiver is correctly adjusted, each of the circles will be seen in its proper sharpness. Analysis of the reproduced pattern, which is received at intervals during the broadcast day, not only helps the set owner tune in to the station satisfactorily, but also tells the television technician repairing the home receiver much about the behavior of the electrical circuits in the set. It therefore permits him to adjust the mechanism so as to receive the video signal as clearly as possible. During the broadcast of the pattern, sound may be transmitted and received in the form of music or a steady noise resembling a whistle.

testimonial A statement by a person, well known or otherwise, associating himself or herself favorably with the use of a product or service, and disseminated by the advertiser of the product. The use of testimonials is based on the belief that a consumer's attitude toward a product or service may be favorably influenced when it is praised by a supposedly impartial consumer who has used it, or by a well-known personality whom prospective users wish to emulate.

The testimonial may be a statement made by a user specifically for the purpose of being incorporated in an advertisement—such as statements obtained from motion-picture stars, sports figures, and others generally familiar to consumers. In other cases the testimonial may be a complete letter reproduced in direct-mail literature or in a publication advertisement. As a space-saving measure excerpts may be taken and reproduced so that nonessential wordage is omitted. This practice has often been abused by motion-picture advertisers who have ex-

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tracted a word or two out of context of a complete review by a critic, thereby turning an unfavorable review into a statement of praise.

If it is desired to quote the name of the person to whom the testimonial is attributed, permission should be obtained from him in writing; otherwise the advertiser may leave himself open to a lawsuit. However, the advertiser may quote the testimonial but use only the initials of the person's name, with or without such permission, as there is no invasion of privacy here. "Right of privacy" has been defined as "the right to be let alone," the right to be protected from the unauthorized publication of one's portrait or the unauthorized use of one's name for commercial purposes.

One of the more common uses of the testimonial device is the commercial tie-up between a product and a motion-picture star. The procedure is generally initiated by contacting the publicity agent or other representative of the motion-picture company, or the talent agency handling the star's activities. The company or agency may request to see copy and layouts of the advertisements incorporating the star's photograph and testimonial, and to be informed of the nature of the product or service advertised. If these are approved, suitable photographs are taken, if necessary, and advertisements are completed. Some studios require a credit line to be inserted in the advertisement, mentioning the name of the studio and the star's current picture. Other companies do not require this. Such tie-ups are looked upon with favor by stars and studios when the promotion leads to the building of prestige and publicity. In many cases the individual wishes of the star are considered by the studio, and tie-ups are not granted when the product is considered to be unworthy of endorsement. In securing testimonials and

related tie-ups with Hollywood stars, the following statements by the respective studios may be used as a guide.

RKO Radio Pictures

1270 Avenue of the Americas, New York
780 N. Gower St., Hollywood

Commercial tie-ups for motion picture stars and important films have become a matter of careful selection—a weeding-out process with emphasis by the studios on both quality and dignity of the product involved. That policy is being faithfully followed at RKO Radio where a star's fame and reputation is given first consideration before any tie-up is effected, no matter how far-reaching. Experience has proved that one tie-up of the wrong kind lessens the value for future commitments of the star involved, while the right kind produces very definite box-office value for star and picture, and sales for the advertiser. RKO's policy has been to try to fit the product to the personality of its stars, with the power of the product's national circulation a prime determining factor. Many angles of a product are weighed and debated before a decision is made, and if these are found to be inconsistent with the individual star's rating, the tie-up is turned down even if the immediate publicity and advertising values are apparent. Among the angles considered is the price of the product. A cheap product can often harm an entire campaign and, by the same reasoning, the studio frequently will turn down even a big circulation if the long-range reputation of the product does not measure up to set standards. In the overall planning, more tie-ups are turned down than accepted. A thorough search and a follow-up of various newspapers and magazines are kept up for rating, reputation, and quality of product and sponsors.

Metro-Goldwyn-Mayer Pictures

1540 Broadway, New York City
Culver City, California

The policy of Metro-Goldwyn-Mayer on tie-ups is flexible. We consider each tie-up on its merits and prefer to have the complete outline of it in writing, showing the type of advertising to be employed and the media to be covered. There must be a special reason

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and widespread coverage of media before MGM will really be interested. We believe great care should be exercised before allowing the player to be used for such commercial purposes. Among the tie-ups we have made are with Max Factor Products, Lux Toilet Soap, Woodbury's Soap and products, Lipton Tea, Royal Crown Cola, Warren Mint Gum, Red Heart Dog Food, and Pepsodent. We avoid alcoholic beverages and so far have not made a cigarette tie-up.

20th Century-Fox Pictures

20th Century-Fox Film Corp., 444 W. 56th St., New York City

20th Century-Fox Film Corp., 10201 W. Pico Blvd., Beverly Hills, Calif.

Twentieth Century-Fox Films has no set policy in regard to commercial tie-ups. Such tie-ups are considered when the product and the campaign are national or international in prestige, dignity, and merit. The conditions for tie-ups require that there be no direct endorsement and no mention of price; the product must have recognized merit and appeal; also, the campaign must be of sufficient size and importance to warrant the cooperation. Moreover, the advertisement must prove useful for the exhibitor as well as for the studio and the commercial product.

Warner Bros. Pictures

321 W. 44th St., New York City
Burbank, Calif.

Warner Bros. are interested in those advertising tie-ups which will be of mutual benefit to us and to the advertiser. We want tie-ups with products that are relevant—in other words, products that motion picture stars might conceivably tie in with, not items that would be completely incongruous. We take into consideration the company that makes the product, its size, its national repute, and the scope of advertising, publicity, and promotion which the tie-up company is prepared to offer. We consider the product itself from the point of quality, cost, beauty, dignity, and general popular appeal. We don't want our stars tied in with products with which, in reality, they could never conceivably be identified. This is simply a recognition on our part

that our stars are distinct personalities and that our productions are valuable and costly. We therefore want to be careful to see that our tie-ups are of the highest calibre, commensurate with sound promotion and good public relations.

Paramount Pictures

Paramount Building, New York City
5451 Marathon St., Hollywood

Paramount Pictures is interested only in class tie-ups of a regional or national scope, with no price stipulations in the advertisements. It is definitely against our policy to tie up with any alcoholic drinks or anything in the lingerie line.

Samuel Goldwyn Pictures

Samuel Goldwyn Productions, 1270 Avenue of the Americas, New York City
Samuel Goldwyn Productions, 1041 No. Formosa Ave., Hollywood

Samuel Goldwyn Productions is very much interested in commercial tie-ups, national or international, and invites inquiries as to our ability to cooperate. We complete tie-ups not only with our regular contract players but also with players under contract to us for individual pictures. We encourage agencies to query us on availabilities for all tie-ups permissible within the motion picture industry's advertising code. In instances where agencies do not have a specific choice of personalities, we welcome the opportunity to consider the tie-up and to make a recommendation. If the request is for any specific player, producer, director, or other personality, we will advise promptly if the individual is available.

We supply production, publicity, and advertising stills for use in tie-up advertising at no charge. If specially posed photographs are required, they are shot in our gallery and delivered at no cost to the agency or advertiser. If the agency requires the services of a commercial artist or photographer not on our regular staff, the agency, in accordance with standard practice in all studios, must engage and pay the fee of the artist or photographer. In executing our agreement to the tie-up we supply the agency with releases signed by the player or other personality, and

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by a representative of the studio, covering the terms of the agreement.

United Artists Pictures

729 Seventh Ave., New York City
1040 N. Las Palmas Ave., Hollywood

United Artists Corporation is interested at all times in securing cooperative tie-ups which will help to exploit pictures and stars or to bring before the attention of the public new film personalities. In addition to cooperative advertising in magazines and newspapers, we seek tie-ups that lend themselves to general countrywide promotional coverage, such as window displays.

Universal-International Pictures

445 Park Ave., New York City
Universal City, California

Universal International Pictures is interested in commercial tie-ups. Any advertiser who is interested in securing tie-ups should contact and supply us with complete details of the proposed advertising. This information should include name and type of product; name and address of manufacturer; size of advertising space; whether to be used in consumer magazines or newspapers or other types of advertising material such as posters, car cards, point of sale, and so forth; retail price of article advertised; extent of distribution; and type of retail outlet.

Columbia Pictures

729 Seventh Ave., New York City
1438 N. Gower St., Hollywood

In consummating a tie-up, Columbia Pictures first requires the advertiser or manufacturer to present to us the contracted advertising space plus a rough layout of the type of advertisement to be run. We then discuss the player to be used in the advertisement. When a tie-up is agreed upon we take all the stills necessary for the layout here on the lot and have our own photographers shoot these stills. Proofs are sent to the advertiser for his choice. We then make up final prints, including color (we have our own complete color laboratory) and send these on to the advertiser. He in turn furnishes us with final proof of the advertisement for studio approval. We require a 25 per cent credit of the largest

type or lettering in the advertisement. We do not accept royalties or payment for the use of the player in connection with any of these advertisements. We are under no obligation to use the merchandise connected with these tie-ups in any of our motion pictures.

Selznick Pictures

Selznick Releasing Organization, 400 Madison Ave., New York City
Selznick Releasing Organization, Culver City, California

Selznick Pictures has no set policy regarding advertising tie-ups with our stars or with their pictures. Each instance is treated individually; in each case we ask to see rough layouts of the advertisements giving some indication of type and size. We ask, also, to see the copy. After considering first the product and next the treatment of the advertisement, we make our decision. During the past year we have been more strict than ever in making advertising tie-ups.

Monogram Pictures

1560 Broadway, New York City
4376 Sunset Drive, Hollywood

Monogram Pictures is firmly convinced that any commercial tie-up is good only if it is of value to the advertiser and to the film company and its stars. Monogram not only is interested in all reputable tie-ups—be they of the calibre for stars or lesser known players—but exerts its efforts to help along the advertiser by encouraging showmen to cooperate with local vendors of the products involved. Because of its rapidly growing list of name stars, Monogram and Allied Artists are increasingly able to fill the needs of a more discriminating list of advertisers. While the company does not object to the endorsement and testimonial type of advertisement, it does insist that in this as in other tie-ups the product involved merits the praise. It is the belief of the company that in most instances where the same endorsement is placed in the mouth of star after star such endorsements defeat their own purpose and that the appearance of the star's picture in the advertisement, coupled with the advertiser's impersonal message, does more to give the impression that the star really uses the product than does the testimonial sales message.

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Walt Disney Pictures

Kay Kamen, Ltd., 1270 Avenue of the Americas, New York City

Kay Kamen, Ltd., 9155 Sunset Blvd., Hollywood

Kay Kamen, Ltd. represents Walt Disney Productions in all matters pertaining to the use of the copyrighted Walt Disney characters in connection with all commercial tie-ups. This includes the use of the Disney characters in the manufacture of merchandise, advertising, promotion, and any other commercial tie-ups.

Republic Pictures

Republic Pictures Corp., 1740 Broadway, New York City

Republic Productions, North Hollywood, California

Republic is interested in all commercial tie-ups that are valid and beneficial, and that will not conflict with any other tie-ups or contractual obligations. All tie-ups must be within the confines of the advertising code of the motion picture industry.

Eagle-Lion Pictures

Eagle-Lion Films, 165 W. 46th St., New York City

Eagle-Lion Studios, 7324 Santa Monica Blvd., Hollywood

Eagle-Lion Studios is very happy to assist advertisers and manufacturers in the creation of sales and merchandising campaigns. If a manufacturer feels that his product posed with a motion picture celebrity will add prestige or serve as a sales stimulant, we would be happy to consider such a relationship provided there are certain considerations that as a matter of company policy are adhered to. Briefly stated, these policies are that the advertising itself must be released as closely as possible to the national release date of the motion picture in which the particular player is then appearing. In other words, if a motion picture is to be released in September, any advertising that we may promote in connection with that picture should be released as close to September as possible, rather than have such advertising appear in May or June. We will consider any cooperation with a manufacturer whereby we would try to obtain our results from his own natural method

of campaigning that he normally does for his own business. We at Eagle-Lion will further cooperate with manufacturers and distributors. Whenever a product can be used in a scene, we will be pleased to assist in this manner. We do not attempt to use the screen as an advertising medium, but where a product can lend itself to the action of the photoplay we feel that it is to our advantage and to the exhibitor's advantage to arrange for such a tie-up.

Studies of readership of advertisements containing photographs of film stars (with stated or implied testimonials) indicate that such advertising enjoys unusually high readership ratings. The Starch Magazine Readership Service, comparing advertisements featuring film stars with other types of advertisements, points up this tendency toward greater observation by consumers. The following examples have been taken from a weekly publication under survey in the Starch studies:

<i>Type of Advertising</i>	<i>Readers per Advertising Dollar</i>
Cigarette advertisement featuring picture of a film star.....	538
Soap advertisement with film star	478
Average for all advertisements in the issue	423

The advertisement may be built around the testimonial, as so often happens in soap, cosmetic, and cigarette advertising; or the testimonial may be used as a supporting argument in the sales story, backing up what copy has previously stated. In the latter case, many advertisers reprint several testimonials, grouping them in a panel or box within the printed advertisement.

In a case that appeared before the Federal Trade Commission (cease and desist order 5135, July 25, 1948) the advertiser had been a seller of a plant hormone powder. In his advertisements appeared testimonials received from farmers who used the product and who testified to an

TESTIMONIAL

increase of plant growth and crop yield. These testimonials had apparently been written in good faith. However, a number of experiments conducted at various places in the United States by experts in the field of plant physiology indicated that the product could not be depended upon to cause an increase either in plant growth or crop yield.

The advertiser was charged with misrepresentation in his advertisements in connection with the promises held forth in increasing plant growth and crop yield. Referring to the advertiser's contention that use in advertising of bona fide testimonials was not violative of the Federal Trade Commission Act, the F.T.C. held that "such testimonials, even though written in good faith by well meaning individuals, are wholly insufficient to overcome the expert testimony concerning the lack of effectiveness of the respondent's product." The commission ruled that the respondent could not "by hiding behind the testimonials" escape responsibility for the dissemination of statements falsely representing results that might be expected from the use of his product. The cease and desist order stated:

The efforts by the Commission to prevent false advertising would be rendered ineffective if sellers were permitted to publish testimonials received by them regardless of the fact that these testimonials made claims for products that the testimony of experts prove are not true. In other words, if a well meaning layman is suffering from a disease and takes a certain medicinal preparation, and some time thereafter he does not have the disease, may he write to the seller of the medicinal preparation stating that the latter cured him, and may the seller thereafter publish that testimonial, although expert witnesses prove that the preparation has no value at all in the treatment of the disease? The United States Circuit Court of Appeals for the Ninth Circuit versus John J. Fulton Company, 33 Fed. 2d 506, had under consideration representations of a seller which stated, "We have re-

ceived many letters from physicians reporting . . . etc." The seller's contention in that case was that such letters had been received and this fact constituted a complete defense. The court answered this contention in very vigorous language and stated:

"Couched in such language undoubtedly the printed matter makes a more persuasive appeal to the credulity of sufferers from those diseases than if the representations thus implied were made directly upon the authority alone of the proprietors, and for that reason they are not less, but more obnoxious to the law."

In other words, testimonials have a stronger appeal to members of the purchasing public than other types of advertising, and for this reason where statements are made in testimonials which are proved by expert witnesses to be false, they are, in the language of the court, more, not less, obnoxious to the law.

The wording of testimonials should not be changed without obtaining the written consent of the person in order to avoid a charge of libel or other injury to reputation or invasion of the right of privacy. The agreement by a person to permit an advertiser to use his name and photograph in an advertisement without payment of any consideration should not be accepted. The Supreme Court of the state of New York has decided that such a gratuitous agreement is revocable, in spite of the fact that the advertiser went to considerable expense in relying upon such willingness. Therefore, for maximum protection the advertiser should actually pay a sum of money to the person as consideration. The following forms for testimonial releases are used by Kenyon & Eckhardt, Inc., advertising agency:

Testimonial Release (Printed word advertising)

I,, the undersigned, in consideration of \$..... and other good and valuable considerations, the receipt of which is acknowledged, hereby authorize (client)

THIRD COVER

typewriting, single pieces may be mailed third class in any postal receptacle.

Third-class envelopes must not be sealed. The back flap may be tucked inside the envelope or postage-saver envelopes may be used. Enclosures such as order forms, reply envelopes or cards, and other inserts may be included in third-class matter as long as the weight limit of 8 oz. is not exceeded. Printed matter such as circulars, broadsides, folders, and the like not having the nature of personal correspondence may be mailed singly as third class at any mailbox or post office.

Postage for third-class mail may take any of four forms, depending upon whether or not the matter is mailed in bulk and upon the most economical rate to be obtained:

(a) An individual postage stamp may be affixed to each piece of mail sent as regular third class. Uncanceled postage stamps may not be used on bulk third-class matter.

(b) A precanceled stamp may be affixed to each piece, a permit being required for the privilege.

(c) Special indicia as prescribed by the Post Office may be printed on the envelope or wrapper, for which a permit to mail under Section 34.66 of the Postal Laws and Regulations is required.

(d) Metered indicia may be used. A special machine prints postage indicia directly on the envelope or on a strip of gummed paper for affixation to the envelope or package.

Third-class matter mailed in bulk must be tied out, that is, separated according to state and town, and bundled in conveniently-sized packages, each of which is identified by a facing slip indicating the name of the post office or state to which the mailings are addressed. Ten or more mailings destined for any city or town must be tied together.

When it is desired to send a letter with a package on which postage at the third-class rate has been prepaid, the letter may be placed in an envelope prepaid at the first-class rate and addressed to correspond with the address on the package and tied to or otherwise securely attached to the outside of the parcel in such a manner as to prevent separation and not to interfere with the address on the package. The stamps to cover the postage on the package must be affixed to the wrapper of the package, and those to pay the postage on the letter must be affixed to the envelope of the letter. Packages to which letters are so attached are treated as third-class matter. Combination envelopes or containers having two compartments may be used for this purpose. The letter must be placed on the address side of the package. See also SECTION 34.66, P.L.&R.

third cover The inside back cover of a magazine, booklet, catalogue, or other publication in which the covers are not of board. The third cover is usually devoted to advertisements in the case of magazines, and in almost every case is sold as a unit rather than in fractions. In many consumer magazines and in some business publications third-cover position is available only for color advertisements.

The third cover is considered particularly desirable among advertisers, consequently magazines charge relatively high rates for space, based on the great reader traffic to which the position is exposed. In advertising effectiveness, third-cover space in consumer magazines is usually considered to be approximately equivalent to the second cover, but not so effective as the fourth cover.

three-sheet poster A printed sheet of outdoor advertising matter measuring 6 ft. 10 in. high and 3 ft. 5 in. wide, pasted on

THIRD-CLASS MAIL

may be used for reproduction by multilith and mimeograph machines. Because of its rather rough surface, the stock is not generally suitable for letterpress half tones. Fine screens up to 150-line do reproduce well by offset lithography.

t.f. See TILL FORBID.

theme A sales point or product feature around which an advertisement or advertising campaign is built so as to create maximum impression upon prospects. The theme may be expressed in the body copy, in the headline, the illustration, slogan, or in any combination of these. For example, the advertising theme of one manufacturer of a vacuum cleaner is the statement that his product has "no dust, bag to empty." A theme may be used for a period of time and then changed to reflect another sales feature, capitalize on a current market condition, or meet a competitive sales threat.

theme song A musical composition accompanying the opening (and often the closing) of a radio program, broadcast as a musical "signature" identifying the sponsor. The theme song may be an original composition or a popular melody that achieves its identification with the advertiser through continuous usage during a series of programs.

thermography A method of letterpress printing that resembles the raised-ink effect of intaglio printing or "engraving," employed particularly in the production of letterheads and business, engagement, and greeting cards. The effect is obtained by printing impressions of type or photoengravings of art work, or a combination of these, by letterpress on the card or paper. A special kind of powder is then dusted on the ink deposited by the letterpress printing. The surplus powder is

removed and the paper or card heated. As a result the powder expands and hardens so that it forms a raised surface wherever the impression of ink is found.

Although the result does not equal the quality of true "engraving," thermography (which means "heated writing") does offer low-cost printing with a somewhat more distinguished effect than ordinary printing provides. The process is also called "plateless engraving," and the service is available at many job printers.

thesaurus See ROGET'S THESAURUS.

third-class mail Mail matter consisting of printed circulars; form letters; folders; broadsides; mailing cards which do not conform to the conditions prescribed for first-class post cards; proof sheets; corrected proof sheets and manuscript accompanying these; merchandise (including farm and factory products); books; catalogues; seeds, cuttings, bulbs, scions, plants; and all other mailable matter not included in the first or second classes. Weight limit for third-class mail is 8 oz.

Form letters which have been multigraphed, mimeographed, or printed by any other process must be identical to each other to be mailed as regular third class or as bulk third class, with the following exceptions: They may contain a written, typewritten, hand-stamped, or printed date; name of sender (including a hand signature); name of addressee (fill-in); and corrections of mere typographical errors.

If form letters are reproductions of handwriting or typewriting, whether printed, multigraphed, mimeographed, or reproduced by some other mechanical process, they must be mailed in quantities of 20 or more, and deposited at a post office to be mailed third class. If printed or reproduced by a mechanical process but not a reproduction of handwriting or

TEXT

Among the techniques available for testing purposes are:

(a) Split run—the delivery of advertisement A to one half of a publication's circulation or of a mailing list, and of advertisement B to the other half. By keying the two advertisements and calling for response, it is possible to determine which message or which element within the message is the more effective. *See SPLIT RUN.*

(b) Test-market method in which a localized area is used to determine the reaction by the nation at large to a product, price, feature, or other element. *See TEST MARKET.*

(c) Calling for inquiries or orders through keyed advertising without split running. A comparison of the respective responses may point out the more effective advertisement or element, provided certain variables are considered and assigned their proper weight in the final computation, such as difference in time, market conditions applicable to the time when the advertisements were run, and other factors.

(d) Recognition. This technique involves the questioning of consumers as to their ability to recognize an advertisement (such as a publication message, poster, or radio commercial) after it has been disseminated. For a description of this method refer to *CONTROLLED RECOGNITION* and *STARCH RATING.*

(e) Recall. By questioning a sample group of consumers as to whether they can recall the name of the manufacturer of a particular product which they have seen advertised recently, the advertiser can determine the extent of influence and depth of penetration achieved by his message. Another technique is the display of an advertisement in which the trade name, brand name, and trade-mark have been masked, the consumers being requested to identify the name of the manufacturer.

Such ability to identify may signify that the consumers have seen and possibly read the advertisement.

(f) Small-space test, in which advertising is placed in small-size publication space before investing in large-scale media expenditures in order to determine the suitability of the medium or of any element in the advertisement.

(g) Mailing-list test, in which a relatively small portion of a large group of names is used for testing purposes by direct mail in order to determine the advisability of using the complete list or to predict the future effectiveness of any element within the advertisement.

text 1. The printed words of an advertisement, book, or any piece of literature, as distinguished from illustrations and other nontype matter; the main body of a book, excluding the introduction or preface, appendix, footnotes, and other incidental matter; the original copy in handwritten or typewritten form of any matter to be set in type. The main bulk of textual matter in a publication advertisement, apart from the headline and subhead, is called "body copy."

2. A classification of a style of typography, known also as Old English and black letter.

text paper A high-quality, uncoated book paper characterized by a relatively rough surface, opacity, and strength, and employed in the printing of books, booklets, promotion pieces, envelopes, and other jobs where richness and distinctive appearance are required. The term "text" is derived from the fact that this kind of paper was used principally for the printing of book texts. The paper is now used, however, for many classifications of printed pieces.

Text paper accepts printing by letterpress, gravure, and offset lithography, and

TESTING

and its subsidiaries, successors and assigns as well as its advertising agent, Kenyon & Eckhardt Inc., 247 Park Ave., New York City, to reproduce the following excerpts from and reference to my letter of..... together with my photograph, name and address, and to publish same as part of any advertising campaign or campaigns.

My letter to you was written voluntarily. I am over twenty-one years of age.

(Mr.)
(Mrs.)
(Miss) (Name)
(Address)

Witness:
.....
(Name)
.....
(Address)
Date.....

Testimonial Release
(Printed word and radio)

I,, the undersigned, in consideration of \$..... and other good and valuable considerations, the receipt of which is acknowledged, hereby authorize (client), and its subsidiaries, successors and assigns as well as its advertising agent, Kenyon & Eckhardt Inc., 247 Park Ave., New York City, for the period of three years from the date of this letter, to use my name and address in connection with and to quote any part or all of the following excerpts or paraphrases from my letter to (client), dated, for advertising purposes and for purposes of trade and in connection with the advertising of..... (client's product), in publications and on any one or more local or network radio programs.

My letter to you was written voluntarily. I am over twenty-one years of age.

(Mr.)
(Mrs.)
(Miss) (Signature)

.....
(Address)
Witness:
.....
(Name)
.....
(Address)
Date.....

testing The determination at relatively low cost, before insertion of an advertisement or the running of a campaign, of the probable performance of a product, copy appeal, price, proposition, illustration, medium, or other element; the determination of the success or effectiveness of an advertisement or campaign after it has been run. When testing is conducted to learn about the effectiveness of any copy element, such as appeal, price, or proposition, it is more specifically called "copy testing." Testing methods are used to elicit answers to many important advertising and sales questions, among which may be mentioned the following:

Can the product be sold successfully—that is, does it fulfill a basic consumer need?

What price is most favorable for maximum profit?

What kind of packaging and what product name would be most productive of sales?

What copy themes are most powerful?

What size of space should be used consistent with maximum impact and economical expenditures?

How often should an advertisement be repeated?

What kind of illustration is most effective?

Is each medium on the proposed schedule suitable for carrying the sales message?

How do the various media rank in order of effectiveness?

Which media deliver the lowest cost per inquiry or cost per order?

How effectively have all possible consumers been reached by the sales message?

How well do consumers remember the sales message disseminated to them?

a panel measuring 8 ft. 7 in. high and 4 ft. 10 in. wide. Three-sheet posters are actually produced in two printed sheets, one measuring 41 by 56 in., and a smaller sheet of 41 by 27 in., one inch of lap being allowed between each sheet. The term "three-sheet" is derived from the fact that the poster represents three multiples of the basic one-sheet unit, measuring 28 by 41 in.

Three-sheet posters are regarded as an auxiliary form of outdoor advertising, the principal function being to supplement and strengthen the effect produced either by the 24-sheet poster or some other form of display. Because of their relatively small size they cannot be read at so great distances as the larger posters, and are most effective at short range and at reading height. They are essentially point-of-purchase advertising, designed primarily for wall panels on the outside of retail outlets.

The three-sheet poster is also a unit of transportation advertising displayed on a panel on subway and elevated platforms. The size of this three-sheet poster is not standardized throughout the country; however, most of the posters approximate an area measuring 7 ft. high and 3 ft. 6 in. wide. The rate card of the individual transportation advertising company and the company's listing in Standard Rate & Data Service specify the exact size of the three-sheet in each market. *See also* POSTER.

throw-away *See* HAND BILL.

tie-up *See* TESTIMONIAL.

till forbid An insertion order sent by an advertiser or agency to a newspaper or magazine requesting the medium to insert an advertisement on a specific date and to rerun it at certain intervals according

to schedule without further instructions to insert until such time that a definite order is received by the medium to cease such insertions. The value of a "till forbid" order is that repeated insertion orders need not be issued, since the single, original order effects reinsertions automatically in accordance with its provisions. The term is frequently abbreviated to "t.f."

time The major facility sold by radio and television stations and networks, usually available in units of from 8 to 60 sec. for announcements and in units of 5, 10, 15, 30, and 60 min. for programs.

time buyer Any person contracting for the purchase of broadcast time over a radio or television station or network, such as an official of a business firm or the advertising manager of an organization; the person on the staff of an advertising agency charged with the responsibility of recommending and contracting for the purchase (in behalf of the agency's clients) of time that is considered to be most suitable for reaching the clients' sales objectives.

The time buyer is usually required to be aware of, or to be able to secure information on, the following: the existence and location of individual stations, and regional and national networks; their coverage and extent of listenership; costs of various time segments charged by each; their advertising and programing policies; time periods and programs currently available for sponsorship over the stations and networks; program ratings and other measurements of listenership; the various audience-measurement techniques and their relative values; the names of the various station representatives and methods of dealing with them; the manner of preparing a comprehensive broadcast schedule of time to be purchased for any sponsor, and related matters.

TIME SIGNAL

time signal The announcement of the exact time by a local radio or television station, broadcast as a public service. Time signals may be offered for sponsorship by advertisers, who can tie in a brief sales message with the announcement of the hour.

tint block A letterpress printing plate with a solid surface used for printing a flat color. For specific uses of the tint block refer to TINT PLATE.

tint plate A color printing plate with a surface that is either solid or broken into a pattern, used for the printing of a light, flat color. The printed effect may be that of a block of solid color (in which case the plate is called a "tint block"), or it may take the form of dots, lines, stippled or grain patterns, or special formations such as those obtainable with Ben Day screens. Tint plates are used to add a touch of color to an otherwise monochrome reproduction, either to form the background of an illustration or to become a prominent and integral area of color.

total audience The number of radio or television set-owning families who have received all or any part of a program. During the broadcast of a program, many listeners or viewers tune in and tune out, some receiving the broadcast for only a few moments, others hearing or seeing a major part or all of it. A count of *all* those listeners or viewers who received *any* part of the program results in the total audience figure.

total net paid circulation The total number of copies distributed by a publication for which the ultimate purchasers have paid in accordance with the standards set up by the Audit Bureau of Circulations. Total net paid circulation for any A.B.C.-

audited publication includes "mail subscriptions special" (subscriptions in quantities to corporations, institutions, or individuals for distribution to employees, and to subsidiary companies or branch offices under special conditions), but does not include "bulk sales" (sales of copies in quantity to one purchaser to be given free by him or on his order to a number of recipients).

Townsend method A technique of evaluating the effectiveness of advertisements before they are published by means of checking the various component elements against a master list of 27 basic advertising factors devised by W. S. and A. J. Townsend. The two brothers organized Townsend & Townsend, Inc., in New York in 1935 and offered their checking and evaluating service to advertisers and agencies on a fee basis. At first the master check list of 27 points was kept secret, but it subsequently became known through use and revelation by the Townsends.

In 1947 W. S. Townsend organized Townsend Methods, Inc., as a rating service for the evaluation of advertisements. Townsend has claimed that there is a direct relationship between the sales results achieved by an advertisement and the number of Townsend principles followed in the preparation of the sales message. The 27 Townsend principles are:

1. Attention. The name of the company, product, or service must appear in the headline.
2. Personality. The advertisement must be addressed to "you" to get favorable attention.
3. Aim. The headline must be aimed at the prospect.
4. Interest. The headline or the next following thought must contain a benefit.
5. Layout and Illustration. The layout must carry the eye through the message in proper sequence. The illustration must make the benefits in the headline obvious.

TRADE-MARK

6. **Timing.** All benefits must be expressed in the present tense.

7. **Focus.** The headline must project a clear mental image of a benefit.

8. **Main Appeals.** These must be featured in the headline. The five basic appeals are listed under entries 9 through 13.

9. **Urge for Life.**

10. **Urge to Reproduce Life.**

11. **Urge for Bodily Comfort.**

12. **Urge for Personal Importance.**

13. **Urge to Enjoy the Five Senses:** seeing, feeling, smelling, tasting, hearing.

14. **Proof.** The advertisement must contain words that make the prospect see for himself why the product or service delivers the promised benefits.

15. **Good Quality.** The advertisement must show the good quality of the product.

16. **Consumer Acceptance.** The advertisement must show the consumer that the product or service enjoys acceptance by the public.

17. **Sincerity.** The advertisement must be sincere and believable.

18. **Poor Quality.** The advertisement must intimate, whenever appropriate, the poor quality of competitive products.

19. **Loss.** The advertisement must show, whenever appropriate, the loss sustained through failure to buy the advertised product or to act as the message suggests.

20. **Identification.** The name of the company or product must be within the eye range of the headline—usually within 3 inches.

21. **Proposition.** The advertisement must show the prospect what he gets; where, when, and how he may get it; and, whenever appropriate, the cost must be indicated.

22. **Request for Action.** The advertisement should ask the reader to respond.

23. **Command to Act.** Whenever appropriate, the message must urge the reader to act.

24. **Type.** When the purpose is to convey thought, upper- and lower-case typography should be used.

25. **Sequence.** The principles must be followed in proper sequence.

26. **Who?** The advertisement must show who among leading people buy and use the product or service.

27. **Association.** You must not associate your product with the unpleasant.

tracing paper Translucent or transparent paper characterized by durability and adaptability to pencil and charcoal sketches, and by resistance to repeated erasures and much handling. Such paper is generally used by artists, layout men, and others concerned with the preparation of art work for reproduction.

trade-card premium offer See PURCHASE-PRIVILEGE PREMIUM OFFER.

trade-mark Any word, name, symbol, or device, or any combination of these, adopted and used by a manufacturer or merchant to identify his goods and distinguish them from those manufactured and sold by others. The exclusive right to use a trade-mark by a person or firm is protected by the various trade-mark laws, the purposes of which are to protect the public so that it may be confident that in purchasing a product bearing a particular trade-mark which it knows favorably, it will get the product which it asks for and wants to get; and to afford protection to the owner of a trade-mark when he has spent energy, time, and money in presenting his product to the public from the misappropriation of the mark by those unauthorized to use it.

Such protection is exemplified in a case before the Federal Trade Commission (cease and desist order 4982 of Nov. 30, 1948) in which a firm was ordered to stop using the brand name "Lady Esther" in connection with the sale or distribution of tableware. This firm had registered the name with the Patent Office in 1938, while the Lady Esther Company, manufacturers of cosmetics, had registered the same trade-mark in 1921. The F.T.C. found that "much confusion and misunderstanding as to the origin, value, and

TRADE-MARK ACT OF 1946

quality of the respondent's products" was caused by his use of the trade-mark originally registered by the cosmetic company, and that such use was false and deceptive.

As an indication of the value that a trade-mark can attain, it is of interest to note that in 1896 William Hamlin Childs and his uncle formed a partnership and purchased Bon Ami—formula, trade-mark, and good will—for \$5,000. In 1920 they refused an offer of \$3,000,000 for the trade-mark.

Trade-marks may be registered in the United States Patent Office, subject to the provisions of the Trade-Mark Act of 1946. Other forms of marks which may be registered are service marks, certification marks, and collective marks.

The Trade-Mark Bureau of the United States Printing & Lithograph Company, Cincinnati, Ohio, has on file known brand names registered in the U.S. Patent Office at Washington, D.C. In addition it has on record approximately 200,000 unregistered brand names of which the Patent Office keeps no file, and which have been accumulated over a period of almost 50 years from many sources, including trade directories and association lists. Any manufacturer of branded or trade-marked merchandise, advertising agency, or attorney may consult the bureau concerning any brand name which may be under consideration, to assist in determining whether or not the name is "clear" for the product for which it is being considered. A written report is provided for each brand name searched and, of course, is confined only to information contained in the bureau files. Service is provided at a reasonable cost and may be requested through a sales representative or by writing directly to the bureau in Cincinnati.

It is also possible to record a brand name in the unregistered file of the bu-

reau until such time as a registration in the Patent Office can be obtained. This gives a measure of protection, since the bureau is widely consulted by manufacturers and other interested parties. There is no charge for this service. The information furnished by the bureau is believed to be reliable but is not guaranteed. Its service is limited to information contained in its records.

Trade-Mark Act of 1946 A Federal act, popularly known as the Lanham Act, approved on July 5, 1946, and governing the registration of trade-marks used in commerce. The intent of the act is to regulate commerce within the control of Congress by making actionable the deceptive and misleading use of marks in such commerce; to protect registered marks used in such commerce from interference by state or territorial legislation; to protect persons engaged in such commerce against unfair competition; to prevent fraud and deception by the use of reproductions, copies, counterfeits, or colorable imitations of registered marks; and to provide rights and remedies stipulated by treaties and conventions respecting trade-marks, trade names, and unfair competition entered into between the United States and foreign nations. The act took effect in 1947.

A mark is deemed to be used in commerce (a) on goods when it is placed in any manner on the goods or their containers or the displays associated with them, or on the tags or labels affixed to them, when the goods are sold or transported in commerce, and (b) on services when it is used or displayed in the sale or advertising of services and the services are rendered in commerce. Thus the act eliminates the previous requirement of affixation of the trade-mark on the package, and permits the registration of service marks and of marks for those

products the nature of which (like gasoline) forbids affixation.

The Act establishes two "registers" for marks:

(a) **Principal Register.** No trade-mark is refused registration on this register on account of its nature unless it:

Consists of or comprises immoral, deceptive, or scandalous matter; or matter which may disparage or falsely suggest a connection with persons living or dead, institutions, beliefs, or national symbols, or bring them into contempt or disrepute. Consists of or comprises the flag or coat of arms or other insignia of the United States, or of any state or municipality, or of any foreign nation, or any simulation of these.

Consists of or comprises a name, portrait, or signature identifying a particular living individual except by his written consent, or the name, signature, or portrait of a deceased President of the United States during the life of his widow, if any, except by the written consent of the widow.

Consists of or comprises a mark which so resembles a mark registered in the Patent Office or a mark or trade name previously used in the United States by another and not abandoned, as to be likely, when applied to the goods of the applicant, to cause confusion or mistake or to deceive purchasers.

Consists of a mark which when applied to the goods of the applicant is merely descriptive or deceptively misdescriptive of them; or when applied to the goods of the applicant is primarily geographically descriptive or deceptively misdescriptive of them, except as indications of regional origin may be registrable under the Act; or is primarily merely a surname.

Except as expressly excluded in previous paragraphs, nothing may prevent the registration of a mark used by the applicant which has become distinctive of his goods in commerce. The Patent Commissioner may accept as prima-facie

evidence that the mark has become distinctive proof of substantially exclusive and continuous use as a mark by the applicant in commerce for the five years preceding the date of the filing of application for registration.

The Principal Register is therefore no longer closed to geographical names or surnames unless they are "primarily merely" of such a character. Packages, labels, configurations of goods all fall outside the definition of a trade-mark and are registrable only in the Supplemental Register. Slogans are not considered as trade-marks, but may be included as a service mark and registrable on the Supplemental Register. The Patent Office will not accept for registration in the Principal Register any slogan that is used collaterally and apart from the name of the product which it advertises.

(b) **Supplemental Register.** All marks capable of distinguishing the applicant's goods or services and not registrable on the Principal Register (except those declared to be unregistrable as previously mentioned in the first four subparagraphs included under the Principal Register) which have been in lawful use in commerce by the owner, in connection with any goods or services for the year preceding the filing of the application may be included in the Supplemental Register. For the purpose of such registration a mark may consist of any trade-mark, phrase, surname, geographical name, numeral, or device, or any combination of these; but such mark must be capable of distinguishing the applicant's goods or services.

The act provides also for the registration of service marks, certification marks, and collective marks. The act requires specific action for preserving trade-mark rights after registration. It demands specific types of reports, such as the "Affidavit of Use" or the "Affidavit of Special

TRADE NAME

Circumstances," which must be filed between the end of the fifth and the end of the sixth year following registration. An owner who consistently fails to prosecute for infringement may jeopardize his right to his trade-mark.

The act does not contemplate registration of trade names in the Principal Register unless they are in whole or in part used as trade-marks at the same time.

A registrant of a mark registered under the Act of 1881, the Act of 1905, or on the Principal Register of the Act of 1946 must give notice that his mark is registered by displaying with it the word "Registered in U.S. Patent Office" or "Reg. U.S. Pat. Off." or the letter *R* enclosed within a circle, as ®. In any suit for infringement of trade-mark, no damages may be recovered under the act by any registrant who has failed so to mark his goods bearing the registered mark, unless the defendant had actual notice of the registration.

A mark is deemed to be abandoned when (a) its use has been discontinued with intent not to resume. Intent not to resume may be inferred from circumstances. Nonuse for two consecutive years is prima-facie abandonment; (b) any course of conduct of the registrant, including acts of omission as well as commission, causes the mark to lose its significance as an indication of origin.

The act provides for the penalty of appropriating a trade-mark belonging to another as follows:

Any person who shall, in commerce, (a) use, without the consent of the registrant, any reproduction, counterfeit, copy, or colorable imitation of any registered mark in connection with the sale, offering for sale, or advertising of any goods or services on or in connection with such use is likely to cause confusion or mistake or to deceive purchasers as to the source of origin of such goods or services; or (b) reproduce, counterfeit, copy,

or colorably imitate any such mark and apply such reproduction, counterfeit, copy, or colorable imitation to labels, signs, prints, packages, wrappers, receptacles, or advertisements intended to be used upon or in connection with the sale in commerce of such goods or services shall be liable to a civil action by the registrant.

Trade-mark registration remains in force for 20 years, and may be renewed for periods of 20 years from the end of the expiring period. The right of the registrant to use his trade-mark for the goods or services on or in connection with which the mark has been in continuous use for 5 consecutive years subsequent to the date of the registration of the mark becomes incontestable, provided an affidavit is filed with the Patent Commissioner within one year after the expiration of any such 5-year period, setting forth those goods or services in connection with which the mark has been in continuous use for the 5-year period.

Previously the right of a registrant could be contested on the ground that the mark was first used by the claimant. The interpretation of the provisions of the act indicates that the first user of a mark who has not secured an incontestable registration may not uphold his right against an imitator who has obtained a registration and held it for 5 years.

See also TRADE-MARK; SERVICE MARK; CERTIFICATION MARK; COLLECTIVE MARK; MARK.

trade name 1. The name under which a business firm operates. Some cities and towns require that the trade name be formally registered before being used in commerce. Another requirement in some localities is that the name shall not be identical to another already registered; also, that the registrant may not use a family name as part of his trade name unless it is his actual name.

2. The name of an article or type of article by which it is known in commerce. See also BRAND and BRAND NAME.

trade paper See BUSINESS PAPER.

trade paper advertising The dissemination of sales messages by a manufacturer to retail store owners, distributors, and others engaged in the resale of an advertised product directly to ultimate consumers. For example, a manufacturer of a proprietary drug may publish his advertising in *Drug Topics* in which case it may be read by many independent and chain drugstore operators. His advertising will attempt to influence druggists to buy his product for resale to their customers, or to increase the frequency of the druggists' purchases. When such a message is directed toward members of certain professions (such as doctors and dentists), it is called "professional advertising."

Trade advertising is found most often in trade papers (or business papers, as they are also called), of which there are thousands in the United States, and which are listed in Standard Rate & Data Service for Business Papers. It is also undertaken through the medium of direct mail, which may be sent to lists of dealers. Advertising in the form of counter and window displays and booklets prepared by manufacturers for distribution by dealers to consumers is considered not as trade advertising but as point-of-purchase advertising, dealer "helps," or dealer aids.

trade practice conference A meeting attended by members of an industry and by representatives of the Federal Trade Commission for the purpose of establishing rules for the guidance of the commercial activities of members of the industry so that unfair methods of competition, unfair

TRADE PRACTICE CONFERENCE

or deceptive acts or practices, and other illegal trade practices may be eliminated or prevented. The rules formulated in the conference may also include provisions to foster and promote fair competitive conditions and to establish standards of ethical business practices in harmony with public policy.

Trade practice conference proceedings may be instituted by the F.T.C. upon its own motion or upon application whenever such proceedings appear to the commission to be in the interest of the public. Any interested party or group in an industry may apply to the F.T.C. for the institution of proceedings. Prior to the initiation of proceedings and during their course, members of the commission's staff are available to afford guidance and assistance to industry in working out constructive solutions of the various competitive problems.

Industry-wide conferences are held and public hearings on proposed rules are conducted to afford all interested or affected parties an opportunity to present their views, suggestions, or objections, and to appear and be heard. At the conclusion of the hearings, the commission promulgates rules which are classified as Group I and Group II, as follows:

Group I Rules. The unfair trade practices which are embraced in this class are considered to be unfair methods of competition, unfair or deceptive acts or practices, or other illegal practices prohibited by the F.T.C., as construed in the decision of the commission or the courts; and appropriate proceedings in the public interest will be taken by the commission to prevent the use by any person, partnership, corporation, or other organization subject to its jurisdiction, of such unlawful practices in commerce.

Group II Rules. These embrace the wholly voluntary or recommended indus-

TRADE PRACTICE CONFERENCE

try practices as distinguished from mandatory requirements. No such industry rule is received by the commission unless the provision is in harmony with law and the public interest, and is constructively in support of the maintenance of fair competitive conditions in the industry. Many of these rules are designed to develop a greater degree of useful information for the consumer than that which the law clearly requires.

Concerns engaged in unfair practices in violation of the rules in the first group are subject to formal proceedings by the Commission. The effectiveness of rules in the second group depends usually upon voluntary compliance, but under certain circumstances their violation may lead to action.

The conferences are useful in preventing unfair representations by developing an understanding of the meaning of trade terms and of the circumstances under which a seller has a duty to avoid deception by disclosing the facts concerning his product. Trade practice rules designed to aid the consumer may be illustrated by those promulgated for and accepted by the fur industry. Group I rules require that the seller disclose the true name of furs which have been dyed to resemble other fur peltries, together with information as to whether the furs have been tipped, blended, or pointed, if such be the case. They require disclosure also of the fact that a garment is made of pieces, tails, paws, or scraps rather than of full skins. Such rules clearly inform both consumer and dealer as to the meanings of terms which they use in their dealings with each other, and by dispelling the former's ignorance lessen his chance of self-deception, while at the same time freeing scrupulous dealers of an unfair competition based on consumer ignorance.

When trade practice rules are finally

approved and received by the commission, they are promulgated by official order of the F.T.C. and published, pursuant to law, in the Federal Register. These rules become operative 30 days from the date of promulgation or at such other time as may be specified by the F.T.C. A copy of the rules is sent to each member of the industry whose name and address are available, together with an acceptance form providing for an opportunity for such member to signify his intention to observe the rules in the conduct of his business. Trade practice conference rules for respective industries may be obtained from the Federal Trade Commission, Washington, D. C.

Complaints about the use by any person or organization of any act, practice, or method prohibited by the rules may be made to the commission by any person having such information. The complaint, if warranted by the facts and the law, receives the attention of the commission.

The following are illustrative of the variety of subjects covered by trade-practice conference rules: misbranding; defamation of competitors or disparagement of their products; commercial bribery in purchasing and selling supplies; false invoicing; imitation of competitors' trademarks, trade names, and so on; lottery schemes; discrimination effected through rebates, refunds, discounts, credits, or other means; the making of advertising allowances on terms not accorded to all customers on a proportionally equal basis; substitution of inferior products for those ordered.

The rules also cover misuse of such terms as "perfect," "perfect cut," "genuine," and "natural" in describing precious stones or their imitations; improper use of "all fabric," "all purpose," "fast," and "fadeproof" in describing fabrics; misuse of "water protected," "shockproof," "jar-

TRAFFIC-FLOW MAP

proof," and "antimagnetic" in referring to watches, cases, or movements.

Rules are in effect for more than 200 industries, including wood-cased pencils, razors and razor blades, water heaters, hearing aids, musical instruments, household fabric dyes, masonry waterproofing, vertical turbine pumps, watches, piston rings, dolls, and stuffed toys.

trading area A district the boundaries of which are usually determined by the economical buying or selling range for a commodity or group of related commodities from a center of distribution. Trading areas are not static but are in a constant state of flux. A wholesale trading area may be distinguished chiefly by the economical selling and delivery range of the firms in it; a retail trading area is usually distinguished by the area from which the center draws the buying trade of consumers in significant amounts.

traffic counting station A point adjacent to an outdoor display (such as a poster or bulletin) at which an outdoor-advertising plant operator maintains a count of the pedestrian and vehicular traffic passing by for the purpose of determining the circulation of the display. Data obtained at each counting station in the area covered by the plant operator's activities may be used in the construction of a traffic-flow map showing the volume of traffic passing by each display offered for sale to advertisers.

traffic-flow map A street map of the central district of a city or town and of its surrounding area showing the traffic volume through the streets and adjacent to the locations of poster panels comprising the physical facilities of an outdoor-advertising plant operator, who prepares the map.

A properly prepared map permits the prospective purchaser of outdoor advertising facilities to determine the location of poster panels in relation to the volume of traffic passing by, and to evaluate such information in the light of his own advertising objectives and needs. It also permits the plant operator to present his physical properties to an advertiser or agency in a compact and graphic manner.

Plant operators who are members of the Traffic Audit Bureau may have their traffic-flow maps audited by that organization. An authenticated map gives the prospective purchaser of outdoor space greater confidence in the property of the plant operator. Also, the operator has available a vital and factual basis for selling his facilities to advertisers.

The production of an acceptable traffic-flow map depends in part upon traffic counts of pedestrians, vehicular, and mass transportation passengers as specified in the manual for *Standard Procedure for the Circulation Evaluation of Outdoor Advertising* of the T.A.B. Also, the map must indicate the "important" streets in the market and the traffic volume for each. Either of two basic designs for such indication may be used, at the option of the plant operator:

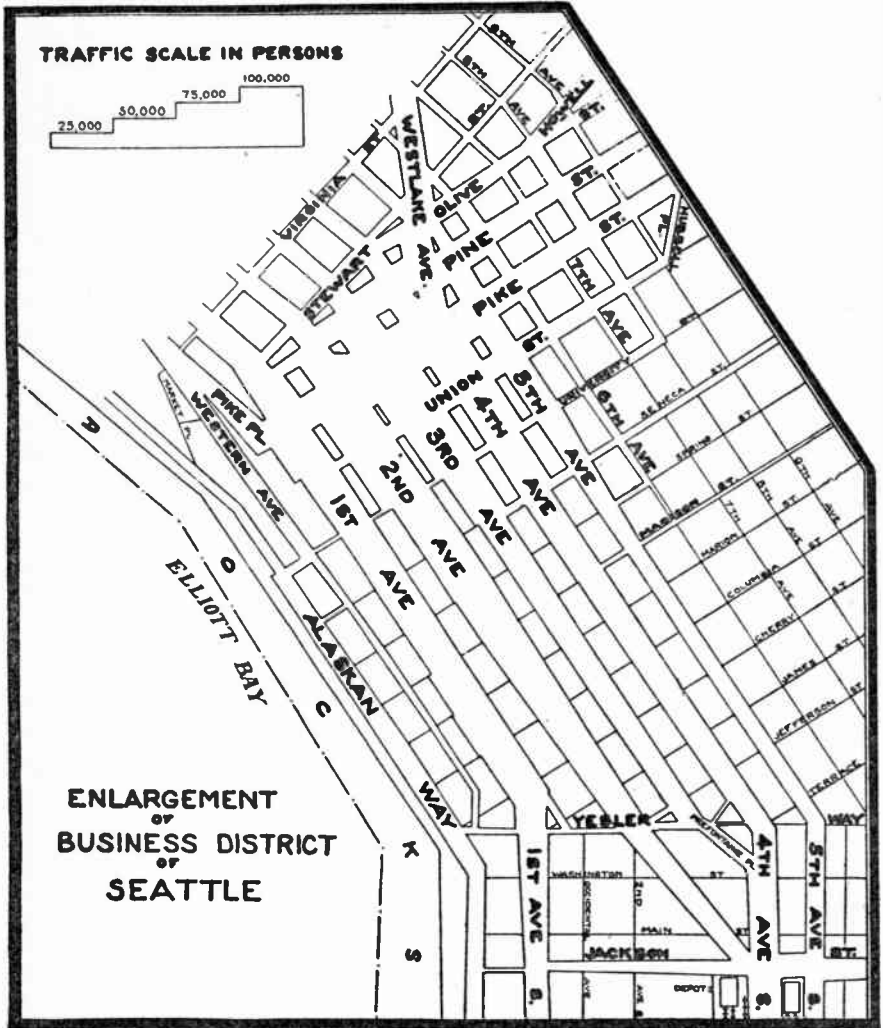
(a) The scaled-volume design which shows the volume of traffic by black or colored bands scaled to the traffic volume.

(b) The arterial design which shows all important streets by heavy lines without scaling for volume, and which indicates the traffic flow and volume by an arrow pointing to each counting station, with the volume figure printed in the arrow.

The map must state the year in which traffic counts were made and the year in which such counts were audited by T.A.B.

For information on traffic counts re-

TRAFFIC-FLOW MAP



A portion of the traffic-flow map for Seattle, Washington, showing the daily circulation on the primary streets during the 18-hour period from 6 A.M. to 12 Midnight. The width of the shaded bands indicates the number of persons traveling outdoors daily. This includes people traveling in automobiles, street cars, buses, and on foot.

Courtesy of FOSTER AND KLEISER CO. and TRAFFIC AUDIT BUREAU.

TRANSCRIBED LIBRARY SERVICE

quired for the preparation of a traffic-flow map, refer to CIRCULATION. *See also* TRAFFIC AUDIT BUREAU; OUTDOOR ADVERTISING; POSTER; POSTER PANEL.

traffic management The planning, selection, and direction of all means of transportation involved in the movement of goods in the marketing process. This definition is confined to those activities in connection with transportation that have to do particularly with marketing and form an inseparable part of any well-organized system of distribution. It includes the movement of goods in trucks owned by the marketing concern as well as by public carrier. It does not include the movement of goods within the warehouse of a producer or distributor or within the store of a retail concern.

traffic system A method of advertising agency office management designed to route work from department to department according to a predetermined schedule, and to permit the agency to maintain control of the progress of the work at any time. Some kind of traffic system is required by most large agencies because the cooperation of many departments is usually necessary for the dovetailing and completion of the work.

For example, the publication of an advertisement may entail the purchase of space; preparation of copy, layout, and art work; typing of copy; approval of copy, layout, and art by the client; ordering of typography; proofreading; obtaining revised proofs; final approval by the client of the completed paste-up; ordering of a photoengraving and duplicate plates; delivery of plates to the respective publications; obtaining proofs, if required, from the publications; requesting a checking copy; payment of bills submitted by publisher, engraver, composition house, free-lance artist, and others; billing the

client for cost of space, art, type, engraving, and other work.

A traffic system is therefore desirable in guiding the work smoothly through the respective departments—media, art, copy, production, accounting—with maximum efficiency and minimum confusion. The system also provides an accurate, permanent record of each assignment, and helps eliminate red tape and waste of time spent by creative personnel. Each agency usually works out the details of a traffic system best suited to its own personnel and method of operation. In effect a traffic system consists of departmental sheets, as many copies of each form being prepared as are considered necessary by the individual agency. These forms provide for the insertion of required information such as job number, invoice number, client's name, the dates on which the job is begun, is due, and is actually completed, the release dates of plates, and the activities of the respective departments through which the job passes.

transcribed library service A collection of electrical transcriptions or recordings of musical and vocal selections independently produced by a transcribed music-library organization and leased to radio stations for broadcasting purposes. The producer of a transcription library hires musicians, vocalists, and music arrangers, and records a series of musical selections. The music may be drawn from popular, semiclassical, classical, religious, hillbilly, cowboy, novelty, or waltz numbers. Vocal selections are sometimes alternated with instrumental numbers during the recording so that variety and "change of pace" are built into the transcriptions, each of which contains from six to eight numbers.

The character of the music recorded in all the records is similar; that is, all six or eight numbers are selected from one type of music. In this manner the pro-

TRANSCRIBED RADIO PROGRAM

ducer builds a basic library of music in transcribed form, which may contain as many as 5,500 selections of diversified categories. The basic library is augmented each month by new releases, and is more or less correspondingly decreased at the end of the year by permanent removal of all dated numbers.

Library services are offered to radio stations, many of which use the musical selections as a basic part of their programming. The smaller stations particularly do not have the budget or the facilities to provide live musical programs. The library thus represents a convenient and low-cost substitute, since the transcriptions need only be placed on the station's turntable and played back into the microphone.

To assist stations in offering their audience programs approaching high-grade quality, the library services hire experienced script writers who prepare continuity or program scripts around the musical selections available from the library. Periodically, scripts are mailed to each station using the service so that the program manager has readily available up-to-date shows which can be used as sustainers or as programs suitable for sponsorship. One library service furnishes no continuity but does send program notes on its music so that the station's program department can build its own continuity around the basic notes.

In some cases the library service may build a classification of music around a performer—singer or instrumentalist—well known in his field. For example, a popular band leader and his musicians may record a series of selections which, accompanied by an appropriate script, affords the station an opportunity to present a highly attractive program at relatively low cost.

Formerly library service was sold to stations outright; now, however, services

are leased, usually for a two-year minimum period. Payment by the station for the service is generally based upon the rate structure established by the individual station, and sometimes upon the size of the market served by the station. The smaller the station and the lower its rates, the lower the cost of the service. Some library services offer their transcriptions exclusively to a single station in each market so that there may be no duplication of program content among several stations in the same area. In order to have as rich a library as possible, many stations subscribe to several services. Representative library services include Lang-Worth Feature Programs, Inc.; Associated Program Service, Inc.; N.B.C. Radio-Recording Division; SESAC, Inc., and others.

transcribed radio program A drama, musical show, or program of any other format that has been recorded as one of a series offered to sponsors and stations for broadcasting. The producer of a transcribed program series hires script-writers, musicians, actors, and other necessary talent and rehearses each show. The series of programs is then recorded in a soundproof studio equipped with transcription facilities. Duplicate transcriptions are made from the master record in sufficient quantity for distribution to many sponsors throughout the country. The series of programs, each of which is usually a quarter hour or half hour in duration, is long enough to permit the sponsor or station to broadcast during a fairly extended period. For example, 52 half-hour programs may be produced for once-a-week broadcasting for a full year; or 104 quarter-hour shows may be prepared for broadcasting one or more times a week.

The transcription series is sold direct to local and regional sponsors and to radio stations, the price varying according

TRANSMITTER

to the size of the market in which the series is broadcast, or the cost of time charged by the station. Because transcribed programs are syndicated—that is, sold to many sponsors and stations throughout the country, usually on an exclusive basis in any one market—they can be purchased at a lower cost than a series of live shows would involve. In the timing of 5-, 15-, and 30-min. programs, provision is made for the insertion of live commercials by the announcer in the studio from which the recording is broadcast. See OPEN-END TRANSCRIPTION.

Several firms specialize in the production of transcribed programs which are advertised for sale in the various trade papers read by sponsors and agency men and through the medium of direct mail sent to appropriate prospects.

transcription A recording of a program or announcement designed for radio broadcasting. See ELECTRICAL TRANSCRIPTION.

transit radio An advertising medium in which FM radio receivers are installed in buses and streetcars for the broadcasting of music, news, sports events, time and weather announcements, and so on, together with commercial announcements. Dramatic features, daytime serials (soap operas), children's stories, and similar programs not suitable under the circumstances are excluded from the transit radio program schedules. The operation of the medium is the result of the contractual cooperation between frequency-modulation stations in major markets throughout the country and the transit companies. The stations so cooperating expand their broadcasting service to include passengers on the vehicles of public transportation companies. St. Louis, Cincinnati, and Kansas City are a few of

those cities in which transit radio is now operating.

Time classifications set up by KXOK-FM in St. Louis are:

Class A	6:30 A.M. to 8:30 A.M. 4:00 P.M. to 6:30 P.M.	Monday through Friday
Class B	6:00 A.M. to 6:30 A.M. 8:30 A.M. to 4:00 P.M.	Monday through Friday
	6:00 A.M. to 6:30 P.M.	Saturday and Sunday
Class C	6:30 P.M. to 6:00 A.M.	Sunday through Saturday

Announcements comprise a maximum of 65 words or 30 sec., while news and sports features consist of 2 min. summaries with the maximum of commercial copy set at 65 words plus mention of the sponsor's name in the introduction. Service features include announcements of time, temperature, weather, and sports scores.

Since the audience consists of vehicular passengers, it can be readily computed in terms of the number of fares recorded by the transit companies, which provide the desired information. The data may be used in a manner similar to that employed for the computation of circulation for transportation advertising.

Some transit radio sponsors are local advertisers, including dealers who have available cooperative advertising allowances from national advertisers. Other sponsors are national advertisers using transit radio without dealer cooperation. Only FM radio can be used for the purpose, since it is static-free; otherwise the operation of the vehicles would interfere with reception to an intolerable degree.

transmitter A mechanism designed to generate a carrier wave which is coupled with the electrical signal received from

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the studio of a radio or television station for ultimate delivery to a receiving set. Sound directed into a studio microphone is converted into electrical impulses, called "audio signals." These are sent over telephone lines to the transmitter where combination or "modulation" with the transmitter-generated carrier waves results. The antenna then receives the carrier waves which it radiates outward. It is the transmitter that determines the power of the radio station. The focus of dissemination of waves is therefore not the station itself, but the transmitter, which is frequently located at a distance from the station's studios.

The television transmitter is similar to that for radio broadcasting, and actually consists of two transmitters—one for the picture and one for sound—the video and audio transmitters.

transparency A photographic image in positive form representing the true tonal values of the original subject matter, and appearing on a sheet of glass or film.

transparent proof See ACETATE PROOF.

transportation advertising A method of communicating an advertising message by the display of (a) car cards placed in buses, trolleys, trackless trolleys, streetcars, subway and elevated lines, ferries, and suburban railroad trains; (b) traveling displays, placed on the outside of cars and buses; and (c) posters shown on platforms and stations of rapid-transit and railroad properties. Also available in some areas are space in commuter time-tables, space under station clocks, and three-dimensional display space in railroad terminals.

The appearance of the electric streetcar in Cleveland in 1886 was the signal for the birth of a new advertising medium—

car-card advertising or, as it is now commonly called, transportation advertising. Up until 1936, when he died, Barron G. Collier dominated that advertising medium, building a huge enterprise that coordinated the advertising facilities of transit services in many cities. The dissolution of his organization upon his death resulted in the creation of many independent companies, several of whose operators were former Collier executives. In 1942 the National Association of Transportation Advertising, Inc., (see Directory of Associations) was formed to act in concert for the benefit of members and of advertisers.

Transportation advertising facilities are usually under contract to a service organization, but there are several cases in which the transit company handles the advertising facilities directly. The functions of the transportation advertising company include the sale of facilities, the servicing of accounts, such as the placement of cards in each vehicle required, and in some cases the representation of smaller companies in various localities throughout the United States.

In the country there are approximately 85,000 vehicles carrying transportation advertising, with an estimated circulation of 23,000,000,000 passengers yearly. All cities of 25,000 and over have transit systems which carry advertising, as have many smaller cities. Population of cities covered by transit is 73,000,000. There are about 150 transportation advertising companies representing transit facilities and servicing advertisers with space on vehicular units.

The most frequently used medium in transportation advertising is the CAR CARD. This is a cardboard display that is lithographed, silk-screened, or letterpress-printed in certain standard sizes and placed in racks along the sides of cars and at either end. Cards are sold by

TRANSPORTATION ADVERTISING

"runs," such as full run, half run, and quarter run.

Another type of transportation advertising is in the traveling display, which is placed in a frame on the outside of a trolley or bus. This of course is exposed to pedestrians and possibly to automobile passengers rather than to transportation riders. Sizes of the cards vary from city to city, and the displays on the front and rear of a vehicle may be different in size from those on each side. Members of N.A.T.A. have adopted three standard sizes: 21 in. high by 27 in. wide; 21 in. high by 36 in. wide; and 21 in. high by 44 in. wide. The 21-by-27-in. size is used most throughout the country. Not all operators offer all sizes. Because of its placement outside the vehicle, the display must be made of durable stock; if constructed of cardboard, it should be weatherproofed. In many cases the message is carried on a metal or composition board. Traveling displays are sold by the number of individual spaces used.

A third type of advertising is the poster, placed on stations of rapid-transit lines and suburban railways such as those in New York, Chicago, Philadelphia, Pittsburgh, and Boston. Posters are available in three standard sizes: one-sheet, measuring 30 in. wide by 46 in. high; two-sheet, 60 in. wide by 46 in. high; three-sheet, 42 in. wide by 84 in. high. They may be printed by letterpress, lithography, or silk screen. Poster locations are sold by "showings" — "intensive," "representative," and "minimum" being the terms used to describe the number of posters displayed. The number of posters available in an intensive showing is greater than that for representative and minimum display.

The exact quantity of cards, posters, and displays available for display depends upon the individual operator's facilities in each city, and may be determined by

an examination of the rate card or of the listing in Standard Rate & Data Service for Transportation Advertising. Transportation advertising rates vary with each city. Rates are usually quoted on a continuous 12-month basis; higher rates are specified for periods from six to 11 months, and from three to five months. Orders are accepted for one-month showings if space conditions permit. Certain kinds of special event advertising such as for amusements and theaters are purchased by the week. The advertiser is usually billed the first day of every month. Rates apply to space only; cards and posters must be printed and furnished by the advertiser at his expense. Terms of sale, cash discounts, copy restrictions, and cancellation of contract are matters which must be resolved individually with each operator. In cooperation with the American Association of Advertising Agencies, N.A.T.A. has developed a standard order form similar to that used for publications and spot radio. *See CONTRACT FOR TRANSPORTATION ADVERTISING.*

Transportation advertising delivers riders at a cost of 3 to 9 cents per thousand population, with the national average at 4½ cents per thousand. The average vehicle carries about 740 riders daily. The Continuing Study of Transportation Advertising conducted in 10 cities by N.A.T.A. revealed the following data applicable to the population of the cities studied:

- 80 per cent of the basic population (persons 15 years of age and older) are riders
- 75 per cent of men and 84 per cent of women are riders
- 87 per cent of those from 15 to 29 years of age are riders
- 80 per cent of those from 30 to 44 years of age are riders
- 75 per cent of those 45 and over are riders
- 82 per cent of housewives and 93 per cent of non-housewives are riders

TRANSPORTATION ADVERTISING

STANDARD ORDER BLANK FOR TRANSPORTATION ADVERTISING

NAME OF ADVERTISING AGENCY

ADDRESS

CITY STATE

TO TRANSPORTATION ADVERTISING COMPANY

ORDER NO.

DATE

CITY AND STATE

PLEASE DISPLAY TRANSPORTATION ADVERTISING FOR:

ADVERTISER

PRODUCT OR SERVICE TO BE ADVERTISED.....

FOR SERVICE. SIZE OF CARDS.....
(Size of showing)

FOR MONTHS COMMENCING..... 19..... AS SPECIFIED BELOW:

RATE

PAYMENT DATE

LESS AGENCY COMMISSION PER CENT ON GROSS

LESS CASH DISCOUNT PER CENT ON NET

ABOVE RATES ARE BASED ON RATE CARD DATED

THIS ORDER IS SIGNED AND ACCEPTED SUBJECT TO THE STANDARD
CONDITIONS ON REVERSE SIDE HEREOF.

SIGNED IN DUPLICATE:

Name of Advertising Agency

By

A.A.A.A. FORM. COPYRIGHT 1946.

TRAVELING DISPLAY

39 per cent of people make 5 round trips or more a week

23 per cent of people make 2 to 4 round trips a week

18 per cent of people make 1 to 4 round trips a month

The average length of ride is 26 min.

For the average 11-by-28-in. car card it was found that 19 per cent of the basic population of persons 15 years and over were readers, 20 per cent being men and 18 per cent being women.

Among the advantages of transportation advertising are the following:

(a) Low Cost. Impressions are transmitted at an average cost of 4½ cents per thousand population. A total national circulation of approximately 1,800,000,000 is possible should the advertiser desire full coverage.

(b) Selectivity. Like spot broadcasting, the medium offers the advertiser coverage in only those areas in which he desires to deliver a message, and therefore avoids waste circulation. Specific towns and cities can be selected in which sales may be falling, a product must be introduced, or a threat of competition met.

(c) Continuous Exposure and Repetition. Those transportation facilities operating 24 hours a day present the advertising message unceasingly during the life of the advertiser's contract. Also, each ride and each transfer from one car to another during the 24-hr. day presents an opportunity for repetitive impressions of the sales message. Color, of course, can be and is almost universally employed.

For a description of the computation of circulation refer to CIRCULATION. See also CONTINUING STUDY OF TRANSPORTATION ADVERTISING.

The accompanying standard order blank was formulated by the American Association of Advertising Agencies for use in the purchase of transportation advertising facilities. The form is copy-

righted by A.A.A.A., but it may be used by any recognized advertising agency on application to the association.

traveling display 1. A promotional design, structure, exhibit, object, or collection of objects prepared by a manufacturer and sent from dealer to dealer as a means of stimulating sales, creating store traffic, developing prestige, high-lighting special promotions, and harmonizing with the local or national advertising campaign. The traveling display is often only one of a kind, although several duplicates may be made so as to increase the extent of its distribution. The manufacturer schedules the display to be exhibited at the store of each dealer, provided he does not have numerous outlets in each city. When he sells through many outlets in any single area, however, it is usually necessary for the manufacturer to schedule the display only for key dealers who provide him with the maximum sales volume.

The display, to be successful, must be of unusual interest to the consumer because of the novelty, rarity, ingenuity, product dramatization, or some other important quality. For example, one manufacturer of a kitchen sink appliance designed to dispose of garbage built a display showing a life-sized mannikin handcuffed to an actual sink. The theme represented by this traveling display was "Set the housewife free from old-fashioned garbage disposal methods." As an additional means of stimulating consumer interest, a jar of keys was placed near the display, and prospective customers who entered the store where the display was exhibited were invited to select a key and unlock the handcuffs. A prize was offered to the holder of the right key.

2. An advertising message carried in a frame placed on the front, rear, or sides of buses and streetcars as part of the

TRIPLE-DUTY ENVELOPE

transportation advertising medium. For the specifications of the traveling display, refer to TRANSPORTATION ADVERTISING.

triple-duty envelope An envelope that combines in one piece three direct-mail elements: outgoing envelope, business reply envelope, and order form. The top flap bearing the prospect's name and address pulls up to reveal the sales message on the reverse side. Below this flap is an envelope with the advertiser's name and address, and postage indicia. After the top flap is removed (the edge is perforated) by the recipient, he inserts it in the envelope—with his check, for example—seals the gummed edge of the flap remaining after the top flap has been removed, and mails it.

The top flap bearing the addressee's name has a gummed tab which permits it to be folded around the other side and sealed. The tab bears a notice to the postmaster: "For postal inspection pull tab." The triple-duty envelope may be sent by the advertiser anywhere in the United States at third-class rates. Magazines have made frequent use of this device in obtaining renewal subscriptions. The recipient need only detach the top flap and insert it in the envelope with his remittance. Entering his name and address is unnecessary, since the reverse side of the top flap bears this information which forms the original address printed by the advertiser on the face of the outgoing envelope.

turnover 1. The ratio between the size of the net weekly audience and the size of the average daily audience of a program broadcast more than once a week. For example, if it is found that 10,000 people heard a five-times-a-week serial drama on an average day, and that 22,000 *different* listeners heard the program during the week, then the turnover figure would be

22,000 divided by 10,000, or 2.2. This means that the audience for the week was 2.2 times as great as the audience on an average day.

For a five-times-a-week program, the turnover would theoretically vary between 1.0 and 5.0. In the former instance the show's audience would be identical each day; in the latter case on each of the five days the program was on the air during the week, the audience would be completely different. Both of these events are, of course, highly improbable.

If the turnover figure is high, the audience is considered to be casual, with many different listeners hearing the program a few days per week. If the figure is low, the audience is considered to be habitual, with the same listeners tuning in almost every day. Those advertisers who desire to reach as many different people as possible are thus able to do so with a program exhibiting a high turnover; while sponsors who wish their sales messages to reach the same people day after day can select a show with low turnover.

An hour or half-hour program broadcast once a week may also have a turnover figure, based on quarter-hour listening. The turnover here is expressed in terms of the ratio between the number of people hearing the entire show and the number hearing only the first, second, third, or fourth quarter-hour. An hour show would therefore have four turnover figures—one for each quarter-hour. If most listeners tuned in at the beginning of the program and remained tuned in until the end, with relatively few tuning in or out in the midst of the show, then the turnover figure for each quarter-hour would be low. When employed in this manner, the turnover indicates *holding power* of the program. For example, a specific hour-long show had a turnover figure of 1.5 for its four quarter-hours. Since the same rate of turnover was found

TWO-SHEET POSTER

for other similar shows of only 30 minutes' duration, the program's turnover figures were indicative of a high degree of power to hold its audience. *See* HOLDING POWER.

Since turnover figures are based upon data obtainable from audience-measurement research, it is necessary to consult program ratings derived from such research techniques as Nielsen Radio and Television Index and Listener Diary studies in order to determine turnover figures. The concept of turnover may be applied to television viewing as well as radio listening.

2. The rate at which a consumer repeats the purchase of a product. Sellers are interested in the turnover rate of their products, since it is intimately connected with the extent of profits. Some items like soap have a high turnover rate, while others like washing machines are characterized by an extremely low turnover.

TV The abbreviation for "television." The symbol is used not only in textual matter but also in a television station's call letters, such as WFIL-TV.

twenty-four-sheet poster A printed sheet of outdoor advertising matter measuring 8 ft. 8 in. high and 19 ft. 6 in. long, posted on an outdoor, steel-faced panel in an area of great traffic volume. The 24-sheet poster derives its name from the fact that it represents 24 multiples of the basic one-sheet, which measures 28 in. high and 41 in. long. When collated, the 24-sheet poster is four sheets high and six sheets wide, and is centered in the panel so that the space between poster and panel molding frame is covered with white paper, called "blanking paper." The panel measures 12 ft. high and 25 ft. long.

In the process of production the 24-sheet poster usually consists of 10 press

sheets, of which two may be cut apart for posting purposes, thereby increasing the total to 12 sheets. However, at least one poster lithographing firm prints on four sheets, a process which is believed to save time and money for the advertiser. If art work or imprints do not lend themselves to the four-sheet plan, they are printed on five vertical sheets, or on 10 sheets of which two are split to make 12. *See also* POSTER.

two-for-one sale An offer to consumers of two units of merchandise for the regular price of one, made by a seller for the purpose of encouraging sampling of the product and to unload dealers' shelves. This type of sale is sometimes used instead of outright sampling because the consumer must buy one item to obtain the other without additional charge—which places value on the product. The two-for-one sale also provides the new customer with sufficient quantity of the product for it to be adequately sampled, whereas a single full-size sample may be too small for the purpose. By moving two units of merchandise across retailers' counters at a time instead of one, the manufacturer prevents deterioration of stock and makes room on his dealers' shelves for additional units.

On the other hand, the two-for-one deal may be costly to the advertiser in that it represents a 100 percent reduction in his pricing. Also, the possibility exists that the consumer may stock up on a quantity of the half-price merchandise with a resulting lag in sales after the deal is over.

two-sheet poster A printed sheet of advertising matter pasted on a panel on display on subway and elevated platforms as a form of transportation advertising. The size of the two-sheet is not standardized throughout the country; however, most of

TYPE FACE

the posters approximate the size of a panel measuring 60 in. in width and 46 in. in height. This is twice the size of the one-sheet poster. The rate card of the individual transportation advertising company and the company's listing in Standard Rate & Data Service specify the exact size of the two-sheet in each market. See also POSTER.

type face A style or design of alphabetic letters, numerals, and other characters consisting of basic strokes that form the body of the character and distinguished and identified by the weight of the strokes, the presence or absence of serifs, the angle and formation of the serifs, the ratio between the height and width of the letter, the degree of slant from the perpendicular, and such special designs as inline, outline, and shaded effects. Type width may be normal (or standard), extended (or expanded), or condensed and extra-condensed. The weight of type—the lightness or boldness of the strokes—may be normal (or standard), light, bold, and extrabold (or ultra bold).

Type faces are given names by their designers or founders, and in many cases the faces have been named after their actual designers, as in the case of Bodoni, Caslon, and Goudy. Examples of type faces follow:

Bodoni

A serif type classified as "modern" because of the sharp serifs and strong contrast between the light and heavy strokes

Alternate Gothic No.3

A sans serif face characterized by strokes of uniform width

Beton Medium

Square serifs distinguish this design

Caslon Open

Open strokes serve to lighten the weight of this design and give it a fine appearance

Cheltenham

Like the previous faces, this is an upright face called "roman," as contrasted with "italic"

Garamond Italic

Many faces are available in slanted form called "italic," such as this, as well as in roman

Bank Script

Classified as a script face, this type is characterized by letters that run into each other in the manner of handwriting

Goudy Text

This face is a descendant of the old Gothic faces distinguished by heavy strokes placed close to each other. The classification is called "text," "black letter," or "Old English"

Kabel Bold

This is a heavier face than the normal or regular weight, and is therefore called "bold"

20th Century Ultra Bold

The weight of the strokes is especially heavy in "ultra bold" or "extrabold" faces

Corvinus Light

Light faces have a thinner stroking than the medium or regular faces

TYPE HIGH

Century Bold Condensed

The height-width ratio of this face is greater than the normal design, giving it a more compact character

Cheltenham Bold Extended

Extended or expanded faces have a wider "set" or width than the regular or normal design

Underwood Typewriter

Faces simulating typewriter type are often used

Finally, there are many novelty type faces and designs that offer special effects, but which are not commonly used:

P. T. Barnum

This design simulates that used in old-time circus and carnival posters

One of the complications in the specification of type faces is the fact that the same design may be manufactured by different type foundries in varying widths, so that one is not identical with another. For example, the type face known as Scotch Roman is manufactured by American Type Foundries, Intertype Corporation, Mergenthaler Linotype Company, and Lanston Monotype Machine Company. To illustrate the variations possible,

here is an analysis of the length of 100 characters for each founder's design:

<i>Founder</i>	<i>Length in Picas of 100 Characters of Scotch Roman Set in 10 Point</i>
American	35.9
Intertype	37.2
Mergenthaler	37.4
Lanston	38.3

This is a variation from the smallest to the widest of nearly 7 percent in faces all called by the same name.

type founder A firm engaged in the design, casting, and sale of fonts of type for printing purposes. Type foundries are of two classifications: those who cast and sell single types ready for use, such as American Type Foundries Company; and those who manufacture matrices of type for sale to typesetters and printers who themselves become foundries in the sense that they must cast their type from the matrices or molds. Examples of the latter group are Mergenthaler Linotype Company, Lanston Monotype Machine Company, Intertype Corporation, and Ludlow Typograph Company. These latter firms are engaged also in the sale of composing machines in which their type faces may be cast and used. Other type foundries are the Bauer Type Foundry and European Typefoundries.

type high Reaching the height of 0.9186 in. — the height of printing type. This phrase is used in connection with the height of letterpress printing plates, which must be mounted on a base of wood or metal so as to bring the printing surface up to the required height. By bringing the plates up to the same level that type reaches, the printer obtains uniform impressions of both plates and type characters.

TYPESETTING

typesetting See COMPOSITION.

type sizes Although size may vary to some extent with each type face, the following examples of sizes are representative.

THIS IS 4-PT. TYPE

THIS IS 4 1/2-PT. TYPE

This is 5-pt. type

This is 5½-pt. type

This is 6-pt. type

This is 7-pt. type

This is 8-pt. type

This is 9-pt. type

This is 10-pt. type

This is 11-pt. type

This is 12-pt. type

This is 14-pt. type

This is 18-pt. type

24-pt. type

30-pt. type

36-pt. type

42-pt. type

48-pt. ty

60-pt. t

typographer A typesetter or compositor; a printer.

typography The study of printing from type characters; the appearance or arrangement of printed matter, particularly alphabetical characters. The alphabet as we know it is supposed to have been borrowed from the Phoenicians by the ancient Greeks. In turn their letter forms were adopted by the Romans, and reached their full development about 2,000 years ago. The classical Latin alphabet did not contain the letters *g*, *j*, *u*, and *w*, which were added at a later date to form the alphabet in use today.

Before the invention of printing from movable type in the middle of the fifteenth century — generally attributed to Johann Gutenberg—the inscription of language was accomplished manually: by brush, quill, reed, stylus, or pen applied to paper, vellum, and other surfaces, and by the application of a chisel on clay, stone, or marble. With the invention of printing, books and other literature were produced at a speed undreamed of by the ancients.

Type designers, using as models classical Roman and Greek characters chiseled on stone and marble, drew type faces to which various names were given. Ecclesiastical and lay handwriting of the Middle Ages also served as models for other type designs. A kind of typographic flowering occurring at the end of the eighteenth century in Europe resulted in a "modern" type design known as "Modern Style." Since that time many hundreds upon hundreds of type faces have been designed, cast, and sold by type foundries, many of which are offered in their type catalogs.

Type faces can be distinguished generally by an examination and comparison of their respective height, width, weight of stroking, length of ascenders and de-

scenders, design of serifs, and general contour. A broad classification of type styles would include the following:

(a) Roman. This classification may be divided into Old Style and Modern faces. Old Style is so called because faces in that division appeared soon after the invention of printing from movable type. The style is characterized by a relative uniformity of weight in the thick and thin strokings; by a slanted upper serif of the lower-case characters; by pear-shaped endings of such letters as a, c, and f; and by a general freedom of design rather than a rigidity found in some later faces. Caslon and Cheltenham are examples of Old Style faces.

About 300 years later Modern Style faces appeared, characterized by rather extreme contrast in weight of the thick and thin strokes; by sharp, horizontal serifs; by a circular formation of the endings of such lower-case letters as a, c, f, and r; and by a certain mechanical perfection in the execution of the design. Bodoni is an outstanding example of this classification.

(b) Sans Serif. Sometimes called "block letter," this style crudely resembles the classic Greek and Roman characters cut in stone in ancient times. The name given to this style indicates its most outstanding characteristic—the absence of serifs or projections. Sans serif types display uniform weight of stroking; they are also quite mechanical in appearance, the straight strokes and the curved lines giving the impression that they were drawn with a ruler and compass. Examples of sans serif faces include Futura and Vogue. The name "gothic" has also been applied to this classification of type, although from a historical standpoint it is not accurate. Truly gothic letters are what we now call "text" or "black letter" type.

(c) Text. Also called "Old English" and "black letter," this type classification developed from early ecclesiastical manuscript writing. It is easily recognizable by its heavy, thick stroking, relatively condensed design, and paucity of white space within each character. Because of its strangeness to American eyes, this classification is not often used.

(d) Italic and Script. So named because the style was invented in Italy about 1500, italic may be described as roman set on a slant. Early italics closely resembled handwriting as does script. Many regular faces are designed in italics, each face imparting its characteristics to its italic members. Script is distinguished by a free-flowing manner, and the characters can be set so that one runs into the succeeding one without an obvious break. Script faces are sometimes called "cursive." An example of script is Trafton.

(e) Square Serif. This group is characterized by uniform stroking (as is sans serif) and by regular horizontal and vertical serifs, called "square serifs." The type looks as though short, straight serifs had been attached to a sans serif body. An example is Memphis.

Although the foregoing represent established classifications, there are yet several faces which cannot be categorized because they depart in one or more characteristics from those classes, or because they are of a "novelty" variety. They are not used very frequently, and when they are employed, they generally serve as attention-getting display type. Examples are Bamboo, Hobo, and Pekin.

In conjunction with faces, type founders also cast type borders, both fancy and plain; swash or fancy initials; and miscellaneous characters and decorations serving to "dress up" type matter. See also PRINTING and TYPE FACE.

U

u.c. *See* UPPER CASE.

ultimate consumer *See* CONSUMER.

ultrafax A communications system developed by Radio Corporation of America in cooperation with Eastman Kodak Company by which printed matter such as pages from books, newspapers, or letters may be transmitted for long distances at the rate of approximately 1,000,000 words per minute for ultimate reproduction on photographic film placed in a receiving unit. A television camera is employed to record the printed matter, and a microwave relay system accomplishes the actual transmission.

uncut Untrimmed by a cutting machine. This term is applied to the pages (called "leaves") of a book which vary slightly in width because they have not been trimmed.

underprinting *See* OVERPRINTING.

undisplay advertising *See* CLASSIFIED ADVERTISING.

universe All those people about whom it is desired to learn specific points of information, such as buying habits, attitudes toward products and ideas, radio-listening and publication-reading behavior, and so on. The universe is therefore the complete group of people under study, wherever they may be. If it is desired to learn the attitude of people toward their country's foreign policy, then the universe consists of everybody in the nation except, of course, those considered incapable of giving an intelligent answer. These may be

children, mental incompetents, and others.

If, however, a manufacturer of pipe tobacco wants to learn what his customers desire in a tobacco, the universe for this research project would constitute all pipe smokers. When an advertiser's objective is to compute the number of people who recall seeing his sales message in a specific issue of a magazine, the universe consists of all readers of that issue.

The nature of the universe having been established, it then is necessary to learn the desired facts about the constituent members. Such information may be secured by questioning a *sample* of the universe. That is, it is not essential to question everybody in the universe to learn the answers. A relatively small group of people whose characteristics are representative of the universe may be selected and studied. If this smaller group, called the "sample," is truly representative of the universe, then any behavior reported for the sample may be considered to apply to the behavior of the universe. *See also* SAMPLE.

unloading The practice of stimulating the movement of consumer goods across retail counters by offering consumers inducements to purchase merchandise through such techniques as premium offers, contests, and two-for-one sales. When dealers' shelves are fully stocked and merchandise is not being purchased with sufficient turnover, manufacturers may resort to stimulants requiring consumers to purchase one or more units of merchandise in order to qualify for a premium, or requiring them to enter a contest necessitating the purchase of merchandise. Since goods must be bought to qualify for the

UPRIGHT

premium or to enter the contest, sales are stimulated at points of purchase, and the dealers' shelves begin to clear. The same result is often achieved by offering two units of merchandise for the price of one.

Many advertisers regularly practice unloading as a constant means of selling merchandise. In coordination with this they also make certain to develop a campaign of loading dealers by offering premiums to them with a specified minimum order of goods. This practice tends to keep shelves stocked while the unloading campaign directed toward the consuming public draws merchandise from the shelves. *See also* LOADING.

upper case Capital letters of the alphabet. The term originally applied to the printer's partitioned box containing capital type characters which were withdrawn when copy was to be set. Because the box of

capitals was placed above the case containing the minuscule or "small" letters, the term "upper case" was ultimately applied to the characters themselves. (Minuscule letters are correspondingly called "lower case.")

The term is frequently abbreviated to "u.c." and is synonymous with the notation "caps"—meaning "capitals." When text appears in lower-case characters and it is to be reset in capitals—or when handwritten or typewritten text is to be set in capitals—a proofreader's mark is employed to indicate to the compositor the identity of the text to be so set. Three lines are drawn under the letters to be set in capitals, and the abbreviation "u.c." or the notation "caps" is written in the margin adjacent to the matter. *See also* PROOFREADER'S MARKS.

upright A book bound on its longer dimension.

V

Vandyke print An inexpensive photographic print brownish in color, made on paper sensitized with a mixture of iron and silver salts. Vandykes, as these prints are often called, are used in the preparation of dummies for magazines, house organs, and other publications. Vandykes of original copy such as illustrations and photographs are pasted on the dummy pages along with proofs of editorial matter to provide visualization of what the final printed pages will look like, and to serve as layout units which may be shifted about the page for best placement.

variety store A retail store that handles a wide assortment of goods, usually of a low or limited price. Examples are the "five-and-ten" store and the "up-to-a-dollar" store.

Vari-Typer An electrically operated typewriter with interchangeable type faces and spacings used principally for the composition of master copies for reproductive purposes. The standard Vari-Typer has more than 300 styles of type (instantly interchangeable) including all foreign languages and special symbol types in sizes from 18 point to 5 or 6 point. It is equipped with from one to four horizontal spacings and five standard vertical spacings. A relatively new model, the D.S.J. machine, is equipped with four horizontal spacings and is unlimited in line leadings, or vertical spacings.

The standard model allows equal space for all letters regardless of the characteristics of the letter. For example, the small letter *i* is allowed the same space as the

wider letter *m* as is the case with the ordinary typewriter. The D.S.J. model, however, allows space for each letter in relation to its width. This feature is called "differential spacing," and gives copy a "printed" appearance.

The machine has a mechanism for typing with an even right-hand margin ("justification") and an electrically controlled hammer that strikes with the same pressure irrespective of how hard or lightly the letter keys are depressed. A carbon paper ribbon is used in the machine to produce sharp copy.

When justifying copy, it is necessary to type the matter through twice. Rough and finished copy are typed line for line on one sheet of paper. The rough copy with its uneven right-hand margin is cut off and discarded. The finished copy with its even margin is mounted on another sheet of paper or on cardboard in preparation for reproduction by photo offset or photoengraving. Justification is achieved through the medium of spacing between words rather than letters, thereby producing copy that is highly legible. The operation does not require any calculation on the part of the operator. The copy is typed a line at a time and tabulated over for the finished job. The tabulation sets in motion the automatic mechanism that injects the necessary spaces for justifying. As the operator retypes the rough copy, the machine automatically inserts the necessary space increments to bring the line out to the even margin.

The primary use for the standard Vari-Typer is the production of master copies for duplication by the stencil method, photo offset, direct-plate offset, blue-

printing, gelatin and spirit duplication, photoengraving, and certain other processes. The D.S.J. model is used primarily for the production of master copies to be reproduced by the photo offset or photoengraving process. The preparation of the master copy depends upon the duplicating process to be used, but the basic mechanical operation of the machine is the same for all kinds of master copies.

Vari-Typing may be performed directly on the face of a metal or paper plate, which is then chemically treated and placed on an offset printing press from which the desired number of copies is run off. This process eliminates the need for photographing the originally typed copy and transferring the image onto the plate.

In preparing copy for reproduction by gelatin-process duplicating, the textual matter is Vari-Typed through a special ribbon and is then placed on a gelatin sheet, a moment or two being allowed for the transfer of the image. Blank sheets of paper pressed against the image then come off bearing a reproduction of the typed matter. In the spirit process of duplication, master copy is prepared in the usual manner, a special carbon paper backing being employed. The reverse image thus obtained on the back of the sheet makes possible direct transfer to blank sheets of paper.

Vari-Typer copy may be prepared for use in catalogues, house organs, bulletins, instruction manuals, and other publications. In advertising work the machine has an important use as a typesetting device, particularly for reproduction by lithography. During a strike of compositors in Chicago, the newspapers there had all editorial matter set by the Vari-Typer and reproduced by photoengraving and letterpress printing. The machine is sold by the Ralph C. Coxhead Corporation, Newark, N. J.

Velox The trade name for a commercially prepared photographic paper obtainable in standard sizes and rolls, all sensitized, and generically, although incorrectly, applied to line and half-tone photographic prints made on any chlorid paper requiring development of the image. A frequent use to which a Velox is put is the making of a screened photograph for delivery to the photoengraver, instead of having him screen the original copy preparatory to photoengraving it.

A screened Velox is made by taking a photograph of the subject matter of half-tone character through a screen of cross-hatched lines which serve to break up the copy into tiny dots formed by the intersection of the screen lines. (*See SCREEN.*) When such a Velox is given to the photoengraver, he is able to make a line cut, since the copy has already been broken up by the photographic screen. If it had not been, the photoengraver would have to perform this job and make a half-tone of the copy. Because labor charges set by photoengravers are high, and because a half-tone plate is costlier than a line cut, size for size, the use of a Velox represents a money-saving technique.

The Velox affords other economies. For example, when straight line work (such as type) must be combined on the same plate with a half-tone subject, such as a photograph, ordinarily a combination half-tone plate must be made at a cost much higher than that for a line cut of the same size. However, when a screened Velox of the photograph is combined with the line work, it is possible to make a line cut of the entire copy, thereby avoiding a more expensive combination half-tone plate.

Another economy is its facility in obtaining the equivalent of a dropout (or high-light) half-tone effect, in which the

VERTICAL PUBLICATION

white stock shows through certain portions of the illustration as high lights, instead of being obstructed and "grayed" by the screen intersections. To obtain this highlighting in a half-tone, the photoengraver must perform extra labor. However, by the simple measure of having an artist remove specified areas of the Velox with white paint, a line cut may be made incorporating the dropout effect. Again, a dropout half tone is more expensive than a line cut. The artist can also silhouette a Velox print by removing the undesired background with white paint. This is yet another economy, since a silhouetted half tone is more expensive than a line cut.

Because the employment of a Velox results in a loss of detail when a relatively fine screen is used, it is generally the practice to restrict the use of Velox prints to half-tone copy the reproduction of which does not require a screen finer than approximately 100 rulings per linear inch.

vertical publication A trade paper the editorial contents of which are of interest to a single, specific trade, industry, business, or profession. For example, a publication directed to the interests of owners and managers of retail flower shops would be read only by such businessmen, since others would not be concerned with the news, developments, and sales techniques in the retail sale of flowers. The vertical publication is contrasted with the horizontal publication, the editorial contents of which are concerned with many classifications of businesses.

video A synonym for "television."

Videodex Reports A television program rating service offered by Jay & Graham Research, Inc., based on the listener diary method, and making use of a panel of

viewers representing a random sample of set owners residing within a 40-mile radius of the television cities under survey. The reports are published monthly and contain ratings of programs, data on sets in use, share of audience, average number of viewers per set, audience composition, and so forth. The Network TV Videodex Reports provide information on network program ratings, total number of homes viewing the program, and individual city ratings in each city where the program is received and where Videodex panels are established. *See also* NIELSEN RADIO AND TELEVISION INDEX.

viewer A person who receives a television broadcast. The term "televviewer" has been used synonymously.

vignette 1. A photographic print, or half-tone printing plate, or an impression of such plate, characterized by the gradual, progressive, and irregular fading off of the background or edges of the illustration. The background or edges of the vignettted photograph or reproduction seem to blend almost imperceptibly into the paper on which it is printed, affording a rather artistic effect.

2. To prepare a photograph or half-tone printing plate so that the outer edges fade off gradually. The vignette effect in a printing plate may be obtained in either of two ways: (a) by having an artist air-brush the edges of the original copy so as to blend the background into the paper; (b) by having the photoengraver use acid to reduce the size of the projecting dots which form the background of the image on the metal plate so that the graduated effect is achieved.

visual A rough layout, one of the first made, sketchily indicating the relative positions of the various units to be included in an advertisement. **Headline,**

VOICE OVER

subcaption, art work, body copy, logo-type, and other elements are roughly drawn in position as the initial physical delineation of a projected sales message. Succeeding layouts improve upon the visual until a finished or comprehensive layout is prepared, if that is desired.

viz. Namely, to wit. This is a contraction of the Latin *videlicet*, "it is permitted to see." In turn this was contracted in medieval manuscripts to *viet*. The term was later corrupted to *viz.* because the abbreviation for *et*, meaning "and" in Latin, closely resembled the letter *z*.

voice over A technique of adding sound to film in which an unseen narrator describes the events pictured in the film. In preparing such a picture, the scenes are shot without sound and appropriately edited, after which a sound track with the narrator's voice is made and added to the final version of the film. This technique is less expensive than that called "lip sync," in which spoken dialogue is synchronized with the lip movements of the characters. The "voice over" or narrative technique is commonly used in the production of commercials filmed for broadcast by television.

W

wait order An order sent to a newspaper by an advertiser or agency requesting the publication to insert an advertisement upon notification at a subsequent date. If the advertisement is in the form of a photoengraved plate or mat for which proofs are not necessary, the publication simply accepts the order and awaits further notification. If copy and layout are sent instead of a complete advertisement, the newspaper sets type and forwards a proof to the advertiser or agency for approval. The fully corrected proof is then returned to the paper, which holds the advertisement until it is ordered to insert.

The wait-order system is useful to advertisers because they can time the appearance of their messages more easily when the publication has the advertisement and requires only the signal to insert. The advertiser need not undertake preliminary action should he suddenly decide to have the message published. Those advertisers who want to capitalize on the vagaries of weather, for example, use wait orders. They deliver such an insertion to the local newspaper with the request to publish the advertisement the day following the receipt of a weather report forecasting rain for the next day. In this manner they can tie in the sale of their merchandise, such as rainwear, with the weather on the same day. The term is sometimes abbreviated to "w.o."

wash drawing A painting made with a single water-color pigment that is diluted with water to varying degrees and applied in flat washes to obtain monochrome tonal values corresponding to the amount of dilution of the pigment. The wash

drawing differs from the water-color drawing principally in that only one color is used in the former, the various shades being achieved by lesser or greater dilution of the pigment with water. In most cases, however, the wash drawing is made with diluted India ink or black pigment rather than with a color. The water-color drawing employs several pigments for its effect. Wash drawings are characterized by broad stroking and a relative freedom of treatment.

waste circulation The number of people reached by an advertising medium who are not actually prospects for the product or service offered by the advertiser using that medium. For example, a manufacturer of a product used solely by men—such as men's shoes—may place his advertisement in a general consumer magazine the readership of which consists of 60 percent men and 40 percent women. The magazine therefore carries 40 percent waste circulation *for this advertiser*. (If the advertiser desires to influence women too for the purpose of having them influence men in the purchase of shoes, then this may not be waste circulation.)

A medium carrying waste circulation is not necessarily a poor medium. If in the judgment of the advertiser or his agency the actual amount of waste circulation is not considered excessive, insertion in the publication may be indicated. Also, some advertisers wish to reach their prospects wherever they may find them, even though it costs them more to reach them through one medium than through another.

The question of waste circulation is important because the advertiser who

buys space in any publication is paying to reach *every* reader, whether or not he is a prospect for the advertiser's goods. Each advertiser must decide for himself just what "excessive" waste circulation is for each medium he contemplates using. Those advertisers who call for inquiries or for direct sale of merchandise through mail order are able to determine whether the publication's waste circulation, if any, is excessive. This is accomplished by computing the cost per inquiry or cost per order, depending upon what the advertiser calls for. If the cost per inquiry compares favorably with that yielded by other acceptable media on the advertiser's schedule, the publication may be used. If the cost per inquiry or order is so high that it is unprofitable to use the publication, then the circulation is probably excessively waste.

Naturally, what is waste circulation for one advertiser may not be waste for another. The seller who wants to reach only housewives in a publication read by the general public must contend with a certain proportion of nonprospects. But the advertiser who sells tooth paste may find that almost all readers of the same publication are his prospects. The advertiser wishing to reach men and women over forty years of age may learn that the publication's waste circulation for him is larger or smaller than that for the advertiser desiring to reach only men.

Sometimes what is considered waste circulation may not actually be waste. For example, the advertiser selling smoking pipes in a publication read by men and women may want to reach women too. He can capitalize on his female readership by suggesting that the pipe be given as a gift to father, brother, fiancé, or husband. Even when he doesn't mention the idea of gift giving, the impression made upon female readers may bear fruit when a gift-giving occasion arises, such

as Christmas, birthdays, and other holidays.

The problem of waste circulation applies to media other than publications. The advertiser who sells a product used by housewives will probably learn that the sponsorship of a radio program of sports news may invite excessive waste listenership for his purpose. The Broadway show producer desiring to persuade visitors to New York to attend his offering may buy less waste circulation by taking painted bulletin space adjacent to a railroad entering New York than if he were to buy outdoor advertising space within the heart of that city.

Waste circulation may occur when a local retailer buys space in a newspaper a portion of the circulation of which reaches beyond the city zone and retail trading zone of the community from which he expects to draw customers. This "outside" circulation is called "all other" circulation in Audit Bureau of Circulations reports, and is generally considered to be waste circulation for local advertisers, since readers of the paper living beyond the two zones would not be in a position to visit local stores situated some distance from their homes.

water-color drawing An illustration in which are employed water-soluble pigments that are applied to drawing paper or board. Water-color drawings are characterized by delicacy of rendition and smoothness, and are often used for illustrative purposes in advertisements. Water colors can be made transparent, in which case they can be used for tinting photographs; or they can be so processed as to be opaque.

watermark A distinguishing symbol or mark processed into the body of paper for the purpose of labeling the type of paper or identifying the brand and name

WATT

of the manufacturer, and sometimes to indicate the percentage of the paper's rag content. The watermark is worked into the substance of the paper before it leaves the supporting screen on which the paper rests while going through the first section of the papermaking machine. The identifying mark, in many cases, is embodied into the paper by the "dandy roll" of the machine—a roller that contacts the upper surface of the paper.

watt A unit of power generated by a radio station's transmitter and supplied to its antenna system for dissemination of radio waves. Each station is permitted by the Federal Communications Commission to operate with specified power, the more frequent unit groups being 100, 250, 1,000, 5,000, 10,000, and 50,000 watts. Although other factors must be considered, in general the power in terms of wattage of a station determines the maximum distance from the transmitter at which satisfactory reception is possible.

web 1. A continuous sheet of paper formed by the papermaking machine. After formation, the web is either rolled up or cut into individual sheets. A printing press that is fed from a roll of paper is called a "web press," an example being the rotary press used by many newspapers.

2. A slang term for "radio network," derived from the resemblance of a spider's web to the interrelated structure of a network system. The term is applied also to "television network."

Webb-Pomerene Act See EXPORT TRADE ACT.

web press A rotary printing press consisting of a cylinder around which is held an inked printing plate, and to which is fed a continuous roll of paper which is

impressed against the inked plate. The term "web" refers to this continuous paper roll that is formed as it comes from the papermaking machine.

This type of press is used extensively in newspaper printing by letterpress, and is also used in rotogravure work. In either case the printing plate is curved and is carried around a revolving cylinder. Color printing requires that a separate cylinder be provided for each color, so that four-color work demands four cylinders, each bearing a metal plate to be impressed against the same area on the web as it is brought into contact with the cylinder. One of the outstanding characteristics of the web press is its unusually high speed.

Western Union Operator 25 See OPERATOR 25 SERVICE.

w.f. See WRONG FONT.

Wheeler-Lea Amendment An addition to the Federal Trade Commission Act created in 1938 to provide for the prevention of the dissemination of false advertisements of food, drugs, cosmetics, and health devices. The amendment, which consists of Sections 12 through 15 of the F.T.C. Act, empowers the F.T.C. to prevent advertisers of food, drugs, cosmetics, or devices which may cause injury when used under prescribed or customary conditions from disseminating advertisements that fail affirmatively to reveal that such products are dangerous or that their use under certain conditions may cause bodily injury.

In proceeding against violators of this amendment, the F.T.C. may issue an order to cease and desist; it may also bring suit in a U. S. District Court to enjoin the dissemination of false advertisements whenever it has reason to believe that such a proceeding would be to

WHEELER-LEA AMENDMENT

the interest of the public. These temporary injunctions remain in effect until an order to cease and desist has been issued and has become final, or until the commission's complaint is dismissed by the commission itself or set aside by the court on review.

The dissemination of a false advertisement of a food, drug, cosmetic, or device, where the use of the commodity advertised may be injurious to health, or where the act of disseminating is with intent to defraud or mislead, constitutes a misdemeanor. A conviction subjects the offender to a fine of not more than \$5,000, or imprisonment of not more than six months, or both. Succeeding convictions may result in a fine of not more than \$10,000, or imprisonment of not more than one year, or both.

The Wheeler-Lea Amendment defines the following terms for the purpose of interpreting its provisions properly:

"False advertisement" means an advertisement other than labeling which is misleading in a material respect; and in determining whether any advertisement is misleading, there shall be taken into account (among other things) not only representations made or suggested by statement, word, design, device, sound, or any combination thereof, but also the extent to which the advertisement fails to reveal facts material in the light of such representations or material with respect to consequences which may result from the use of the commodity to which the advertisement relates under the conditions prescribed in said advertisement, or under such conditions as are customary or usual. No advertisement of a drug shall be deemed to be false if it is disseminated only to members of the medical profession, contains no false representations of a material fact, and includes, or is accompanied in each instance by truthful disclosure of, the for-

mula showing quantitatively each ingredient of such drug.

"Food" means (a) articles used for food or drink for man or other animals; (b) chewing gum; and (c) articles used for components of any such article.

"Drug" means (a) articles recognized in the official *U. S. Pharmacopoeia*, official *Homeopathic Pharmacopoeia of the United States*, or official *National Formulary*, or any supplement to any of them; and (b) articles intended for use in the diagnosis, cure, mitigation, treatment, or prevention of disease in man or other animals; and (c) articles (other than food) intended to affect the structure or any function of the body of man or other animals; and (d) articles intended for use as a component of any article specified in (a), (b), (c); but does not include devices or their components, parts, or accessories.

"Device" means instruments, apparatus, and contrivances, including their parts and accessories, intended (a) for use in the diagnosis, cure, mitigation, treatment, or prevention of disease in man or other animals; or (b) to affect the structure or any function of the body of man or other animals.

"Cosmetic" means (a) articles to be rubbed, poured, sprinkled, or sprayed on, introduced into, or otherwise applied to the human body or any part thereof intended for cleansing, beautifying, promoting attractiveness, or altering the appearance, and (b) articles intended for use as a component of any such articles; except that such term shall not include soap.

Concerning the liability of media owners in disseminating false advertisements of food, drugs, devices, or cosmetics, the amendment states:

No publisher, radio broadcast licensee, or agency or medium for the dissemination of advertising, except the manufacturer, packer, distributor, or seller of the commodity to

WHOLESALE

which the false advertisement relates, shall be liable . . . by reason of the dissemination by him of any false advertisement unless he has refused on the request of the Commission, to furnish the Commission the name and post-office address of the manufacturer, packer, distributor, seller, or advertising agency residing in the U.S. who caused him to disseminate such advertisement. No advertising agency shall be liable . . . by reason of the causing by it of the dissemination of any false advertisement, unless it has refused, on the request of the Commission, to furnish the Commission the name and post-office address of the manufacturer, packer, distributor, or seller residing in the U.S. who caused it to cause the dissemination of such advertisement.

Thus, although advertising agencies and media owners are exempt under certain conditions from criminal liability, they have no exemption from civil proceedings. Agencies frequently have been joined as parties to commission proceedings. So far, however, the commission has not joined either agencies or media where they were deemed to have done no more than serve as disseminating media. Where agencies have been joined, it has been because of participation in the preparation of the offending advertising. Likewise, a radio station has been so joined only where it appeared that station personnel had largely participated in the preparation of false advertising.

The Wheeler-Lea Amendment empowers the F.T.C. to require to appear in every advertisement of a food, drug, curative device, or cosmetic full and comprehensive warning as to potential injury which may result from conditions prescribed in the advertisement, or under conditions which are customary or usual. As a concession to the advertiser, although one not deemed inconsistent with the commission's duty to the public, the commission has adopted a policy of permitting the brief but significant admonition, "Caution: use only as directed," to

represent the full warning if it observes that full textual cautionary language is set forth in the labeling or on the label. See also FEDERAL TRADE COMMISSION ACT and FEDERAL TRADE COMMISSION.

wholesaler A merchant middleman who sells to retailers and to other merchants, or to industrial, institutional, and commercial users or to all these classifications, but who does not sell in significant amounts to ultimate consumers. In the basic materials, semifinished goods, and tool and machinery trades, merchants of this type are commonly known as dealers, distributors, or supply houses.

Generally these merchants render a wide variety of services to their customers. Those who render all the services normally expected in the wholesale trade are known as "service wholesalers," those who render only a few of the wholesale services are known as "limited-function wholesalers." The latter group is composed mainly of "cash-and-carry wholesalers" who do not render the credit or delivery service, "drop-shipment wholesalers" who sell for delivery by the producer direct to the buyer, "truck wholesalers" who combine selling, delivery, and collection in one operation, and "mail-order wholesalers" who perform the selling service entirely by mail.

This definition ignores or minimizes two bases upon which the term is often defined: first, the size of the lots in which wholesalers deal, and second, the fact that they habitually sell for resale. Figures show that many wholesalers operate on a very small scale and in small lots. Most of them make a significant portion of their sales to industrial users.

The term "jobber" is now widely used as a synonym for "wholesaler." Formerly the jobber was a dealer in odd lots, but this usage has practically disappeared. The term is sometimes used in certain

trades and localities to designate special types of wholesalers. This usage is especially common in the distribution of agricultural products. The characteristics of the wholesalers so designated vary from trade to trade and from locality to locality. Most of the schedules submitted to the Bureau of the Census by the members of the wholesale trades show no clear line of demarcation between those who call themselves jobbers and those who prefer to be known as wholesalers. Therefore it does not seem wise to attempt to set up any general basis of distinction between the terms in those few trades or markets in which one exists. There are scattered examples of special distinctive usage of the term "jobber." The precise nature of such usage must be sought in each trade or area in which it is employed.

widow A short last line in a paragraph of copy or editorial matter, or a short line ending a paragraph found at the top of a page in a book, and generally consisting of one or two words. The widow is considered by many to be awkward in appearance, and is often removed by deleting parts of the preceding copy so as to complete the sentence on the previous line, or by adding copy so as to fill out the line occupied by the widow. Whether or not the cost of altering typographic matter already set is compensated by the improvement in appearance is a matter for individual decision.

window envelope An envelope in which part of the face has been die-cut and either left uncovered or covered with a transparent sheet of glassine or Cellophane so that the recipient's name and address appearing on the enclosure may also serve as the envelope address. Window envelopes avoid the necessity of duplicate addressing, and since the name

and address need be typed only once—on the enclosure—there is less chance of errors in addressing. When a return envelope is used as an enclosure, the recipient's address may be inserted on the back of the return envelope and exposed through the window of the outgoing envelope, again saving duplicate typing. Also, because people are accustomed to receive checks and bills in window envelopes, this type of envelope may enjoy greater attention value when put to use by direct-mail advertisers.

Special letterheads and invoices are usually employed for insertion in window envelopes, since the name and address must appear in the correct position for exposure through the window. To prepare a letterhead or invoice for this purpose, place a blank sheet of paper the size of the letterhead or invoice in the envelope and puncture the window at the four corners representing the boundary within which the name and address must appear. These four puncture marks indicate the positions of small dots or angles which may be printed on the stationery as guiding corners for the typist.

Odd-shaped windows must be approved by the Post Office Department before they may be used. In one case a heart-shaped window envelope was manufactured for the Chicago Heart Association, but was disapproved as a violation of the postal laws.

wipe A trick motion-picture effect in which one film scene is replaced with another by moving the first scene out horizontally across the screen and immediately following it with the succeeding scene. The process is used in the preparation of films for television broadcasting, and is designed to transfer the attention of the audience from scene to scene without too great a loss of continuity. The terms "wipe-over," "wand shot," and "sliding

WIRE STITCHING

parallel" are employed synonymously. *See also* DISSOLVE.

wire stitching The binding or fastening of the pages of a booklet or other publication with wire staples. *See* SADDLE STITCHING and SIDE-WIRE STITCHING.

w.o. *See* WAIT ORDER.

women's service magazine A periodical the editorial contents of which are largely devoted to the interests of homemakers. They therefore include articles concerning cooking, home furnishings, decoration, children, wearing apparel, beauty, and related matters. They may also contain short stories and articles of a general nature. Examples are *Ladies' Home Journal* and *Woman's Home Companion*.

woodcut A drawing created by cutting away with a sharp instrument certain portions of the surface of a block of wood so as to form a design or illustration. The type of wood used most frequently is either boxwood or maple, Turkish boxwood having the most suitable degree of hardness and evenness. When the design is cut into the surface of the wood running with the grain, it is called a "woodcut"; when it appears on the end grain, it is properly termed a wood "engraving." Because of the characteristics of end grain, the wood engraving is capable of finer delineations and sharper lines than the woodcut. Otherwise, the process of creating the illustration remains the same. The procedure is:

(a) A rough sketch is prepared which is transferred to a wood block with carbon paper.

(b) The wood is then cut with a graver, a small gouge. The pattern of the original sketch is followed, and tonal values are checked against this sketch.

(c) For the first proofing, the block is

undercut — that is, white areas are not completely cut away. Changes may be made at this point.

(d) The nonprinting surface of the block is cut away to achieve the full design.

(e) The final proof is pulled by inking the block and pressing it against paper. This block may be used for direct printing; but because wood cannot stand up under repeated printing impressions, a duplicate electrotype in copper may be required. The electrotype is made by taking a Vinylite plastic mold directly from the wood, the mold thus serving as a pattern plate. From this, as many electrotypes are made by the electrolytic process as required.

Should changes in the original woodcut be desired, they may be effected in two ways. Those portions of the illustration which are not wanted may be removed simply by cutting the wood away. If a portion of the drawing must be changed, however, in some cases this may be done by cutting out the section of wood containing the area to be revised. Then a tightly fitting plug of wood is inserted so that there is little gap, if any, between the original wood and the plug, and the new drawing is applied to this and cut with the graver. Should a gap occur, its effect may be obliterated by removing the corresponding raised surface appearing in the Vinylite mold.

Woodcuts may be designed for printing in as many colors as desired. A separate block of wood is used for each color, and the design to be printed in one color is cut into a corresponding block. The blocks are then printed in succession on the same area in the manner of color plates.

The woodcut is one of the oldest of the mediums of the graphic artist. In the nineteenth century wood engraving was used almost exclusively as a mere repro-

ductive technique, there being no better way to print the subtle half tones that were desired. With the advent of the photoengraving process, wood engraving was no longer needed for reproductive purposes. Today, however, it is coming into its own again as a creative medium. It is



WOODCUT

*Courtesy of BERNARD BRUSSEL-SMITH,
represented by ALAN TOMPKINS, New York.*

being used more and more in advertising as advertisers realize the unique beauty and dignity of the wood-engraving medium. As an imitation of wood engraving the scratchboard technique is often employed. *See* SCRATCHBOARD.

wood engraving *See* WOODCUT.

Wool Products Labeling Act A Federal act passed in 1939 and made effective in 1941 providing in substance that purchasers be informed as to the true content

WOOL PRODUCTS LABELING ACT

of articles, which are made or appear to be made in whole or in part of woolen fiber, and that producers, manufacturers, merchants, and the public generally be safeguarded against the deception and unscrupulous competition arising from misbranding and nondisclosure of the content. The act is enforced and administered by the Federal Trade Commission.

The fiber content of articles containing, purporting to contain, or represented as containing "wool," "reprocessed wool," or "reused wool" is required by the act to be disclosed by an appropriate stamp, tag, label, or other means of identification. The act applies to such articles when manufactured for or marketed in commerce, excepting carpets, rugs, mats, and upholsteries.

The act requires that the label or other identification mark disclose the kind and percentage of each different fiber contained in the product, including the respective percentages of wool, reprocessed wool, and reused wool. Disclosure of the maximum percentage of loading and adulterating material, if any, and the name of the manufacturer of the wool product or the name of a qualified distributor or reseller must also appear on the label. The label or a proper substitute specified by the statute is to remain on the merchandise when it is delivered to the consumer. Products covered by the act include in general all articles of clothing or wearing apparel, blankets, and the like, made or purported to be made in whole or in part of wool; also the yarns and fabrics of the wool textile industry and the products of manufacturing industries using such yarns and fabrics.

The act authorized the commission to make such rules as may be proper for its administration. Comprehensive rules were issued by the F.T.C., effective July 15, 1941, are published in booklet form, and may be obtained directly from the Com-

WORD SPACE

mission. They afford instruction and guidance as to how manufacturers, distributors, dealers, and others may proceed in various situations and assure themselves of being within the requirements of the law in the application to merchandise covered by the act. The commission has also issued a publication (W-31) setting forth illustrations, with explanatory text, of certain forms of labels and tags which are acceptable under the act. Interested parties may obtain the leaflet from the commission.

In cases of violations requiring corrective action by formal proceedings, the use of the cease and desist order procedure is available; in cases of willful violations, misdemeanor proceedings may be instituted.

word space To increase the distance between typeset words for the purpose of obtaining greater legibility and improving the appearance of the printed matter. After the compositor has set copy in type, it may be found that some words are too close together, thereby affecting legibility adversely; or it may be found that by increasing the distance between certain adjacent words a greater area is occupied by the text and there is less unused white space, thus contributing to the attractiveness of the printed piece. This is particularly true when "rivers" of white space run through a paragraph of copy, resulting in a disagreeable appearance and interfering with legibility. Such rivers can be removed by word spacing.

When word spacing is desired, the

proofreader, author, or copy writer should indicate on a proof the specific words to be spaced, as well as the measure or width the copy is to occupy after spacing if such copy stands alone—that is, not within a paragraph, as in the case of a headline.

wove envelope See ENVELOPE.

wove paper Paper the texture of which is not characterized by a pattern of close horizontal and vertical ridges such as is found in "laid" paper. Any paper lacking such a ridged pattern in slight relief is called "wove." Such paper is formed on wires woven together like the threads of ordinary cloth and therefore does not show distinct wire marks characterizing laid paper. Wove paper is usually used for printing purposes, since the wire marks of laid paper are likely to show when solid or flat surfaces are printed. See also LAID PAPER.

wrong font A type character that has been set in error by a compositor in following original copy submitted to him, but which is not a member of the particular type face in which the rest of the copy has been set. For example, copy may be set in Garamond with the exception of a single letter which has been incorrectly set in Vogue. This character is called a wrong font, and must be corrected by the compositor. For correction, the proofreader draws a line through the character and in the margin adjacent to the error writes the symbol "w.f." or "wf." See also PROOFREADER'S MARKS.

X

xerocamera A camera used in the preparation of xerographic plates for printing by xerography. See XEROGRAPHY.

xerocopying machine A machine employing xerographic principles—the formation of images by dry electrostatic means—for the reproduction of original copy. See XEROGRAPHY.

xerography A method of photographing and printing developed in 1938 by Chester F. Carlson in which copy is reproduced and transferred to a surface such as paper by means of charges of static electricity. An electrically conductive backing material such as a metal sheet or foil coated with a photoconductive insulating material becomes the plate corresponding to the film or paper employed in standard photography. The plate's coating is non-conductive in the absence of light, but is conductive when exposed to a light source. This coated plate is sprayed with positive electrical charges by being passed beneath a charged wire, thus becoming sensitive to light.

When used in photography, the sensitized plate is exposed in a camera or in a contact printing frame. Wherever light strikes the plate the coating becomes conductive and discharges its electrostatic surface charge into the backing metal. On those areas where light does not fall, the surface charge remains. Development makes the latent electrical image visible to the eye. This is accomplished by flowing specially prepared developing powder over the plate. The powder is made of two components: a relatively coarse carrier material and a superfine developing resin

—powdered asphaltum or synthetic resins having low melting points.

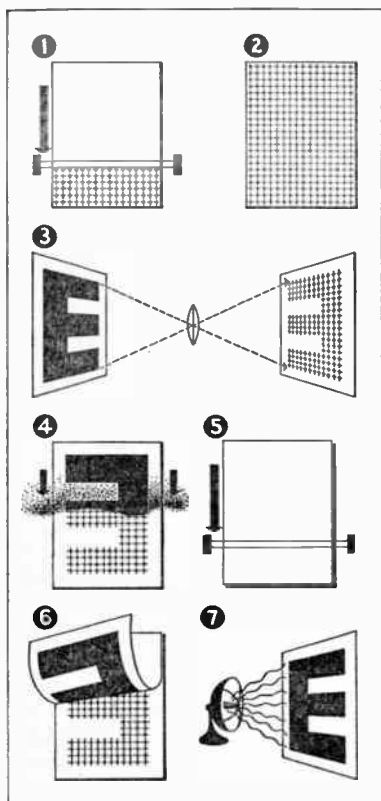
The powder, negatively charged, is attracted to the positively charged portions of the plate and adheres to them. But it rolls off the light-affected areas since they have no electrostatic charge to hold it. The result is a mirror-reversed positive image, in powder, of the original subject.

With the image on the plate, the next step is to make a permanent print from it. This is performed by laying a sheet of paper over the powdered plate and charging the paper with the same charge-spraying device that was used to sensitize the plate. The powder particles thereupon lose their affinity for the plate and are attracted instead to the charged paper. This transfer restores the image to its true relationship to the original. Next comes the fixing process—making the print permanent. The freshly developed print is exposed to heat for a short time, the heat melting the grains of powder and fusing them to the paper to produce a permanent, nonsmearing print.

From xerography is derived xeroprinting, performed from a plate consisting of an image of electrically insulating material on an electrically conductive backing such as a metal sheet. The plate may be made by a conventional photochemical process or by xerography. The xeroplate is fastened to the cylinder of a special rotary printing press. In this the image plate first passes under a device that spreads the electrostatic charge evenly over its entire surface. The charge immediately passes off the conductive, non-printing areas, but remains on the insulating, printing areas.

As the cylinder of the press turns, the

XEROPLATE



HOW XEROGRAPHY WORKS

1. Surface of specially coated plate is being electrically charged as it passes under wires.
2. Shows coating of plate charged with positive electricity.
3. Copy (E) is projected through lens in camera. Plus marks show projected image with positive charges. Positive charges disappear in areas exposed to light as shown by white space.
4. A negatively charged powder adheres to positively charged image.
5. After powder treatment (Fig. 4) a sheet of paper is placed over plate and receives positive charge.
6. Positively charged paper attracts powder from plate forming direct positive image.
7. Print is heated for a few seconds to fuse powder and form permanent print.

plate enters a developing chamber where powder is cascaded against it; but the powder sticks only to the parts of the plate that still carry the electrostatic charge. At the next position of the cyl-

inder, the developed plate passes under paper fed into the machine just as it does in an ordinary printing press. The paper and plate next pass under discharge points that simultaneously transfer the image to the paper and recharge the plate for the next revolution. The paper, bearing its powder image, then passes through a heating unit. There, just as in xerographic photoprinting, the image is fixed by fusing the powder to the paper.

The advantages claimed for xerography are:

(a) **Dry Process.** Powder is used and there are no chemical solutions or fumes.

(b) **Low Cost.** Because xerography utilizes comparatively inexpensive materials in its processes, reproductions are made at a fraction of the cost of other methods. Xeroplates may be used repeatedly for other subjects since the remnant of powder image remaining after transfer is easily removed.

(c) **Speed.** A subject may be photographed on a xerographic plate, the plate developed, and a direct negative print made and fixed in less than a minute.

(e) **Exposure Speed.** This is equal to the speed of fast silver halide projection papers at present and it is the only process other than photography to have achieved this goal.

(f) **Sensitized Paper Unnecessary.** Prints may be made on ordinary paper, cloth, glass, metal, wood, ceramics, and similar materials.

(g) **Color Prints Possible.** By using colored developing powders the xerographer can print in any color directly without intermediate steps.

"Xerography" is derived from the Greek *xeros*, meaning "dry," and *graphein*, "to write."

xeroplate An electrically conductive backing material such as metal sheet or foil used in xerography and corresponding to

XEROPRINTING

the film or paper used in photography. The face of the backing material is coated with a photoconductive insulating material, which is a nonconductor of electricity in the dark, but which becomes conductive when exposed to light. Anthracene is one material that may be used as a photoconductive coating, although more sensitive materials are now available. When the coated plate is rubbed with a cloth in the dark or when it is "sprayed with electrons" by being passed through a device, its surface becomes electrically charged in a few moments.

In the charged condition the plate is sensitive to light. The plate is exposed in a camera under a projection lens or in a contact printing frame in the same manner that a silver emulsion film or paper is exposed to an image. Wherever light strikes the plate, the coating becomes conductive and discharges the electrostatic surface charge into the backing metal. On the places where light does not fall, the surface charge remains. Thus the image pattern causes a "latent electrical image" to remain on the plate. Developing makes this latent image visible. The exposure time is equivalent to that required by fast silver halide projection papers. *See also* XEROGRAPHY.

xerotyping A process of printing by means of powder applied by electrostatic transfer to paper or other surfaces, instead of the usual process of applying ink by pressure to make an impression. Xerotyping does not employ the principle of photoconductivity as does xerography. The process involves the following operations:

(a) A plate is made consisting of an image of electrically insulating material

on an electrically conductive backing. The plate may be made by conventional photochemical processes or by xerography. It is also possible for a plate to be prepared by a direct typing process using a special carbon paper to provide the electrically insulating image material. The plate is fastened to the cylinder of the printing machine and is ready for operation.

(b) The machine uses a rotating cylinder carrying the plate. It incorporates a charging device by which the plate is charged; a mechanism by which the image is developed with a powder; a mechanism for transferring the powder image to the paper; a mechanism for fixing the powder to the paper.

(c) When the machine is operating, the image plate passes under a corona discharge device where an electrostatic charge is imparted evenly to the plate. The charge immediately passes off the conductive or nonprinting surfaces, but remains on the insulating or printing surfaces.

(d) As the cylinder turns, the plate enters a developing chamber in which powder is cascaded against it. The powder adheres to the parts of the plate retaining the electrostatic charge. At the next position of the cylinder the developed plate passes under paper fed into the machine by standard paper-feed contrivances. The paper and plate pass under corona discharge points, where the image is simultaneously transferred to paper and the plate is recharged for the next revolution. The paper, bearing its powder image, then passes through a heating unit where the powder image is fixed by heat, or under a spray where the image is fixed by a solvent.

Z

zinc etching A photoengraving made on zinc in which a photographic image of original copy is printed on a sensitized coating of emulsion placed on the zinc plate, after which the application of acid etches away the nonprinting area, leaving the printing surface in relief. Zinc was the first metal to be used for photoengraving purposes; it is still preferred for reproduction of line copy—that is, type matter or art characterized by lines and dots and devoid of continuous tonal values. For high-grade half-tone reproductions, however, copper is used because it produces more faithfully the gradations and details of the original.

Zinc as used in photoengraving is not pure, being an alloy of zinc, lead, iron, and cadmium. Pure zinc would be too soft to stand up under the pressure of printing, and would not be clearly etched during the photoengraving process. *See also* PHOTOENGRAVING.

Zip-A-Tone The trade name for a shading medium sold by the Para-Tone Co., Chicago. *See* SHADING MEDIUM.

zoomar lens An instrument with a complex optical system designed in the form of a telescope that is capable of bringing into sharp focus immediately those images which are a great distance from the lens. Its major advantage is that it can immediately enlarge an object or scene without going out of focus, as is common with most lens systems. For example, it may be trained on a jockey racing a horse at some distance. Immediately it brings up close to the viewer in perfect focus the “shot” of just the face of the jockey if that is desired.

The lens is widely used in the preparation of animated cartoons and helps give the feeling of motion when actually there is none in the scene. It has particular application in television broadcasting where it is used in conjunction with the optical system in the camera that may be shooting a sports event. Among these advantages, the Zoomar lens also permits the operation booth to be placed on the top of the stadium in which an event occurs, since it can bring up close any scene at will.

Section II

TERMS GROUPED ACCORDING TO SUBJECT MATTER

Advertising (General)

Advertisement, Advertising, Advertising Appropriation, Advertising Checking Bureau, Advertising Reserve, Arbitrary Method, Bonus Goods, Budget, Campaign, Canvasser, Clipping Bureau, Combination Premium Offer, Competition, Consumer Advertising, Contest, Cooperative Advertising, Deal, Door Opener, Export Advertising, Facsimile, Good-Will Advertising, Handbill, Headline, Hed, Industrial Advertising, Insertion Order, Institutional Advertising, Loading, Mail-Order Advertising, McKittrick's Directory of Advertisers, Merchandising Aid, Motion-Picture Advertising, Nielsen Consumer Index, One-Cent Sale, Operator 25 Service, Penetration, Per-Inquiry Deal, Plow-Back, P.M., Premium, Preprint, Prestige Advertising, Professional Advertising, Public Domain, Pulling Power, Purchase-Privilege Premium Offer, Quantity Discount, Readership Study, Redemption Coupon, Reminder Advertising, Repetition, Reprint, Retail Advertising, Sales Budget, Sales Control, Sales Forecast, Sales Management, Sales Manager, Sales Portfolio, Sales Promotion, Sample, Sampling, Schedule, Seal of Approval, Self-Liquidating Premium, Semi-Self-Liquidating Premium, Shirt-Board Advertising, Skywriting, Storecasting, Teaser Advertisement, Throwaway, Tie-Up, Trade Advertising, Trade-Card Premium Offer, Two-For-One Sale, Ultrafax, Undisplay Advertising, Unloading.

Advertising Agency Practice

A.A.A.A. Examination Plan, Account, Account Executive, Advertising Agency, Agency Commission, Agency Network, Clearing, Client, Commission, Commissionable, Directory of Advertising Agency Personnel, Fee Basis, House Account, House Agency, Kickback, McKittrick's Agency List, New-Business Man, Rebate, Recognition, Speculation, Standard Advertising Register, Traffic System.

Art and Layout

Advertising Art, Airbrush, Art, Art Director, Art Work, Brush, Buckeye, Bull Pen, Camera Composition, Camera Lucida, Cartouche, Chroma, Color Value, Composition, Comprehensive, Craftint, Crop, Crop Marks, Drawing Paper, Dry-Brush Drawing, Dummy, Engrossing, Esquisse, Fixative, Format, Frisket Paper, Gaze Motion, Gouache, Half-Tone Tint, Hand Lettering, High Lights, Hue, India Ink, Layout, Lettering, Line Drawing, Lucy, Mechanical Art, Optical Center, Overlay, Pantograph, Pastel, Reducing Glass, Reproportioning, Retouching, Ross Board, Rough, Rubber Cement, Sandpaper Block, Scaling, Scratchboard, Shading Medium, Silhouette, Stock Cut, Stock Photo, Tracing Paper, Visual, Wash Drawing, Water-Color Drawing, Woodcut, Wood Engraving, Zip-A-Tone.

TERMS GROUPED ACCORDING TO SUBJECT MATTER

Copy

Ampersand, Announcement, Appeal, Asterisk, Balloon Copy, Body Copy, Buried Offer, By-Line, Caption, Caret, Comic Strip, Commercial, Copy, Copy Chief, Copy Writer, Corner Card Copy, Credit Line, Editorial Matter, Flush Indention, Free, Ghost Writer, Guarantee, Head, Headline, Hidden Offer, Hook, Indention, Inquiry, Key, Kill, Leftover Matter, Money-Back Guarantee, MS., On-Approval Offer, Overhanging Indention, Overset Matter, "Reason Why" Copy, River, Roget's Thesaurus, Signature, Subcaption, Subhead, Testimonial, Text, Theme, Viz., Widow.

Direct Mail and Mail Order

Accordion Fold, Blotter, Book, Booklet, Box Holder, Broadside, Brochure, Bulk Mailing, Business Reply Card, Business Reply Envelope, Business Reply Label, Calendar, Catalogue, Circular, Cleaning a List, Closure, Collect on Delivery, Corner Card Copy, Cost Per Inquiry, Cost Per Order, Coupon, Direct Mail, Direct Advertising, Double-Duty Envelope, Double Post Card, Double Postal Card, Enclosure, Envelope, Fill-In, First-Class Mail, Folder, Follow-Up, Form 3547, Fourth-Class Mail, French Fold, Gate Fold, Industrial Catalogue, Inquiry, Insert, Leaflet, Letter, Letter Gadget, Letterhead, List, List Broker, List House, Mailing Card, Mail Matter, Packing of, Mail-Order Advertising, Metered Mail, Nixie, Order Card, Order Form, Pamphlet, Parcel Post, Penny-Saver Envelope, Pop-Up, Post Card, Post-Office Box Holder, Postage-Meter Machine, Postal Card, Postmark Advertising, Postscript, Pre-cancelled Stamp, Private Mailing Card, Process Letter, Reply-O-Letter, Return Card, Rural-Route Box Holder, Sales Letter, Second-Class Mail, Section 34.9, P.L. & R., Section 34.66, P.L. & R., Self-Mailer, Star-Route Box Holder, Third-Class Mail, Triple-Duty Envelope, Window Envelope.

Gravure Printing

Color Correction, Color Filter, Color Guide, Color Separation Negative, Color Work, Conversion, Four-Color Process Printing, Gang Run, Gravure Printing, Half-Tone Copy, Imposition, Intaglio Printing, Job Ticket, Line Copy, News-Dultgen Gravure Process, Out of Register, Photography, Photogravure, Printing Press, Production, Progressive Proofs, Registration, Repro Proof, Reproduction, Rotogravure Printing, Screen, Sheet-Fed Gravure Printing, Spoilage, Stripping.

Law

Attorney Conferee, Cease and Desist Order, Clayton Act, Communications Act of 1934, Contest, Copyright, Export Trade Act, Federal Trade Commission, Federal Trade Commission Act, Food, Drug, and Cosmetic Act, Fraud Order, Fraud, Postal Laws Relating to, Free, Labeling, Lanham Act, Libel, Lottery, Post Office Department, Printers' Ink Model Statute, Robinson-Patman Act, Stipulation, Trade-Mark Act of 1946, Trade Practice Conference, Wheeler-Lea Amendment, Wool Products Labeling Act.

Letterpress Printing

Acetate Proof, Chroming, Conversion, Copper Etching, Cut, Electrotpe, Elrod, Flat-Bed Cylinder Press, Flat Proof, Flush Blocking, Form, Foundry, Four-Color Process Photography, Furniture, Galley Proof, Gang Run, Glassine Proof, Half-Tone Engraving, Intertype, Job Printer, Letterpress Printing, Line Engraving, Linotype,

TERMS GROUPED ACCORDING TO SUBJECT MATTER

Lockup, Ludlow, Make-Ready, Matrix, Monotype, Mortise, Mount, Nickeltype, Out of Register, Overprinting, Overrun, Page Proof, Pattern Plate, Photoengraving, Photography, Plastic Plate, Plate, Plateless Engraving, Platen Press, Print, Printing, Printing Press, Progressive Proofs, Proof, Proof Press, Prove, Pull a Proof, Quoin, Registration, Relief Printing, Repro Proof, Reverse Plate, Rotary Press, Rubber Plate, Slip Sheeting, Split Fountain Printing, Stereotype, Tenaplate, Thermography, Transparent Proof, Web Press, Zinc Etching.

Lithography

Color Correction, Color Filter, Color Guide, Color Separation Negative, Color Work, Conversion, Deep-Etch Offset Lithography, Dry Offset Lithography, Four-Color Process Printing, Gang Run, Half-Tone Copy, Imposition, Job Ticket, Lettershop, Line Copy, Lithography, Offset Lithography, Offset Scrapbook, Out of Register, Photography, Planography, Printing Press, Production, Progressive Proofs, Registration, Repro Proof, Reproduction, Screen, Spoilage, Stripping.

Marketing

Agent, Branch House, Branch Office, Branch Store, Brand, Brand Name, Broker, Buying Power, Chain Store, Commission House, Commission Merchant, Consumer, Consumer's Cooperative, Consumers' Goods, Convenience Goods, Cooperative Marketing, Department Store, Detailer, Distribution, Exclusive Agency Selling, House-to-House Salesman, Jobber, Mail-Order House, Manufacturer's Agent, Market, Marketing, Marketing Research, Merchandising, Missionary Salesman, Parent Store, Private Brand, Purchasing Power, Retailer, Retailing, Retail Trading Zone, Sales Potential, Sales Quota, Selling, Services, Specialty Salesman, Trade Name, Trading Area, Traffic Management, Ultimate Consumer, Variety Store, Wholesaler.

Media (General)

A.B.C. Report, Agate Line, "All Other" Circulation, Audit, Audit Bureau of Circulations, Audit Report, Average Net Paid Circulation, Brad-Vern Reports, Bulk Sales, Bulldog Edition, Business Paper, Cash Discount, Checking Copy, Circulation, City Zone, Class Magazine, Classified Advertising, Closing Date, Column Inch, Combination Rate, Comic Book, Comic Supplement, Continuing Study of Farm Publications, Continuing Study of Newspaper Reading, Continuing Study of Transportation Advertising, Contract for Publication Space, Contract for Spot Broadcasting, Contract for Transportation Advertising, Controlled Circulation Audit, Controlled Circulation Publication, Cost Per Page Per Thousand Circulation, Country Edition, Coverage, Discount, Display Advertising, External House Organ, Facsimile Broadcasting, Flat Rate, Fraternal Magazine, Frequency Discount, Horizontal Publication, House Organ, Internal House Organ, Life, Linage, Local Rate, Make-Good, Match-Book Advertising, Maximil Rate, Media Buyer, Media Records, Inc., Medium, Milline, Milline Rate, Minimil Rate, National Rate, Net Paid Circulation, Open Rate, Periodical, Predate, Publishers Information Bureau, Publisher's Interim Statement, Publisher's Statement, Pulp Magazine, Rate Card, Rate Holder, Rates, Reader, Reading Notice, Rebate, R.O.P. Color Advertising, Rorabaugh Reports, Run of Paper, Short Rate, Single Column, Space Buyer, Space Contract, Standard Rate & Data Service, Supplement, Tear Sheet, Till Forbid, Total Net Paid Circulation, Trade Paper, Undisplay

TERMS GROUPED ACCORDING TO SUBJECT MATTER

Advertising, Vertical Publication, Wait Order, Waste Circulation, Women's Service Magazine.

Outdoor Advertising

Allotment, Billboard, Blanking Paper, Bulletin-Spectacular, Circulation, Effective Circulation, Flagging, Flong, Gross Circulation, Intensity, Load Factor, Modernistic City and Suburban Bulletin, Neighborhood Showing, Net Advertising Circulation, Outdoor Advertising, Painted Display, Plant, Plant Operator, Poster, Poster Panel, Rain-Lap Posting, Semispectacular, Showing, Six-Sheet Poster, Sniping, Space Position Value, Special Highway Bulletin, Spectacular, Standard City and Suburban Bulletin, Standard Highway and Railroad Bulletin, Standard Junior Highway Bulletin, Standard Metropolitan Railroad or Highway Bulletin, Standard Roof Bulletin, Streamliner, Three-Sheet Poster, Traffic Counting Station, Traffic-Flow Map, Twenty-Four-Sheet Poster.

Packaging

Closure, Insert, Label, Labeling, Outsert, Package, Packaging.

Paper

Antique Paper, Basis Weight, Bible Paper, Bond Envelope, Bond Paper, Bristol Paper, Calendered Paper, Coated Book Paper, Coated Paper, Cover Envelope, Cover Paper, Crash Finish, Deckle Edge, Edge Gunning, English Finish Paper, Fourdrinier, Glossy Paper, India Paper, Kraft Envelope, Kraft Paper, Laid Paper, Layout Paper, Ledger Paper, Loading, Machine Finish Paper, Manila Envelope, Mimeograph Paper, Newsprint, Offset Paper, Paper, Ream, Scoring, Self-Cover, Signature, Sizing, Slack-Sized, Substance Weight, Supercalendered Paper, Watermark, Web, Wove Envelope, Wove Paper.

Photoengraving

Acetate Proof, Ben Day, Bite, Black-and-White Copy, Burnishing, Chroming, Coarse Screen, Color Correction, Color Filter, Color Guide, Color Separation Negative, Color Work, Combination Plate, Conversion, Copper Etching, Cut, Deep Etching, Double Print, Double Printing, Dragon's Blood, Dropout Half-Tone, Duotones, Engraver's Proof, Fine Screen, Flat Proof, Flush Blocking, Foundry, Foundry Proof, Four-Color Process Printing, Half-Tone Copy, Half-Tone Engraving, Job Ticket, Line Copy, Line Cut, Line Engraving, Lockup, Moiré, Mortise, Mount, Nickeltype, Out of Register, Pattern Plate, Photoengraving, Photography, Photoprinting, Plate, Press Proof, Process Color Work, Production, Progressive Proofs, Proof, Prove, Pull a Proof, Quarter Tone, Registration, Repro Proof, Reproduction, Reverse Plate, Routing, Scan-A-Graver, Screen, Silhouette, Square-Finish, Halftone, Stripping, Surprint, Surprinting, Sweating, Tint Block, Vignette, Zinc Etching.

Photography

Anso Color Film, Blow-Up, Blueprint, Color Separation Negative, Crop, Crop Marks, Ektachrome, Flop, Kodachrome, Montage, Negative, Ozalid, Photography, Photostat, Positive, Print, Publicity Photograph, Sepia, Silhouette, Silver Print, Transparency, Vandyke Print, Velox, Vignette, Xerocamera, Zoomar Lens.

TERMS GROUPED ACCORDING TO SUBJECT MATTER

Point-of-Purchase Advertising

Dealer Aid, Dealer Help, Dealer Imprinting, Decalcomania, Display, Point-of-Purchase Advertising, Tag, Traveling Display.

Printing (General)

Acetate Proof, Addressograph, Automatic Electric Typewriting, Backup, Bed, Bleed, Block, Carbon Copy, Chase, Chroming, Clean Proof, Collotype Printing, Copper Etching, Cut, Die, Die-Cutting, Duotones, Duplicate Plate, Duplicator, Electronographic Printing, Electrotype, Elliott Addressing Machine, Elrod, Embossing, Engraver's Proof, Flat-Bed Cylinder Press, Flat Proof, Flush Blocking, Form, Foundry Proof, Four-Color Process (Photography), Furniture, Galley Proof, Gang Run, Gravure Printing, Hooven Process, Imposition, Intaglio Printing, Intertype, Job Printer, Job Ticket, Letterpress Printing, Lettershop, Linotype, Lithography, Lockup, Ludlow, Make-Ready, Matrix, Mimeograph, Monotype, Mortise, Mount, Multigraph, Multilith, News-Dultgen Gravure Process, Nickeltypes, Offset, Offset Lithography, Optak, Out of Register, Overprinting, Overrun, Page Proof, Pattern Plate, Photogelatin Printing, Photogravure, Planography, Plastic Plate, Plate, Plateless Engraving, Platen Press, Press, Press Proof, Print, Printing, Printing Broker, Printing Press, Process Plates, Production, Progressive Proofs, Proof, Proof Press, Prove, Pull a Proof, Quoin, Registration, Relief Printing, Repro Proof, Reproduction, Reverse Plate, Rotary Press, Rubber Plate, Sheet-Fed Gravure Printing, Silk-Screen Printing, Slip-Sheeting, Speedamat, Split Fountain Printing, Spoilage, Stencil, Stereotype, Stone Proof, Sweating, Tenaplate, Thermography, Tint Block, Transparent Proof, Typography, Vari-Typer, Web Press, Xerography, Xeroplate, Xerotyping.

Public Relations

Annual Report, Propaganda, Public Relations.

Publication Position

Buried, Campbell's Soup Position, Center Spread, Cover, Double-Page Spread, Double Spread, Double Truck, First Cover, Fourth Cover, Full Position, Gutter, Gutter Position, Island Position, Position, Preferred Position, Second Cover, Third Cover.

Publicity

Boiler Plate, Clip Sheet, Created News, Filler, Plant, Press Agent, Press Release, Publicity, Publicity Agent, Publicity Photograph, Publicity Release.

Publishing

Backbone, Binding, Book, Book End, Collating, Ears, Folio, Full Binding, Half Binding, Jacket, Leaf, Loose-Leaf Binding, Mechanical Binding, Oblong, Octavo, Overhang Cover, Page Proof, Perfect Binding, Proof, Quarter Binding, Saddle Stitching, Self-Cover, Sewing, Side-Wire Stitching, Spine, Uncut, Upright, Wire Stitching.

Radio

Across the Board, Adjacency, Affidavit of Performance, Affiliate, Air Check, American Broadcasting Company, American Society of Composers, Authors and Publishers, Amplitude Modulation, Announcement, Announcer, Antenna, Audience

TERMS GROUPED ACCORDING TO SUBJECT MATTER

Availability, Audience Composition, Audience Duplication, Audience Flow, Audience-Participation Program, Audimeter, Audio Broadcasting, Audio Signal, Audition, Audition Record, Basic Network Station, Block, Block Programing, Blocked-Out Time, Bonus Station, Broadcast, Broadcaster, Broadcast Measurement Bureau, Broadcast Music, Inc., Call Letters, Canned Music, Chain Break, Channel, Class A Time, Clearance of Time, Clear Channel Station, Coincidental Telephone Measurement, Columbia Broadcasting System, Commercial, Conlan Survey, Consecutive-Weeks Discount, Continuity, Continuity Acceptance Department, Continuity Writer, Contour Map, Contract for Spot Broadcasting, Control Room, Cooperative Program, Copyholder, Cost Per Thousand Families, Coverage, Coverage Map, Cowcatcher, Crossley Reports, Cue, Delayed Broadcast, Diary, Director, Directional Antenna, Disk Jockey, Dollar-Volume Discount, Echo Chamber, Electrical Transcription, Emcee, E.T., Fading, Federal Communications Commission, Feed, Field-Intensity Map, Field Strength, Filter, Frequency Modulation, Full Network Discount, Full-Time Station, Galley, Give-Away Show, Ground Wave, Hiatus Plan, Hitchhike, Holding Power, Hookup, Hooper Rating, Independent Station, Inheritance, Instantaneous Reference Recording, Integration, Key Station, Kilowatt, Lazarsfeld-Stanton Program Analyzer, Listener Diary, Listening Area, Live Broadcast, Local Channel Station, Local Rate, Mail-Ballot Map, Mail-Survey Map, Middle Break, Mike, Mood Programing, Music Clearance, Musical Clock, Music Licensing Society, Mutual Broadcasting System, National Broadcasting Company, National Nielsen Radio and Television Index, Net Weekly Audience, Network, Network Option Time, Nielsen Radio and Television Index, Open-End Transcription, Over-All Discount, Package Show, Participating Announcement, Participating Program, Performing-Rights Society, Pipe, Platter, Playback, Pre-emption, Primary Service Area, Producer, Producer-Director, Production, Profile of Listener Reactions, Program Rating, Psychograph, Pulse, Radio Broadcasting, Radio Network, Radio Station Representative, Radox, Rating, Rebroadcast, Regional Channel Station, Regional Network, Relay Station, Remote Pickup, Satellite Station, Schwerin System, Script, Script-Writer, Secondary Service Area, Serial, Sesac, Inc., Sets In Use, Share of Audience, Signal, Simulcast, Singing Commercial, Sky Wave, Soap Opera, Sound Effects, Sound Man, Sponsor, Spot Announcement, Spot Broadcasting, Station Break, Station Identification, Station Option Time, Storecasting, Studio, Studio Program, Supplementary Station, Sustainer, Talent, Theme Song, Time, Time Buyer, Time Signal, Total Audience, Transcribed Radio Program, Transcription, Transcribed Library Service, Transit Radio Transmitter, Turnover, Watt, Web.

Reproduction

Acetate Proof, Addressograph, Automatic Electric Typewriting, Carbon Copy, Chalcography, Coarse Screen, Collotype Printing, Color Correction, Color Filter, Color Guide, Color Separation Negative, Color Work, Combination Plate, Conversion, Die, Die-Cutting, Duplicate Plate, Duplicator, Electronographic Printing, Electrotype, Elliott Addressing Machine, Elrod, Engraver's Proof, Etching, Facsimile Broadcasting, Fairchild Photo-Electric Engraver, Fake Color Process Work, Fine Screen, Fototype, Foundry, Four-Color Process Photography, Gang Run, Glassine Proof, Gravure Printing, Halftone Copy, Imposition, Intaglio Printing, Intertype, Job Printer, Job Ticket, Kenman Engraving Process, Letterpress Printing, Lettershop, Line Copy,

TERMS GROUPED ACCORDING TO SUBJECT MATTER

Linotype, Lithography, Ludlow, Matrix, Mimeograph, Moiré, Monotype, Multigraph, Multilith, News-Dultgen Gravure Process, Nicketype, Offset Scrapbook, Optak, Overrun, Page Proof, Pattern Plate, Photoengraving, Photogelatin Printing, Photography, Photogravure, Planography, Plastic Plate, Plate, Press Proof, Printing Press, Progressive Proofs, Proof, Quarter Tone, Repro Proof, Reproduction, Rotary Press, Rotogravure Printing, Rubber Plate, Scaling, Screen, Sheet-Fed Gravure Printing, Shrinkage, Silhouette, Silk-Screen Printing, Speedamat, Split Fountain Printing, Stencil, Stereotype, Stripping, Surprint, Surprinting, Tenaplate, Thermography, Tint Block, Transparent Proof, Typography, Ultrafax, Vari-Typer, Vignette, Web Press, Xerocopying Machine, Xerography, Xeroplate, Xeroprinting.

Research

Advertisement Rating, Aided Recall, Arousal Method, Consumer Jury Panel, Consumer Purchase Panel, Controlled Opinion Test, Controlled Recognition, Copy-testing, Depth Interview, Hooper Rating, Known Probability Sample, Marketing, Nielsen Radio and Television Index, Opinion Test, Precision Sample, Psychograph, Questionnaire, Quota Sampling, Radox, Randomization, Rating, Research, Sample, Split Run, Sponsor Identification, Standard Audit and Measurement Services, Inc., Starch Rating, Stratification, Testing, Test Market, Townsend Method, Universe.

Television

American Broadcasting Company Television Network, Animation, Antenna, Audience Availability, Audience Composition, Audience Duplication, Audience-Participation Program, Audimeter, Boom, Boom Man, Broadcast, Broadcaster, Call Letters, Class A Time, Coaxial Cable, Coincidental Telephone Measurement, Columbia Broadcasting System Television Network, Commercial, Community Station, Continuity, Continuity Acceptance Department, Continuity Writer, Dissolve, Dolly, Dolly Man, Dolly Pusher, Dry Run, Dumont Television Network, Emcee, Federal Communications Commission, Film, Gaffoon, Give-Away Show, Holding Power, Hooper Rating, Integration, Kinescope, Kinescope Recording, Lip Sync, Listener Diary, Mat Shot, Metropolitan Station, Music Clearance, Music Licensing Society, National Broadcasting Company Television Network, Network, Off Camera, Oleo, On Camera, Optical, Pan, Phonevision, Production, Program Rating, Projection Television, Rating, Remote Pickup, Script, Script-Writer, Sets In Use, Share of Audience, Simulcast, Sponsor, Station Identification, Story Board, Stratovision, Studio, Studio Program, Sustainer, Talent, Telecast, Telecommercial, Telegenity, Teletranscription, Televiewer, Televis, Television, Television Film, Television, History of, Television Network, Television Program, Television Recording, Test Pattern, Time Buyer, Total Audience, Turnover, Videodex Reports, Viewer, Voice Over, Wipe.

Trade-Marks

Certification Mark, Collective Mark, Lanham Act, Mark, Principal Register, Service Mark, Supplemental Register, Trade-Mark.

Transportation Advertising

Baby Billboard, Car Card, Car-Card Advertising, Circulation, Continuing Study of Transportation Advertising, Contract for Transportation Advertising, Full Service,

TERMS GROUPED ACCORDING TO SUBJECT MATTER

Half Run, Half Service, One-Sheet Poster, Quarter Run, Quarter Service, Take-One, Three-Sheet Poster, Transportation Advertising, Traveling Display, Two-Sheet Poster.

Typography

Advertising Typographer, Agate, Ascender, ATF-Hadego Machine, Author's Alteration, Bastard Measure, Batter, Battered Type, Black Letter, Boldface Type, Border, Broken Type, Bronze Proof, Case, Casting Off, Character, Composing Room, Composing Stick, Composition, Composition-Set Type, Compositor, Condensed Type, Copy Fitting, Cursive Type, Dead Matter, Delete, Descender, Display Type, Distribution of Type, Double-Leaded Matter, Elite, Em, Em Dash, En, En Dash, Extended Type, Extra-Condensed Type, Family, Font, Fotosetter Machine, Fototype, Foundry Type, Gothic Type, Hairline, Hand-Set Typography, Harlequin, Inferior Character, Inline Type, Italic Type, Justification, Kerned Letter, Lead, Leaders, Leading, Letter-space, Ligature, Lightface Type, Logotype, Lower Case, Lumitype, Machine-Set Typography, Matter, Measure, Modern Type, Old English Type, Old Style, Open-Face Type, Ornament, Outline Type, Pica, Point, Proofread, Proofreader's Marks, Publication-Set Type, Quad, Roman Type, Rule, Run-Around, Running Head, Sans Serif, Script, Serif, Set Solid, Shaded Type, Slug, Small Caps, Smash, Specification of Type, Standing Matter, Standing Type, Stet, Superior Character, Swash Initial, Text, Type Face, Type Founder, Type-High, Typesetting, Typographer, Typography, Upper Case, Widow, Word Space, Wrong Font.

Section III

DIRECTORY OF ASSOCIATIONS

ADVERTISING ASSOCIATION OF THE WEST 425 Bush St., San Francisco 8, Calif.

A.A.W. is an association of 40 advertising clubs the membership of which consists of advertisers, medium owners, and advertising practitioners. The organization had its origin in 1903 and has grown to a membership of approximately 6000. Purposes of the association are to promote better advertising in the interests of both buyer and seller; to create in the minds of the public better understanding of advertising and increased confidence in advertising as an aid to buying; to serve those engaged in distribution through the assembling and dissemination of information on marketing and advertising; to initiate and further needed civic activities, particularly those which have a constructive publicity value for the community.

These objectives are reached through conventions, conferences, individual advertising club meetings, awards, booklets and bulletins, radio programs, newspaper advertisements, and articles. Market and business studies slanted toward the Western area have been made, and the association cooperates with various organizations such as the Brand Names Foundation, Advertising Council, the Joint Committee of the American Association of Advertising Agencies, and the Association of National Advertisers.

ADVERTISING COUNCIL, THE 25 West 45th St., New York 19, N. Y.

This nonprofit organization was established by the American Association of Advertising Agencies, the Association of National Advertisers, and several media groups during the Second World War, at which time it was known as the War Advertising Council. Through the council, American business contributes advertising space and time toward support of campaigns for the government or for those which are certified in the public interest by a committee of leaders from all walks of life. Such campaigns are on behalf of the American economic system, U. S. savings bonds, accident prevention, and so on.

A.A.A.A. underwrites the agencies' share of council financing and appoints agency representatives to the board of directors. Campaigns are developed by task force agencies, provided through A.A.A.A., who work with advertiser coordinators. The "Campaign Guides" thus developed are sent by A.A.A.A. to every recognized agency in the country, encouraging agencies to use or adapt the advertisements for individual advertisers. The council's public-service program has helped to gain for advertising its proper stature with government, business, and the public, and to develop close relationships among advertisers, agencies, and media.

DIRECTORY OF ASSOCIATIONS

ADVERTISING FEDERATION OF AMERICA

330 West 42nd St., New York 36, N. Y.

This is a nonprofit organization of groups, firms, and individuals with a special interest in advertising as a basic ingredient of the American way of life, and represents advertisers, agencies, and media. Membership is composed of local advertising clubs, national organizations in the advertising field, and business firms using or producing advertising, or providing media for its dissemination to the public. A.F.A. was founded in 1905, when delegates from advertising clubs in all parts of the country met in Chicago and formed the association. Objectives of the organization are:

(a) To help make advertising increasingly effective as an instrument of distribution and increasingly useful to the public.

(b) To raise continually higher the standards of practice in advertising and to enhance public good will.

(c) To disseminate better knowledge of the functions of advertising in business and a better understanding of its social and economical values.

(d) To encourage further improvement in education and training for men and women engaged in advertising.

Three types of membership are available. These are:

(a) National Groups. Each group is an important advertising association in its own field, serving independently its particular branch of advertising.

(b) Advertising Clubs. These represent the greatest geographical and numerical strength of the A.F.A. They lean heavily on the parent organization for policy direction and project guidance.

(c) Sustaining Members. These subscribe to the work of the federation because they realize its work is necessary to their interests, and not because of any specific services rendered to them as individual companies. Such members include leading manufacturers, agencies, and media firms.

A.F.A. is incorporated under the laws of the state of Illinois as a nonprofit organization, and has national headquarters located in New York, where a permanent staff operates under policies established by the board of directors. The income of the organization is derived from its membership. Among the more important projects constantly undertaken by the federation are:

(a) A continuous campaign of public education in all media to establish the value of advertising.

(b) An annual essay contest in high schools to help teach a clear understanding of advertising to the student.

(c) Constant effort toward higher standards of technical and ethical practices in advertising.

(d) Constructive guidance for legislation affecting advertising.

(e) An annual convention and public conference for all advertising.

(f) Cooperative efforts by national groups in advertising.

(g) Speakers' bureau services.

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THE ADVERTISING RESEARCH FOUNDATION

11 West 42nd St., New York 36, N. Y.

An organization cosponsored by the American Association of Advertising Agencies and the Association of National Advertisers. The foundation, chartered in 1936, carries on five separate fact-finding projects in cooperation with the media concerned:

(a) The Continuing Study of Newspaper Reading, started in 1939 in cooperation with the Bureau of Advertising of the American Newspaper Publishers Association. Studies show reader traffic for each page and for each item of editorial content or advertising on the page.

(b) The Continuing Study of Transportation Advertising, started in 1944 in cooperation with the National Association of Transportation Advertising, tells how many people use streetcars and buses in the cities studied, and which advertising cards are seen and remembered.

(c) The Continuing Study of Farm Publications, started in 1947 in cooperation with the Agricultural Publishers Association, shows reader traffic for each page and item in farm papers, projected total readers per issue, and data on subscriber families.

(d) The Continuing Study of Weekly Newspapers, started with a pilot study in 1946 in cooperation with the National Editorial Association and financed by the N.E.A. Weekly Newspaper Bureau. Studies show reader traffic for each page and item, and projected total of readers per issue.

(e) The Continuing Study of Business Papers, started with pilot studies in 1946 in cooperation with Associated Business Publications and the National Industrial Advertisers Association. In addition to reader traffic, studies show the type of job held by each reader and his buying influence.

The Foundation performs the following general functions: supervising the conduct of research studies that are of general interest to subscribers; reviewing and appraising media research reports for the exclusive benefit of subscribers; supervising and validating media studies; and performing other functions necessary to furthering of scientific practices in advertising and marketing.

AFFILIATED ADVERTISING AGENCIES NETWORK

National headquarters: Post Building, Spokane 8, Wash.

This network was organized in 1938 with six charter members. It currently consists of 38 affiliated agencies. *See also* AGENCY NETWORK.

AGRICULTURAL PUBLISHERS ASSOCIATION

333 North Michigan Ave., Chicago 1, Ill.

A cooperative, nonprofit membership association of farm publications organized for the purpose of developing the usefulness of farm papers and promoting a spirit of cooperation among them. A.P.A. maintains for the benefit of its members and of advertising agencies the service of recommending agencies for recognition. (*See* RECOGNITION.) It also sponsors an advertising measuring and classifying service under a separate organization known as Farm Publication Reports, Inc. Every advertisement appearing in each issue of 41 farm publications is measured and classified each

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month. A complete report is issued quarterly, which carries the detail of this advertising in one section. This detail is broken down into 26 different classifications, and the linage by months is shown for every month up to the date of the issue. The current month's revenue in dollars is also shown, and the revenue linage totals for the period of the year covered in the report. In each class the advertiser's name is shown alphabetically, and under the name the advertising is listed by products. While these reports are issued only quarterly, a section showing the totals of all the classes and the section showing the total figures by types of advertising such as Commercial, Livestock, Poultry, and Classified, are issued each month, as well as with the quarterly report.

Another service rendered by A.P.A. is the Continuing Study of Farm Publications. Four publications are studied each year. A cross section of subscribers are interviewed and a report is published which shows in detail how the advertisements, features, articles, and editorials are read. The service gives the advertisers of the publications a means of determining how advertisements might be improved, and helps to show editors how to improve the contents of the publications.

AMERICAN ASSOCIATION OF ADVERTISING AGENCIES

420 Lexington Ave., New York 17, N. Y.

A national association of advertising agencies the objectives of which are to protect and improve the agency business; advance the cause of advertising as a whole; and to give service to member agencies by performing for them functions which they cannot do for themselves, or which can be done better or less expensively through the association.

To accomplish the first objective, the association promotes understanding of the agency commission as the best system of producing resultful advertising for media and advertisers; and works for the standardization of the 2 percent cash discount granted by media as a quick and certain method of collection of bills. It also cooperates with media in carrying on continuous educational discussions concerning agency recognition. Another activity is the promotion of standards of practice and codes of ethics which it recommends to agencies. It undertakes continuous contact with other representative bodies of the advertising business, particularly advertisers and media owners, to protect and promote the general welfare of advertising.

In advancing the cause of advertising as a whole, the second objective, the association conducts an annual examination for advertising to attract high-caliber young people and test them for careers in advertising (See A.A.A.A. EXAMINATION PLAN.) Projects in advertising research provide another means of advancing advertising. Some research undertakings are carried on by the association itself. For example, A.A.A.A. *Market & Newspaper Statistics* data, issued annually since 1933, provide information on newspapers in cities of 100,000 population and over, their circulation, rates, advertising linage, differential between local and national rates, and so on. A.A.A.A. *Newspaper Reader Surveys* analyze readers of each newspaper in a given city by age, income, and race. They tell how many copies are read in the home and outside the home, and show the degree of duplication of readership.

When research data are to be used by advertisers and media as well as by agencies, work is usually carried on jointly through tripartite organizations. Agencies and advertisers validate the survey methods so that results are acceptable to everybody

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concerned. Media pay for all or most of the research cost, absorbing it in their rates so that it is shared by all users of the medium in proportion to use. The association cooperates with advertisers and media in such joint research enterprises as the Advertising Research Foundation and the Traffic Audit Bureau.

Other groups with which the association cooperates are the Advertising Council, American Newspaper Publishers Association and the National Association of Magazine Publishers. Toward accurate measurement of circulation the association works closely with the Audit Bureau of Circulations and the Controlled Circulation Audit.

In fulfilling its third objective—service to members—A.A.A.A. provides information on legislation, consumer relations, advertising research, fiscal and tax problems affecting agencies, recognition, systems and forms, and so on. Extensive files and a specialized library on the subject of advertising are maintained at the association's headquarters. In addition to these, certain continuing and standard aids have been developed for management of member agencies, including an annual analysis of agency costs, methods of charging for agency service, agency-client provisions, and other management information. A special department, the Export Information Bureau, compiles data on media throughout the world and furnishes the information to member agencies upon request. A bulletin service is maintained and copies sent to members. To help them become acquainted, the association calls organized meetings such as the National Convention, held at a leading city or resort hotel; four Regional Conventions (Eastern, Michigan, Central, Pacific) are held; Council and Chapter Meetings occur throughout the country, some at regular intervals, others only when considered timely.

The association is governed by a board of directors, made up of elected officers, nine elected directors-at-large, and six elected directors representing the sectional councils. The board meets four times per year, with interim monthly meetings by its Operations Committee. There are 12 national standing committees, made up of more than 170 member-agency people, who deal with the following subjects:

- A.A.A.A. examinations for advertising
- Agency administration
- Business papers
- Government, educator, and consumer relations
- Magazines and farm papers
- Mechanical production
- Media relations
- Newspapers
- Outdoor and transportation advertising
- Radio and television broadcasting
- Radio and television production
- Research

Within its field each committee determines A.A.A.A. policy with approval of the board, carries out or supervises authorized projects, and recommends and initiates new undertakings as needed. Special committees are appointed to deal with special problems and are terminated when their work is complete.

The six councils—New York, New England, Atlantic, Michigan, Central, Pacific—investigate and report on applicants for membership, deal with local problems, and hold meetings as needs arise. Local chapters may be organized within any of the sectional councils on initiative of three or more local members, and after by-laws

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are approved by the board. Chapters carry on local activities such as sponsoring the A.A.A.A. Examinations for Advertising.

The association has its headquarters at 420 Lexington Ave., New York 17, N. Y., and maintains a staff of executives and personnel, a conference room available for meetings, and facilities for members transacting business in New York.

Qualifications for Membership

The association welcomes to membership any agency qualified to promote the interests of the agency business by reason of its ability to serve the cause of advertising, its financial soundness, and its demonstrated desire to adhere to sound and ethical business practices. An agency desiring membership is required to make application to the executive board, which in turn refers the application to the sectional council covering the territory in which the applicant resides. The council investigates the professional and moral reputation of the applicant and reports its findings to the executive board. Applicants reported favorably by the local council are voted on by the full membership of the executive board. Unfavorable applications are subject to review by the board and to action according to its discretion. Six negative votes are required for the rejection of any applicant.

The size or volume of business of an agency is not a factor in determining qualification of membership, excepting that agencies inadequately equipped financially or otherwise are not considered eligible. The applicant must have its principal office within the United States; otherwise the geographical location has no bearing on its admission. No agency is considered for election unless its principal owners have been doing business as an advertising agency for a sufficient length of time to have demonstrated adequate experience and ability to ensure a stable operation.

Barred from admission are agencies whose owners or executives are interested in or connected with any advertising medium or any printing, engraving or other business supplying material to its clients, in any way or to any degree which might disqualify the agency from giving unbiased advice and service to advertisers. Also disqualified are agencies which have been established or maintained by one or more advertisers having direct or indirect financial interest in them. Such ownership indicates the existence of so-called "house agency," organized for the purpose of obtaining agency commissions for the advertiser.

In order to protect advertisers against inexperienced advertising agency service, the association elects to membership only agencies which are qualified by experience to give constructive advice and adequate quality of service. Reliable references as to the business and advertising record of the agency must be furnished to the association. The agency is also required to furnish its list of clients, indicating the nature of their advertising, length of time each account has been handled, list of all clients lost within the preceding two years, and the nature of their advertising.

Credit responsibility, indicated by a balance sheet, is important in determining the applicant's qualifications. Such statement must be verified by a certified public accountant or sworn to by the applicant before a notary. The applicant must furnish as financial references its banking connections, names of three media owners, and three suppliers (printers, engravers, electrotypers, typographers, and so on) with whom it has conducted business. The finance committee of the association passes upon the financial standing of the applicant. In no case is an agency admitted to

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membership if it is morally or financially unsafe, regardless of qualifications in any other respect.

Although it is not essential that the agency have obtained agency recognition or recommendation from all the leading organizations which recognize or recommend agencies, such recognition or recommendation is extremely desirable, and any lack of it must be satisfactorily explained. Agencies which rebate in any manner are not admitted.

AMERICAN ASSOCIATION OF NEWSPAPER REPRESENTATIVES

247 Park Ave., New York 17, N. Y.

This nonprofit group was organized in 1942 to elevate the standards of practice of the business of serving newspapers in the general advertising field; to enhance the value of newspaper advertising by encouraging research, united selling, and promotional efforts; improving the technique of newspaper advertising, cooperating with agencies, advertisers, and newspaper organizations through the medium of appointed committees; to resist unfair, illegal, and unjustified attacks on the business of legitimate advertising and selling; and to establish a high ethical conduct of the organization's affairs.

Membership consists of members of the Newspaper Representatives Association of Chicago, of New York, and of other regional newspaper representative associations which may be elected to membership. Active chapters now exist in New York, Philadelphia, Detroit, Chicago, San Francisco, and Los Angeles. Groups without formally organized chapter status are active in Boston, Atlanta, and several other centers.

The most tangible phase of the activities of the association are those in connection with developing new business—a joint operation by the newspaper representatives to promote the basic philosophy of newspaper advertising. In doing this the association works in close coordination with the Bureau of Advertising of the American Newspaper Publishers Association. Since most of the members of the A.A.N.R. are also dues-paying members of the Bureau of Advertising, the group makes considerable use of the latter's research and statistical surveys. In addition, A.A.N.R. has available a sales force of approximately 400 men, selected to work in teams of two or more on special accounts.

AMERICAN MARKETING ASSOCIATION

1525 East 53rd St., Chicago 15, Ill.

The Association was formed in 1937 by the merging of the American Marketing Society and the National Association of Marketing Teachers. Purposes of the organization are to foster scientific study and research in the field of marketing; develop sound thinking in marketing theory and more exact knowledge and definition of marketing principles; improve the methods and technique of marketing research; contribute to the improvement of the teaching of marketing; develop better public understanding and appreciation of marketing problems; study and discuss legislation and judicial decisions regarding marketing; improve marketing personnel and study personnel problems; and to encourage and uphold sound, honest practices, and to keep marketing work on a high ethical plane.

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AMERICAN NEWSPAPER PUBLISHERS ASSOCIATION

370 Lexington Ave., New York 17, N. Y.

A.N.P.A. was organized in 1887 to foster and protect the best interests of the daily newspaper publishing business. Membership consists of daily newspapers in the United States, Canada, Hawaii, and Puerto Rico. The Labor Relations Office of the association is at 360 N. Michigan Ave., Chicago 1, Ill.

A.N.P.A. acts as a clearing house of information for its members in all matters relating to the production of the daily newspaper. The organization has set up a traffic department, mechanical department, newsprint department, a credit and adjustment department, and a mechanical research department. Affairs are conducted by a board of directors consisting of a president, vice-president, secretary, treasurer, and ten directors elected at the annual meeting of the association from among the membership. Committees selected from the membership act in connection with such matters as federal laws, postal regulations, circulation, advertising, and such.

The association maintains a Committee on Advertising Agencies that passes on agency recognition. See *RECOGNITION*.

THE ASSOCIATED BUSINESS PUBLICATIONS

205 East 42nd St., New York 17, N. Y.

This trade association was founded in 1916 and consists of paid circulation business-paper publications audited by the Audit Bureau of Circulations. It was organized to increase the usefulness of business papers to their subscribers and to help advertisers get a bigger return on their investments. Another purpose is to eliminate careless or willful exaggerations in circulation claims and to establish a code of ethics and standards of practice for the business-paper publishing industry. The organization also passes upon agency recognition for its member publications, sending each applicant agency a form to be filled out. It has also contributed to the Advertising Research Foundation for the purpose of surveying the readership of editorial and advertising pages in business papers.

ASSOCIATION OF NATIONAL ADVERTISERS

285 Madison Ave., New York 17, N. Y.

A.N.A. is an association of business firms who advertise nationally, having been organized for the purpose of promoting the more effective and profitable use of advertising as a tool of selling and of management. The association serves also to protect the interests of national advertisers and to assist them in various ways.

AUDIT BUREAU OF CIRCULATIONS

330 West 42nd St., New York 36, N. Y.

See entry in Section I, *Encyclopedia of Advertising Terminology*.

BRAND NAMES FOUNDATION

37 West 57th St., New York 19, N. Y.

A nonprofit membership corporation the purpose of which is to heighten by educational methods the public's appreciation of the constructive services which brand

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identification, trade-marking, and advertising activities render to consumers and to merchants of manufactured products; and otherwise to advance the status of the brand-names system of product identification. The foundation engages in no activities promoting the sales of any individual brand. Its program is sponsored by the responsible producers of brand-marked products, leading advertising and marketing counselors, and by advertising media owners.

The foundation, which was organized in 1943, devotes its funds to the preparation of factual, educational, and informational materials in a form useful to the channels for which they are intended. These include news releases, advertising engravings, car cards, transcriptions, texts for speeches, school charts and workbooks, women's club programs, and such. In general it is the plan of the association to disseminate a widespread understanding of how brand names on products help the consumer to buy confidently and to choose that which best suits his or her taste—with maximum return per consumer dollar spent; a better understanding of how competition between brands stimulates product improvement; and a realization of how loyalties to brands stabilize employment.

BROADCAST ADVERTISING BUREAU

270 Park Ave., New York 17, N. Y.

This organization is financed by the National Association of Radio and Television Broadcasters for the purpose of promoting the use of radio and television as advertising media. The bureau is designed to perform for the broadcasting industry what the Magazine Advertising Bureau does for magazine publishers, and what the Bureau of Advertising of the American Newspaper Publishers Association does for newspapers.

B.A.B. activities include the following: the production of promotional pieces such as strip films, direct-mail literature, retail service bulletins, and special surveys directed toward local and national advertisers; providing radio stations with sales tools such as cooperative dealer advertising information and confidential reports on the latest developments on broadcast advertising; delivering sales presentations answering the competitive claims of other media; personal consultation with station operators and advertisers concerning the most effective use of radio and television.

BUREAU OF ADVERTISING, AMERICAN NEWSPAPER PUBLISHERS ASSOCIATION

570 Lexington Ave., New York 22, N. Y.

Other offices in Chicago and San Francisco

This nonprofit service organization is supported by approximately 950 daily newspapers of the United States and Canada for the purpose of providing advertisers and agencies with statistical information and the results of continuing research in specific markets and in newspaper readership. Among the services available are the following:

(a) County Market & Media Data Index for 3,072 U. S. counties. This includes information on the circulation of virtually every daily and Sunday newspaper, regardless of where published, in every county. This material, kept current by contact with

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newspapers, the U. S. Census, Audit Bureau of Circulations, *Sales Management* magazine, and other sources, is maintained on punched IBM cards and placed at the disposal of advertisers and agencies without charge.

(b) Monthly Grocery Inventory. This is a continuing monthly measurement of the movement of branded merchandise through retail stores. Information is available from approximately 15 cities, each inventory measuring the monthly sale of branded products in a wide variety of grocery classifications.

(c) Standardized Consumer Preference Surveys. Available on an annual basis, consumer preferences for branded merchandise covering practically all major product classifications are reported from many cities not covered by inventory projects. This information provides a means of analyzing and comparing consumer buying habits in different markets.

(d) Consumer Panel Studies. A growing development in newspaper industry research, consumer panels utilize a carefully selected group of families to make up a representative sample of the market. Panel members report on purchases and buying habits by means of daily diaries. Also obtainable is information on brand loyalty, frequency of purchase, brand switching, and so on.

(e) Continuing Study of Newspaper Reading. This project is conducted by the Advertising Research Foundation for the American Association of Advertising Agencies and the Association of National Advertisers, and is largely financed by newspapers. From these studies may be learned what people read in newspapers, as to both editorial and advertising content. The resultant information may be applied to the more effective preparation of newspaper advertisements.

(f) National Newspaper Ad Readership Index. On file at the bureau are more than 3,200 national advertisements appearing in the 110 papers checked by the Continuing Study of Newspaper Reading, with all pertinent data on each advertisement on IBM cards, including size; readership percentages for the entire advertisement and for the headline and copy; advertising techniques employed; and position.

(g) Complete Newspaper Information. The bureau attempts to supplement the services now provided by Standard Rate & Data Service, Publishers Information Bureau, Media Records, and the Audit Bureau of Circulations, among other organizations. For example, it has on hand such information as those papers having garden pages, book-review columns, health-advice columns, women's pages, color printing, front-page advertising, and the like.

(h) Local Market Information. The cooperation of more than 1,000 daily newspaper staffs located in every market in the United States and Canada is available for the answering of questions concerning local market characteristics for use by advertisers.

(i) Sales Analysis. The bureau counsels advertisers and their agencies on individual sales and advertising problems.

CONTINENTAL ADVERTISING AGENCY NETWORK

Headquarters agency: John Falkner Arndt & Co.

123 South Broad St., Philadelphia 9, Pa.

C.A.A.N. was founded in 1932 and now consists of 18 member U. S. and Canadian agencies. It is designed to accomplish the following purposes: to give to

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moderate-size agencies the equivalent of widespread branch office facilities; to satisfy the needs of agency clients interested in regional marketing; to improve upon the centrally located, house-controlled branch-office system by giving to each member agency not only an office in the principal cities but also a complete agency organization; and to circulate among members information on agency practice, procedure, organization, selling, accounting, remuneration, and other data not obtainable from competing agencies.

When a member agency requests a local survey to be made, or specific information gathered, or other service to be rendered, the cooperating agency renders a bill for charges computed on a cost basis. A network house organ is issued monthly, each member agency contributing an article on a selected phase of the agency business. Articles cover such subjects as agency selling, research, merchandising, office procedure, art buying, client service, personnel, production costs, copy, traffic, and so on.

Mutual exchange of thoughts takes place also at an annual convention; the expenses of the delegates from each agency are prorated among the members so that the more distant agencies are not penalized. Each agency deals with an assigned subject in accordance with a published agenda and the other agencies enter into the discussion that follows.

To qualify for network membership, an agency must be equipped to conduct all agency functions, must have adequate financial standing, must show a good record of accomplishment and recognition by the major media, must follow ethical standards, and be of sufficient size. *See also* AGENCY NETWORK.

CONTROLLED CIRCULATION AUDIT

420 Lexington Ave., New York 17, N. Y.

See entry in Section I, Encyclopedia of Advertising Terminology.

COPY RESEARCH COUNCIL

Founded in 1941, the council is an informal organization with a membership limited to 36 research and copy men. Most of them are in advertising agency work, four being presidents of agencies. The common purpose is to provide an opportunity for the exchange of information and experience among advertising men who are engaged actively in improving advertising copy by testing and other objective procedures.

In 1946 the council set up a Committee on Appraisal of Copy Research, which led to the publication in 1947 of a booklet on *An Appraisal of Copy Research*. This council study is a professional estimate of what various research methods can accomplish, provided that the technique and methods are sound.

The council meets once monthly at the Harvard Club, 27 West 44th St., New York City.

DIRECT MAIL ADVERTISING ASSOCIATION

17 East 42nd St., New York 17, N. Y.

Membership of this association consists of national and local advertisers, media owners (newspaper and magazine publishers, radio station operators, direct adver-

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tising services, and others), and producers and suppliers of advertising material (art, photograph, and copy services, paper merchants, mailing-list brokers, printers, letter-shops, and others). Purposes of the organization are to promote the mutual interests of members; to provide an authentic source of facts, information, counsel, and service for members; and to champion the cause, value, and result-producing effectiveness of direct advertising as a management tool.

The association maintains at its offices the most comprehensive reference library of direct-mail advertising in existence, containing more than half a million pieces of literature of all types; hundreds of portfolios of campaigns (winners of the annual "Direct-Mail Leaders" contest) complete with data on purpose, cost, and results; facts, stories, histories, and statistics about direct mail. This material is available to members and is classified according to major industries.

The association issues a monthly news bulletin spotlighting important direct-mail developments, news items, stories of current activities, new ideas, successful tests, digests of articles on direct mail appearing in current publications, and related information. A subscription to *The Reporter of Direct-Mail Advertising* is included in D.M.A.A. membership, and provides each month a source of information, discussions, and ideas concerning postal regulations, direct-mail techniques, experiences of direct-mail users, and so on.

A nation-wide contest is conducted each year, and the winners, representing the best campaign in each industry, are announced and placed on display at the annual convention. Award certificates are presented to each winner. This contest is open to anyone, not necessarily members. An annual convention is held at which talks by outstanding direct-mail specialists are given.

Three types of D.M.A.A. membership are available: supporting membership, consisting of users, producers, and suppliers of direct-mail and printed promotion; associate membership, consisting of individuals whose concerns are already supporting members; and educational membership, available only to educational institutions, teachers, and students.

EXPORT ADVERTISING ASSOCIATION

Shelton Hotel, Lexington Ave. and 49th St., New York 17, N. Y.

The association was organized in 1938 to provide an organization for the interchange of ideas and experience in order to promote the efficiency and scope of its members in the practice of their profession of advertising in foreign countries. Membership consists of United States exporters who advertise abroad; persons resident abroad engaged in advertising in behalf of U. S. principals; export advertising agency executives; representatives of advertising media in foreign countries; publishers of United States export publications; and radio station owners in the United States who broadcast abroad. The association holds monthly meetings with speakers on subjects directly related to the advertising of American products in foreign countries. Members receive bulletins periodically and special notices containing information of interest to U. S. export advertisers.

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FINANCIAL PUBLIC RELATIONS ASSOCIATION

231 South La Salle St., Chicago 4, Ill.

The association is a nonprofit group organized in 1915 for the betterment of advertising, publicity, public relations, and new business methods, the members of which are drawn from banks, investment houses, and trust companies. The organization acts as a clearinghouse for members; plans for the merchandising of the services of banks and other financial institutions, specimens of promotional material, and related information are made available for the benefit of all.

The chief medium for the exchange of ideas between members is the organization's monthly bulletin. Also available is a portfolio library containing campaign plans, booklets, and advertising ideas promoting the services of financial institutions. An annual convention is held for the exchange of information.

FIRST ADVERTISING AGENCY GROUP

(No permanent headquarters) c/o Newman, Lynde & Associates, Jacksonville 2, Fla.

FAAG was the first nationwide network of agencies ever to be established. Communication among members is maintained through continuous correspondence, occasional exchange of visits, monthly bulletins jointly edited by members, annual national conventions of all members, and semiannual regional conventions.

Member agencies pay dues and other assessments according to the volume of billings. Member agencies charge each other on a time basis when executive and staff time warrant a charge. Routine services involving supply of on-the-spot information by phone, wire or letter are usually rendered by members to each other without charge. Charges made by one member to another are passed on to the client, unless the work involved is normally included in the services rendered to clients, under the established agency compensation terms.

The network was formed in 1929 and now consists of 25 members. *See also* AGENCY NETWORK.

LEAGUE OF ADVERTISING AGENCIES

1 Madison Ave., New York City

This association, established in 1951, has been designed to set up information generally useful to members, such as client credit; to suggest standards of practice in dealing with clients; provide personnel information; to acquaint advertisers with the virtues of small-agency operation; and generally to interchange facts of value to members. The organization is one of small and medium-sized agencies.

MAGAZINE ADVERTISING BUREAU

271 Madison Ave., New York 16, N. Y.

This nonprofit, membership association of 21 publishers of national consumer magazines was organized in 1943. It is the central promotional and research organization on the advertising phase of the magazine publishing industry, and has the following purposes: to bring about a better understanding of the magazine as a social, educational, and economic force in American life; to promote the increased use of

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magazine advertising through programs of original and secondary research, through direct-mail campaigns to advertisers and their agents, through presentations and booklets, and through direct service to advertisers and agencies; to serve as a general clearinghouse for information about the magazine publishing industry as a whole, and about magazine advertising for the benefit of advertisers, agents, and publishers.

MIDWESTERN ADVERTISING AGENCY NETWORK

c/o Chester A. Gile, Advertising, 329 Palace Bldg., Minneapolis 1, Minn.

This agency group was organized in 1948 with a nucleus of four midwestern agencies. Membership is restricted to those agencies located within a day's train ride of Chicago, but there are no restrictions as to size or scope of member agencies and no policing powers except that of recommendation. The objectives of the group are:

To affiliate in an effective network a number of independent agencies that seek to adopt similar methods and ideals and, by closer cooperation, to bring about greater accomplishment and efficiency in the management of each advertising agency.

To raise the standard of advertising service to clients of members by cooperative study and free exchange of information relative to agency management and all phases of advertising.

To simplify and standardize agency operations for the more effective selling, organizing, and servicing of clients.

To exchange information on all common problems such as management, sales development, market studies, agency functions, and operations.

To assist through specialized experience and abilities any member when requested in the solicitation or service of an account.

To meet at regular intervals to compare experiences and discuss ways of improving standards of operation, methods of increasing profits, and the general welfare of members.

Periodic meetings of members afford an opportunity to exchange information and to contribute to the ability of members to solve specific advertising and merchandising problems. *See also* AGENCY NETWORK.

NATIONAL ADVERTISING AGENCY NETWORK

Headquarters: 4235 Lindell Blvd., St. Louis 8, Mo.

Founded in 1932, the network now consists of 28 agency members who serve as branch offices for each other. Members also exchange information about advertising and promotional techniques that may be of value to their respective clients. There is also interchange of experience concerning agency operation and financial management.

Cost of membership is scaled according to the agency's billing. Qualification for membership is made on a selective basis; in general, however, the agency must have at least eight employees, \$36,000 in gross income, and show an adequate credit rating. Compensation for work performed at the request of a member agency is billed at the cooperating agency's regular cost of operation.

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NATIONAL ASSOCIATION OF MAGAZINE PUBLISHERS

232 Madison Ave., New York 16, N. Y.

This mutual and cooperative membership corporation of owners of magazines and other periodicals was organized in 1919 for the purposes enumerated below:

To collect and obtain by exchange with its members and by any other appropriate means all kinds of information for the use and benefit of its members, and to furnish such information to members, or to disseminate it to the public;

To procure and diffuse among its members accurate information as to the standing and character of persons, firms, and corporations with whom the members are engaged in business;

To promote cooperation and a more enlarged and friendly intercourse among members;

To settle differences among members or between members and others;

To procure uniformity and certainty in the customs and usages of the business conducted by members;

To secure freedom from unjust and unlawful exactions, and in general perform all activities relating to the particular objectives mentioned which may from time to time be found necessary for the benefit and protection of members so far as these are permitted by the laws of the state of New York to corporations organized under the Membership Corporations Law. The association shall not engage in the business of selling information, nor shall it engage in any other business or undertaking for profit, nor make or declare dividends.

NATIONAL ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS

1771 N St., N. W., Washington 6, D. C.

This association was formed in 1951, having evolved from the National Association of Broadcasters to include principally AM, FM, and TV broadcasters. In addition to station and network operators, any individual, firm, or corporation engaged in any business connected with broadcasting may be admitted to membership; however, this class of membership is "associate" rather than "active."

The object of the association is to foster and promote the development of the arts of aural and visual broadcasting in all its forms; to protect members in every lawful and proper manner from injustices and unjust exactions; to do all things necessary and proper to encourage and promote customs and practices which will strengthen and maintain the broadcasting industry to the end that it may best serve the public.

NARTB is active in promoting the use of the air as an advertising medium particularly through its Broadcast Advertising Bureau. It has developed a Standards of Practice Code containing recommendations concerning programs, advertising standards, length of advertising copy, contests, and premium offers. The Television Code, effective March 1, 1952, makes recommendations concerning program material, treatment of news events, length of copy, acceptability of products, and responsibility toward the community.

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NATIONAL ASSOCIATION OF RADIO STATION REPRESENTATIVES

101 Park Ave., New York 17, N. Y.

The association was formed in 1947 and now comprises 18 members, including all of the larger and several of the smaller independent station representatives. Membership does not include the network spot-sales representatives, representatives of an individual station, or representatives of a group of centrally owned stations.

Purpose of the organization is the promotion of the proper use of spot broadcasting. The association is therefore concerned with giving the advertising business accurate information on spot broadcasting; with making it easy to buy, order, and handle time; with providing the tools for estimating time costs; with spreading the knowledge of successful use of spot broadcasting; with giving service to advertisers and their agencies; and with securing proper recognition of the medium.

The work of the group has taken the following forms: publication of a book called *Spot Radio Lets YOU Decide*; preparation of an easel presentation on spot broadcasting; special studies of industries and their individual advertisers; publication of the *Spot Radio Estimator*, which is designed to simplify the complicated figures needed for estimating the cost of using the medium; a monthly spot radio clinic where advertisers relate their successes and failures in the use of spot broadcasting; spot television clinic in which activities corresponding to the radio clinic are carried on.

NATIONAL ASSOCIATION OF TRANSPORTATION ADVERTISING

30 Rockefeller Plaza, New York 20, N. Y.

Organized in 1942, this trade association consists of persons, firms, and corporations engaged in the business of transportation advertising and those having the advertising privileges on the vehicles and facilities of transit companies. Purposes of the association are to formulate and establish proper standards for the operation of transportation advertising as an accredited advertising medium; to conduct research and other activities relating to such advertising; to engage and assist in the development of the medium by advertising, publicity, and education; and to afford a common meeting ground for relations between members.

Membership is divided into classes depending upon the volume of gross annual sales. Each member must at all times fully publicize whatever advertising rates, terms, and card displays he offers to advertisers. A research committee supervises the research of the association; and an education committee directs the advertising, publicity, and educational work of the organization.

NATIONAL BETTER BUSINESS BUREAU

405 Lexington Ave., New York 17, N. Y.

This self-regulatory, nonprofit service organization, formed in 1911, has a membership of business firms and chambers of commerce, organized for the purpose of eliminating the causes of consumer complaint against business and thereby assisting business to strengthen and maintain its public support. The bureau is affiliated with Better Business Bureaus in principal cities of the United States and Canada, and

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undertakes many activities designed to remove fraudulent business activities that hurt the efforts of reputable businessmen.

It also recommends proper business approaches that commercial firms should adopt toward consumers for the betterment of all business. It has published several helpful booklets endeavoring to give constructive advice and information to the public so that they may have satisfactory dealings with business concerns. The bureau warns member chambers of commerce of unscrupulous activities and fraudulent schemes currently being undertaken, and investigates the promoters of such activities. In the field of advertising the two best known publications of the bureau are the *Guide to Retail Advertising* and *Do's and Don'ts in Advertising Copy*.

NATIONAL FEDERATION OF ADVERTISING AGENCIES

c/o Byron H. Brown, Byron H. Brown & Staff, 3719 Wilshire Blvd., Los Angeles, Cal.

This agency network was formed in 1951 as a nonprofit corporation under California laws for the mutual assistance of members in serving clients. The group was organized because many cities had been closed to agencies desiring to become members of established networks. Since such groups restrict membership to one agency in each trading area, the fact that competing agencies in one city were already members of other networks prevented other agencies from joining.

Presently this network has 15 members, and has proceeded to set up standards for charges and services to apply between members as a guide in rendering on-the-spot assignments; build and maintain a research library at headquarters covering market, population, trading, and product statistical data, and undertake a program of research when requested by a member agency.

NATIONAL INDUSTRIAL ADVERTISERS ASSOCIATION

1776 Broadway, New York 19, N. Y.

Formed in 1922, N.I.A.A. is the largest individual membership organization in advertising, consisting of 3,600 members made up of 34 chapters in industrial centers. Purposes of the association are the promotion of standards of industrial advertising; furthering the best interests of industrial advertising and marketing; providing a means whereby industrial advertisers may assist each other through exchange of ideas; aiding in the elimination of waste in distribution; and encouragement of the study and better understanding of industrial advertising.

Among the activities and services of the association are:

N.I.A.A. newsletter, a monthly bulletin spotlighting important industrial advertising and marketing developments and current activities.

Budget information, an annual report and survey of industrial advertising budgets.

Industrial library, a monthly service that brings members pertinent material on subjects relating to all phases of industrial marketing and advertising.

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NATIONAL NEWSPAPER PROMOTION ASSOCIATION

P.O. Box 2673, Charleston, W. Va.

Established in 1921, this organization of approximately 287 members is financed by dues of participating newspaper publishers, advertising agencies, and newspaper representatives. Its major function is the exchange of ideas concerning promotion, research, public service, and related activities performed by newspapers.

NATIONAL OUTDOOR ADVERTISING BUREAU

60 East 42nd St., New York 17, N. Y.

This nonprofit, cooperative service organization of advertising agencies that purchase outdoor advertising space and facilities was established in 1919 for the following purposes:

(a) Maintenance of current statistics on outdoor advertising, circulation, and coverage.

(b) Assembly of outdoor advertising information from plant operators for use by agencies.

(c) Preparation of contracts between N.O.A.B. and plant operators for outdoor advertising facilities.

(d) Listing of all markets where outdoor advertising facilities are available. N.O.A.B. offers only factual data, not qualitative advice. It indicates where outdoor advertising facilities may be bought; the individual agency must make the decision concerning each market.

(e) Assumption of credit responsibility for all member agencies, and the guarantee of payment to plant operators.

(f) Furnishing lithographers with instructions concerning the shipment of posters to plant operators.

(g) Maintenance of a field service department for personal contact with plant operators and firsthand verification of service delivered for member agencies.

Member agencies delegate authority to buy outdoor space to N.O.A.B., which contracts with individual plant managers for the purchase of their facilities, and issues contracts to them for outdoor advertising. In order to become a member, the agency must currently place outdoor advertising; must maintain ethical standards of operation; and must provide a satisfactory financial statement as evidence of credit responsibility. Thus, N.O.A.B. assumes all credit risks in behalf of member agencies. Should the agency placing outdoor space through N.O.A.B. be unable to pay its bill, the organization takes the loss, not the plant manager. Membership in N.O.A.B. is tantamount to recognition by outdoor advertising plant operators.

N.O.A.B. pays the plant operator his outdoor advertising rate less 16 $\frac{3}{4}$ per cent, and bills the member agency the full rate minus 13 per cent, retaining 3 $\frac{3}{4}$ per cent for organizational operating expenses. The agency bills the client the full rate and therefore earns a net commission of 13 per cent. No discount is allowed by the plant operator, by N.O.A.B., or by the agency for cash payment, and so the usual 2 per cent cash discount is absent from the outdoor advertising rate structure.

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the country to plan and sell outdoor advertising with a view to making the medium most effective and productive to advertisers. It prepares descriptive literature in explanation of outdoor advertising, its classifications, uses, and achievements. It conducts market investigations and studies, collects firsthand information through field surveys, and prepares specific plans for the use of the medium.

The board of directors formulates the policies under which O.A.I. operates; the executive committee acts for the board during the interim between directors' meetings. The responsibility for the general administration of the affairs rests with the president, whose function it is to execute company policies, supervise all activities with the company through department heads; supervise the sales activity on all national advertising accounts spending over \$500,000 yearly in advertising; select key personnel for the company; and supervise the activities of a plan board made up of representatives from various departments, which meets for the purpose of formulating planned sales approaches on various accounts, and which represents the industry in general.

The sales department of O.A.I. is charged with the objective of convincing national advertisers and their agencies that outdoor advertising can be used profitably by them. The department supplies the personal connecting link between the outdoor advertising plant operator who has space to sell and the advertiser who has a product to advertise. Each salesman has certain accounts assigned to him; it is his duty to determine which individual in the prospective advertiser's organization decides on the selection of media; draw out of such person his opinions about outdoor advertising; plan a sales course designed to change his mind when it is adverse to outdoor advertising so that he will want to use the medium in his campaign; assist the advertiser to use outdoor advertising most profitably so that he will continue to use the medium; and outline the governing policies under which the standardized outdoor medium operates.

The work of the individual salesman is supplemented by the following departmental activities:

(a) Field sales work through plant operators in cooperation with regional and zone managers within the advertiser's organization. This work is carried on in order to build up, within the advertiser's firm, an understanding of outdoor advertising that will aid the manufacturer when he is choosing an advertising medium.

(b) Local calls and sales effort directed toward retailers, jobbers, distributors, through local plant operators. This work serves to build up a knowledge of outdoor advertising.

(c) Local sales effort on accounts offering cooperative advertising to local dealers and distributors. O.A.I. acts as a central control point for plant operators everywhere, keeping them informed as to cooperative plans available and assisting them to secure this type of business.

(d) Maintenance of a special painted-display sales department for the benefit of all plants offering painted displays in addition to posting service.

(e) Creation of copy ideas, color crayon visualizations of outdoor designs, and comprehensive sketches suggested for advertisers; construction of working models of animated and streamlined bulletins and electric spectaculars; consultations with advertisers and agencies on the best methods of lithographing poster designs.

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(f) Planning the best market coverage attainable with a given appropriation; counseling agencies and advertisers about matters concerning outdoor coverage and costs; maintenance of pin maps showing all highway posting towns in the country; maintenance of a file of traffic flow maps of states and cities where they are available.

PERIODICAL PUBLISHERS' ASSOCIATION

271 Madison Ave., New York 16, N. Y.

Founded in 1900, this organization consists of four members who finance its operations: Crowell-Collier Publishing Company, Curtis Publishing Company, Hearst Magazines, Inc., and McCall Corporation. Purposes include the cementing of industry relations and the provision of credit information for members. P.P.A. does not grant recognition, but does rate agency applicants as to their credit standing, the information being transmitted to members for individual action.

POINT OF PURCHASE ADVERTISING INSTITUTE

16 East 43rd St., New York 17, N. Y.

This association is comprised of lithographic printing companies, manufacturers of advertising displays, advertising and merchandising executives of companies that are large users of window and interior displays at the point of purchase, and companies and individuals who are interested in furthering the aims and objectives of the institute, or in obtaining authentic information on point-of-purchase advertising in the various retail fields.

Purposes of the institute include the promotion of wider and more effective use of advertising at the point of purchase as a tool of selling; fostering a wider knowledge and appreciation of its effectiveness among advertising, sales, and management executives; the mutual benefit of producers and users of point-of-purchase advertising materials.

Among the activities are the compilation and dissemination of authentic information on point-of-purchase advertising and original research on the effectiveness of this form of advertising. Services to members include news bulletins containing information on developments and new types of displays; exchange of display ideas and methods and the intercommunication of experiences in the use of point-of-purchase advertising; continuing case studies showing how displays increase sales at the point of purchase.

THE PREMIUM ADVERTISING ASSOCIATION OF AMERICA

608 Fifth Ave., New York 20, N. Y.

This organization is affiliated with the Advertising Federation of America, and is associated with the Premium Industry Club of Chicago and with the New York Premium Club. The primary purpose of the association is to protect the sellers and users of premium merchandise against unfair restriction by either state legislation or federal action. The organization is a nonprofit one, deriving its revenue chiefly from dues paid by members. Other income occasionally received comes from special contributions by active members and from the association's sponsorship of the premium exhibitions.

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A comprehensive bulletin is published which brings essential information to members—premium users, advertising agencies, and companies selling merchandise to premium users. Of particular value to the latter membership group are the bulletins listing the name and location of premium users, the premium buyer for each firm, type of articles used as premiums, and related information helpful to those firms that sell premiums to advertisers. The association sponsors premium exhibitions held annually in Chicago and New York.

The Premium Association prescribes the following set of rules for the guidance of its members:

The following Code of Premium Advertising shall govern each and every member of the Premium Advertising Association of America, Inc., namely: first, premium advertising shall be conducted according to the fundamental principle of right, honorable, ethical, and lawful business practice; in pursuance of the highest standards of commercial advertising; and constructively to benefit the purchasing public; second, premium advertising shall consist of a legitimate premium offer which is duly executed; and shall be free of any scheme which involves a fraud or lottery and of any method which involves misrepresentation or deceptive exaggeration, and of any action whatever which wrongfully injures the purchasing public.

THE PROPRIETARY ASSOCIATION OF AMERICA

810 18th St., N. W., Washington 6, D. C.

This organization, founded in 1881, is composed of manufacturers and distributors of proprietary articles such as packaged medicines, medical supplies, and cosmetics. These firms are included in the association's active membership; associate membership includes suppliers of materials used in the manufacture of proprietary articles, advertising agencies, and advertising media. Objectives of the association are:

- (a) To preserve and improve the integrity and stability of the proprietary industry.
- (b) To preserve and improve the integrity and stability of the trade-marks its members own or control, and pursuant to and under which they conduct business.
- (c) To acquire and disseminate for the use of members such business and scientific information as may prove of value to them.
- (d) To assist its members in the preparation of labels and advertising copy complying with the requirements of laws.
- (e) To facilitate and foster equitable principles in the purchase and distribution of merchandise by its members.
- (f) To foster and encourage a spirit of friendly cooperation among its members, and to promote in every possible way friendly relations between members and the general public.
- (g) To participate in cooperative enterprises with the various branches of the proprietary and related industries.

The association maintains several sections devoted to various aspects of proprietary merchandising:

The scientific section engages in studying scientific and technical problems which confront the industry, and provides valuable information for members of the technical staffs of manufacturers of chemicals, drugs, and medicines.

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The foreign trade section is composed of association members interested in the export business. It secures firsthand information concerning rules, regulations, and restrictions which affect the export industry, either contemplated or imposed by the various foreign countries. The information is made available to members through a bulletin service.

The veterinary section is composed of manufacturers who prepare products to be used in the treatment of animals and poultry. It studies scientific problems peculiar to the veterinary field, and furnishes information through a bulletin service.

The National Relations Committee is composed of members residing in various sections of the United States. It cooperates with members of the drug industry and others interested in consumer protection who desire to see uniform federal and state legislation enacted.

The Legislative Reference Service reviews all bills introduced in the state legislatures and the Congress to determine whether they affect the manufacture or sale of proprietary articles. Those bills found to be pertinent are outlined in bulletins issued to members, informing them of legislation which, if enacted, would affect their business.

The Advisory Committee on Advertising pursues the campaign of self-regulation for the proprietary-articles industry and attempts to improve advertising standards and practices. It receives complaints against advertisers within and without the association, and is empowered to use its good offices in that respect.

The Committee on Public Relations undertakes general trade publicity and public relations, and supplies authoritative information concerning the packaged-medicine industry.

The association defines a proprietary article as one for internal or external use on man or other animals, whether of food, drug, chemical, cosmetic, device, or of toilet goods, identified by and sold under a trade-mark, trade name, or other trade symbol, privately owned or registered in the U. S. Patent Office, sold or offered for sale to the general public, if such article meets the requirements of the federal Food, Drug and Cosmetic Act.

PUBLIC RELATIONS MANAGEMENT CORPORATION

122 East 42nd St., New York 17, N. Y.

(Regional offices in other cities)

This organization consists of 14 regional public relations firms in principal cities across the country, forming the nation's largest integrated public relations organization. The corporation was organized in 1952 to provide an efficient means of carrying out national public relations policies of industrial and association clients. Through 16 offices connected by teletype, the corporation is able to blanket the country in gathering information or disseminating news. The regional offices are prepared to undertake any public relations task which a national account might require. The New York office acts as counsel for national and local clients whose headquarters are in the metropolitan area. It is operated as a full-fledged public relations firm.

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PUBLIC RELATIONS SOCIETY OF AMERICA

525 Lexington Ave., New York 17, N. Y.

This national, nonprofit organization consists of men and women engaged in public relations work and is incorporated for the purpose of advancing the field of public relations. The association is a consolidation of two other associations—the National Association of Public Relations Counsel and the American Council of Public Relations. The society offers an opportunity for the national exchange of ideas and techniques and for wide, mutual acquaintance among those especially interested in the field. Incidental services are furnished to its membership in the maintenance of offices and a staff, and through publications which are a source of benefit to every member.

The society admits four classes of membership: active members, associate members, sustaining members, and project members. To qualify for membership in any class, the applicant must meet certain requirements of the eligibility committee and the board of directors. General qualifications include possession of a reputation for ethical conduct and integrity; agreement to abide by the professional standards of the society; freedom from affiliation with any subversive organization or activity. Specific eligibility requirements must be met for each of the four classes of membership.

PUBLIC UTILITIES ADVERTISING ASSOCIATION

c/o Wisconsin Power & Light Co., Madison 1, Wisc.

The association consists of approximately 330 representatives of utility companies in the United States, Canada, and U.S. foreign possessions, as well as in several foreign countries. Its purpose is to improve the advertising disseminated by electric, gas, transportation and other utility companies. Information of mutual interest is interchanged through the medium of monthly association bulletins, advertising exchange contest, special studies of various phases of advertising, periodic meetings, and annual conventions.

SOUTHERN NEWSPAPER PUBLISHERS ASSOCIATION

P.O. Box 1569, Chattanooga 1, Tenn.

This regional association of newspaper publishers has a membership of approximately 390, and was formed in 1903 for the purpose of promoting the mutual business interests of members.

TRAFFIC AUDIT BUREAU

60 East 42nd St., New York 17, N. Y.

This nonprofit membership corporation was established for the purpose of conducting research and investigations in connection with a more accurate determination of the advertising values of the various types of outdoor advertising. A major objective of T.A.B. is the development of authenticated traffic circulation figures which represent the average normal circulation values of outdoor advertising

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under rules and regulations which are uniformly applied throughout all cities and towns in the country.

In attaining this goal, T.A.B. provides for the standardization of practice with respect to the circulation evaluation of outdoor advertising; the supervision of practices in connection with the collection, recording, evaluation, and authentication of traffic circulation data for outdoor advertising; the preparation and issuance of standardized statements of circulation values of outdoor advertising plants; and the performance of other acts and services which may further the joint interests of advertisers, agencies, and operators of outdoor advertising plants in an accurate and scientific evaluation of circulation.

T.A.B. is composed of two classes of members: (a) corporate members, who pay no dues and among whom are included men appointed by the American Association of Advertising Agencies, Association of National Advertisers, and the Outdoor Advertising Association of America; (b) plant members, consisting of persons or firms owning or operating poster or painted-display outdoor advertising services (called "plants"). All members of the Outdoor Advertising Association of America and of the Poster Advertising Association of Canada automatically become members upon payment of dues. Dues for plant members are annual, and are based upon the population of all markets served by the plant member at rates determined annually by the board of directors.

T.A.B. makes available audit services on a fee basis for plant members, providing for the auditing and certification of the circulation values of an outdoor advertising plant, and for the auditing of traffic counts needed for the preparation of a traffic-flow map of the market served by the plant, and for the authentication of such traffic-flow map.

Plant members whose facilities have been audited by T.A.B. enjoy the following advantages: (a) a plant audit results in greater confidence on the part of advertisers and agencies when considering the purchase of outdoor advertising space from the plant operator; (b) a plant audit gives the member a vital and factual basis for selling his facilities, and provides national and local sales representatives with new and valuable selling points; (c) a plant audit ensures plant investment by providing the member with guidance for economical and efficient plant locations and construction, and with the knowledge that the expenditure for the audit will pay its way in terms of confidence based on approved standards and specifications.

TRANSAMERICA ADVERTISING AGENCY NETWORK

c/o M. Glen Miller, Advertising
85 Michigan Ave., Chicago 3, Ill.

The network was established in 1938 and currently has 15 members. *See also* AGENCY NETWORK.

