

## Kinds of People To Be Sold

Through every phase of sales and service, the essential relations in business are tempered by personalities. Our products and policies are known factors—people are the intangibles in selling

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HAVING reviewed the varied sectors of the Graphic Arts Field, we find equally diverse personalities among the people with whom we come in daily contact as we sell Linotype products. What manner of men make up the organizations that use our machines, matrices and maintenance parts, supplies and services? What is their background, their capacity to understand technical and business problems and their solutions?

### Newspapers

THE BROAD classifications that are usually found in newspaper publishing organizations with which we have business relations are these:

- Publisher
- Editor
- Business Manager
- Mechanical Superintendent
- Advertising Manager
- Composing-room Foreman
- Machinist

In the larger newspapers there are apt to be others associated with these individuals, while in some small newspapers one man may assume more than single responsibility.

Generally speaking, a publishing organization is not unlike the infield of a good baseball team. Each individual has his own position to play, but the success of the team is dependent upon each man's skill—plus his coordination with each of his fellows. There are many "doubleplays" in business, as in a well-played ball game.

We must know how to discuss matters having to do with newspaper production from the viewpoint of a

manager or a machinist—both of them have ideas that may be different. Their confidence in us and our product often depends upon their assurance of our understanding of their particular problem.

One publisher may not be cast in the same mold as another; one business manager differs from another; one machinist has wholly different ideas of the way to do some things from an equally good machinist in another town. So, while the following observations are based upon facts that come out of experience, they must be general.

**Publisher** Depending upon the path traveled to reach his corner office, a publisher possesses varying degrees of familiarity with technicalities of production. He may have been a reporter who, in his early years, was acquainted with the vagaries of composition as he argued with the proofreader or violated deadlines. He may have come up through the business office and at some time in his career have been responsible for purchasing. He may have been a man of some literary talents who came out of the editorial office. He may actually have been a printer and known the business from the production angle. He may have inherited the business and the responsibility of decisions. Or, he may be an attorney who represents the estate of the former owner.

Thousands of publishers across the country have attained their present status in these ways, with variations of course. Some are distinguished men—they might have been equally successful in another wholly different business. Some are brilliant—some are not. Some are as honorable as any man can be, while some are given to opportunism and look for loopholes. Some are less successful, frequently riding with the momentum of the newspaper and devoting their energies to avoiding conditions that would require important decisions—middle-of-the-road-guys.

It is fair to say, then, that they are typical businessmen, just as in so many other industries and organizations.

When a publisher has acquired or attained his position in the organization—and among his fellow publishers—usually he has formed opinions that may be pretty positive. His personal experience, whatever it may have been, usually plays an important role in making decisions. Yet, depending upon how well-grounded his knowledge is, the influence of others in his organization may determine his point of view. A disgruntled mechanical executive may be the basis of forming or modifying his judgment—either rightly or wrongly. He may have much respect for the judgment of a publisher friend who sounds off at conventions—sometimes without the greatest authority—and he gets ideas that either confirm his own or establish suspicions which may or may not be right.

On the other hand, a publisher frequently says, "You folks have taken good care of us and I'm relying on you to do so in the present instance. What should we do?" Such instances are often the result of the lifetime work of the predecessors of every Linotypeman in the field, at the agencies and at headquarters. When they occur, they become a challenge to each of us.

Perhaps the publisher, most often met, says something like this: "Yes, I understand that we need some new equipment. You take it up with Mr. Jones and Smithy. They know the details and I may see you after you have come to some understanding." He's a smart guy! If he is at all clever, he will let his men make the decision for him. Invariably, they know more about the matter than he. And he is building up his organization, rather than tearing it down. Plus, not tipping his hands as to how much or how little he may know about it at all.

The publisher, by and large, is a highly opinionated individual. Except in rare cases his is the final word in decisions that interest us. So, he's an important person in most transactions of any appreciable size.

**Editor** He says what goes into the paper. If he is not the publisher—as the masthead may read—his judgment quite largely determines the stand which the newspaper takes in news treatment and its editorial positions. Under him in larger newspapers may be a managing editor, whose contacts with the production departments are closer than those of the editor himself.

For the most part, Linotypemen are seldom called upon to do much real sales work with the editor except in typographic matters. Usually, the editor has marked likes and dislikes in faces used for heads and body type. He may not always know why he favors one or another type face—excepting he likes this one and dislikes another. Occasionally, however, there is an editor who knows something about type faces. He is a wise Lino-

typeman who knows how to say the right thing to the editor at the right time. Once we win his confidence, he is apt to accept the advice and counsel of our representative. And that condition, of course, is our goal.

**Business Manager** Many of the comments made concerning the publisher may be made about the average business manager of a newspaper. Perhaps his background has been in accounting, or circulation, or advertising. Many times we have found that he has come up through the organization and has a broad knowledge of where everything is, why it has been necessary to develop certain policies, what local conditions must be watched—everything from the handling of the newsboy problem to supervising the details consequent to government reports and keeping a weather eye on newsprint supply.

Our experience with most business managers has been that their technical knowledge concerning printing is somewhat sketchy—although this might not be admitted in casual discussions. Nevertheless, their friendships are to be sought by Linotypemen and when it is known that they are "on our side" in deals, it is a comfortable situation. The tendency toward the introduction of engineers into the business managers' offices is less noted than in the role of production managers, although there are some instances where combination jobs have come into being—perhaps through local conditions or the personal notions of the publisher.

#### **Mechanical Superintendent or Production Manager**

His is the responsibility for getting out the paper. That's what he will tell you—and usually it is about true. The coordination of the proper flow of copy, the scheduling of forms to stereotype department, the meeting of deadlines from the bulldog to the final editions and of course, the thousand-and-one things that cause each day's papers to come out with seeming ease and lack of confusion.

Many times we find that this individual has graduated from one of the foremanships in the plant. He may have been the press foreman and thus be mechanically minded and competent to supervise all plant machinery. But, when this is the case, he seldom lays claim to typographic knowledge. Such technicalities remain mysteries to him and usually he relies upon the tastes of the editor and the advertising manager, and the judgment of the composing-room foreman.

Of late there has been a tendency in larger newspapers to bring in engineers who may not have intimate technical knowledge of printing processes and methods; but who have been trained in broad production techniques. Some publishers have felt that various modern mechanical innovations should be introduced into the

printing industry. Some have been intrigued by explorations into wide departures from proven principles. Usually such publishers have been inspired by the thought that the printing trades may not have been alert to scientific discoveries and improvements in other industries which might well be adapted to use in the production of newspapers (and commercial printing, too).

The "chain of command" certainly includes the mechanical superintendent (or production manager) as an important factor in the relations which Linotypemen must recognize and cultivate.

A word concerning any distinction that might be drawn between the mechanical superintendent and the production manager is in order here. The terms are frequently used interchangeably, although if there are two such individuals in an organization, the P.M. is usually more directly concerned with the routine of production and the M.S. with the overall technical and mechanical problems.

**Advertising Manager** Important to the production manager and the composing-room is the type knowledge possessed by the advertising manager. On larger papers he clears the flow of ad copy and proofs through a dispatch desk whose personnel are technically alert, but mostly on the procedures affecting ad production for important local advertisers.

Occasionally a Linotype representative is asked to cooperate with the advertising manager in planning display equipment. Sometimes it is necessary to help the ad manager keep his advertisers in line by serving as a typographic advisor in joint conference with the advertiser's people.

It is natural that the Ad Manager, in his efforts to meet schedules of proof commitments to advertisers, constantly seeks speed in production and perfection in detail on the daily stream of Ads through the Composing Room. There the foreman strives for smoothness of operation, and the impact of any production deterrent would affect closing deadlines. When advertisers demand new type faces (or occasionally want a type series restricted to their individual use) then the composing-room is immediately concerned.

Since advertising income is a major factor in the newspaper's business, the advertising manager is an important executive. But our Linotype contact with him, because of the composing-room relationships noted above, must normally be handled carefully and always with the full knowledge and understanding of the composing-room. It may seem logical to promote matrix business by playing up new faces for their advertising possibilities. But their introduction must first be solved in terms of available machines and magazines. These basic sales conditions are fundamental—with good co-

operation in the composing-room they can be used to build up our machine business as well as type-face sales. (See "Advertising Typography.")

**Composing-room Foreman** In terms of putting the newspaper into type, the composing-room foreman is at the helm, steering his ship according to the orders that come from responsible executives. Regardless of the number of pages to be printed, the last page must go to be plated at exactly the right minute—that's his job.

Usually this individual is a highly competent man. He deals with executives, on the one hand, who have comparatively little knowledge of the techniques of composition, while on the other hand his printers are skilled craftsmen who can deliver the load with speed or easy pace—as may be required. In the middle of this contrasting setup stands the foreman.

Obviously, Linotypemen know more of these plant executives than any other class of men they meet. Sometimes they have seen them grow into the jobs from operating Linotypes or from the makeup tables. Or they may have known them at some other newspaper where they were developing the qualities which lead to foremanship.

Typographically, the foreman must be sound in his judgment, but many of them rely upon the Linotype representative to keep him posted on what is right. It is a wise Linotypeman who develops the composing-room foreman as a friend and becomes that individual's consultant.

**Machinist** Because we are in the Linotype business and our business is specifically with Linotypes and their successful operation in composing rooms, our contacts with those who keep them in running condition are vital. The machinist is the individual whose favor must be ours if we are to get very far in newspaper plants. His prejudices may carry much weight with the foreman, the mechanical superintendent, and often in the front office, if important decisions are involved. The smoothness with which machines run may reflect the state of mind of this individual.

Generally speaking, our relations with this group have been both cordial and profitable. There was a time when many Linotype machinists were trained in our factory and then migrated into Linotype departments of newspapers. For the most part, they continued their interests and loyalties to their early associations. But, with the thinning of the ranks of these men across the country, newer and younger men have taken their places. Many have no ties. Some are curious to experiment with other machines. Thus, constant vigilance by our fieldmen is required to keep present-day machinists' minds focussed on the best machines and to see that Linotype performance is always up to their standards and ours.

The technical knowledge of the machinist is more apt to be limited by the requirement that the machines under his care are operating well, and that his inventory of parts and supplies is adequate, but not excessive. His acquaintance with typography revolves about the condition and care of matrices, rather than the selection or use of specific faces. This perfectly natural condition usually limits any emphasis being placed on his typographic judgment—except as he may assist through his favorable attitude toward our Company and our representative.

Machinists, like foremen, are the closest to the details of the *what* and *why* and *how* our products work in the thousands of plants around the world.

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It would be as impossible to mention all the key men in the many newspaper organizations where our representatives visit as it would be to say that those who have been mentioned in the preceding paragraphs constitute a complete list of those whose confidence must be won and maintained if we are to successfully do our job. There is no set formula which will cover all plants and organizations. For example, in some newspapers the advertising manager plays an important part in the selection and specification of type faces which are to be used in display advertising, and the classified manager dips into typography as he understands its use in classified advertising pages. Then, we should mention the Linotype operators. Their acceptance of our machines and products, our interest in their gripes and sugges-

tions—as well as their indorsement—is the basis upon which depends the continued development of our business.

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At this point let us say that much depends upon the judgment shown by Linotypemen in keeping the right men sold on himself and his Company. In a recent survey made for us, it was evident that sometimes our fieldmen have overlooked the front office when making their round of visits. Criticisms were not limited to one section or representative—they were sufficiently noticeable to warrant this paragraph, while we are thinking of the newspaper industry and the men who make it tick.

To illustrate: In a medium-size newspaper the surveyor was asked quite pointedly, “Why is it that your man doesn’t drop in and see me once in a while? I haven’t seen him in the nearly two years that I have been with our paper, although I know that he calls in the composing room when he is in town.” This man was an engineer who had been brought into the organization by the publisher (who is less active than he was in former years). This man’s decision would be called for when it came to the purchase of new equipment.

Because our representative had accustomed himself to go into the “back room” and not “bother” the publisher, he had completely overlooked an important development which could very well lose desirable business. There are variations of this incident, of course. The point is our representative must cultivate the “front office” and the “back room” alike. There can’t be too many useful contacts when it comes to writing contracts.