# Linotype news.  1963

Brooklyn, New York: Linotype News, 1963

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# Linotype News
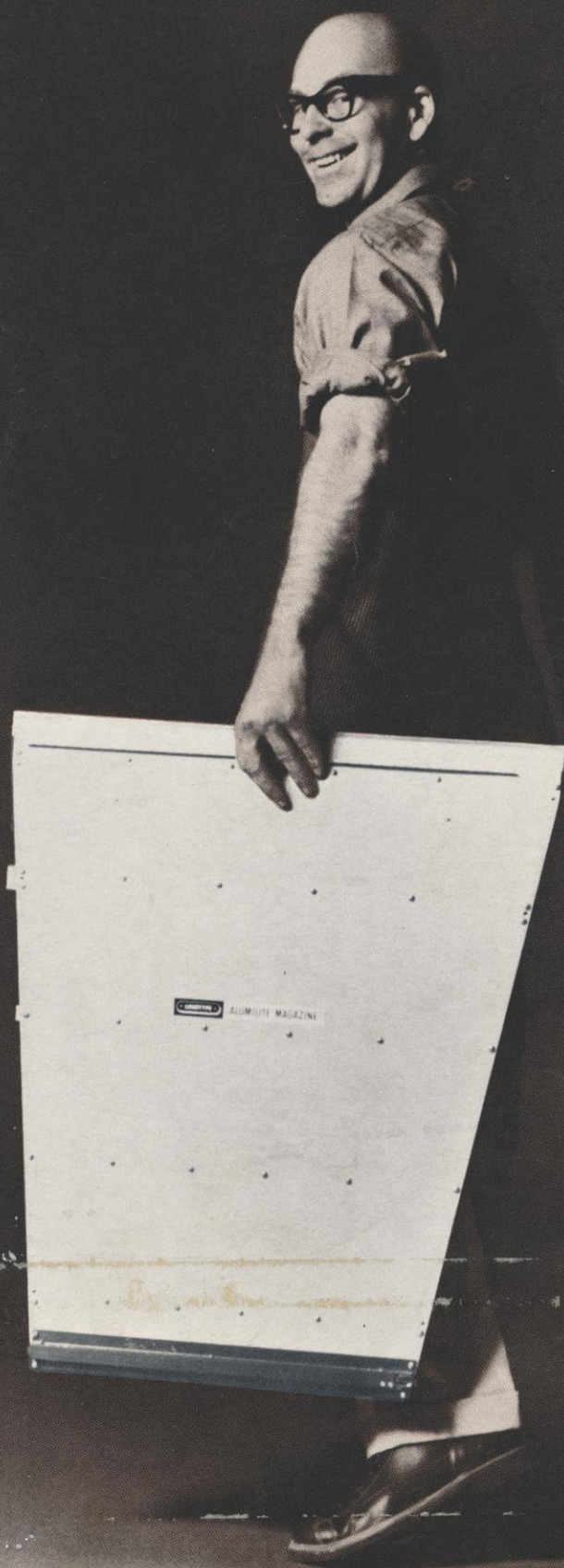
1963/1

## Only with Linofilm: *any* 18 fonts, 13 sizes ...in the palm of your hand

This turret equals 72 magazines of hot-metal type. Very compact. It's part of the Photo Unit of Mergenthaler's Linofilm System for photocomposition. The 18 font grids rotate, a font is selected and type is photographed at 12 characters a second with line lengths up to 42 picas. Size of type can be varied from 6 to 36 points. The turret may be loaded with *any* eighteen font grids *you* want. All fonts are fully interchangeable and the type faces in your Linofilm library can be combined in virtually limitless combinations. One or more fonts can easily be replaced when necessary to meet new requirements, and *your* needs determine the type faces *you* want at an operator's fingertips. No other method offers this flexibility. **Mergenthaler** [LINOFILM]
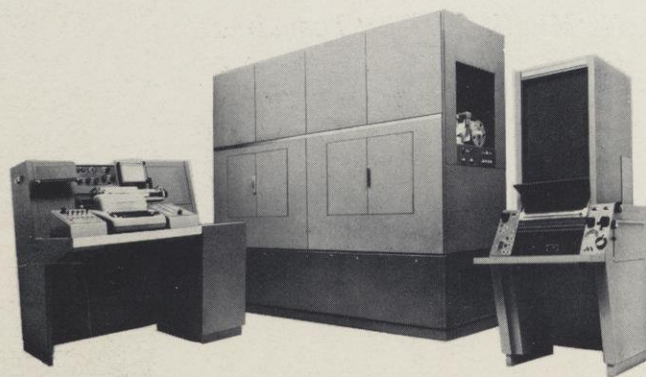
# Old methods

## ... with a new flair

**OPERATOR of Model 31 can easily see tape-operated Model 8. Note that automatic machine is mounted on 8-inch blocks for convenience in monitoring.**

Strengthening of tried typesetting and printing methods, rather than plunging into drastically new methods, is the solution of R. S. Bosworth, Jr., publisher of the "Phoenix-Times" at Barrington, Rhode Island and two other weeklies, to the need of hometown newspapers to sharpen operating procedures.

Tape operation of his Linotype has had a happy upward push on the production chart.

He gives many valuable tips to fellow-publishers who may be contemplating a similar change. Here is his report:

The typesetting machine to which a tape unit is added must be in top-notch working order.

Maintenance on a regular basis by an outside machinist has proven a good step with tape. We have a good machinist go over both Linos once a month. Since this plan was introduced, we have had no downtime.

It is also good to set the machines up in as clean and light a place as possible. It is bad enough to have a manually-operated machine exposed to dust and spray, but much worse to subject an automated Linotype to it. Although we may be overdoing it, we have partitioned off our two Linos and keep the place as clean as possible.

The Lino itself does more work and runs more smoothly now partially because of the even tempo of the tape, as opposed to manual operation. We have our Linotype set for alternate casting, two molds for single column, two for

double. At a little more than seven lines per minute, this means 3½ lines cast per mold per minute. This is slow enough to avoid the use of a blower. We have had no back squirts caused by overheating.

Life expectancy of a font of mats, we estimate, is two to three years. Fewer mats are bent or broken in automatic than in manual operation. The same goes for liners.

A typesetting machine running on tape can be monitored by a nearby operator who is setting ads and heads, providing he is patient and interested. Our two machines are set up so that the keyboard of the tape-operated Lino is 90 degrees to the left of the operator of the ad machine, and about four steps away. We can't afford a full-time monitor on one machine, so this arrangement is a good alternative. It is worth an etxra sum to your ad machine operator if he monitors another machine.

The typist who punches tape should be able to produce the equivalent of two galleys per hour after less than a year's experience. There is no point in going any further with a typist who doesn't hit the mark, because the keyboard is not difficult for a good typist.

Cost of typists depends upon skill. One thing about the typing part of it which has some significance is that you would pay a typist in an offset operation the same. We feel that this reduces that phase of a letterpress operation to the same cost as offset.

The typist must be one who can sit still for a full day (with the usual breaks of course). The tape cutting outfit should be set up out of the way of traffic in the shop. We have set the tape cutter in a booth made of 2 x 2's and Homosote, and insulated with glass.

An extra typist, learning the routine in off hours, is helpful because of the usual interferences to be anticipated in the regular typist's schedule.

We cannot compare costs before and after installation with accuracy, because of an added 25-30% volume due to a third newspaper. Our total typesetting costs at the same time have dropped close to 15%. The installation should, therefore, pay for itself in a fairly short time.

Without automation I am quite sure we would not have been able to add up to 30% production without running up costs out of proportion to income.

Total cost of the change, not including putting the Linotype in shape is around $5,500. This includes tape equipment delivered and installed, a font of 8 pt. mats (Corona △224) plus 25 spacebands.

As must be the case with many plants, we can't justify replacing our present plant with an $85,000 web offset plant. We aren't about to throw the plant away and start printing elsewhere. And we don't like the idea of setting up an offset plant to print a lot of other newspapers. Yet we do want to face the competition offset can create.

Tape operation has added much strength to our mechanical setup. A newspaper plant of our type (even with job printing gone) will never become a pushbutton setup, but automatic typesetting goes a long way in getting us out of the hand-to-mouth category.

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The first Linotype that went into Tasmania has come to honorable Valhalla in the Queen Victoria Museum of Launceston.

The venerable Model 1, the second or third Linotype in all of Australia, was installed in March, 1896, at the "Examiner" there and served reliably for 65 years until replaced with a new high-speed Lino.

Installation of the Old 1 marked another auspicious event. On the day it went into operation — only 13 years after Mergenthaler's invention — the

"Examiner" became the first newspaper in Tasmania to light its premises with electricity.

*NUMBER ONE in Tasmania, this Model 1 Linotype was presented by E. A. Rouse (right), Linotype representative, to the mayor of Launceston on behalf of the Queen Victoria Museum.*

Presentation to the museum was made by W. R. Rolph & Sons and Carmichael & Co., Australian representatives of Mergenthaler Linotype Co.
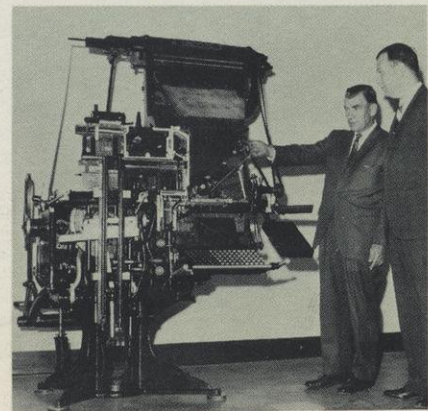
# People with ink on their fingers

We were chicken. We admit it. We're glad we were.

In our last issue we reported some unusual things achieved by People With Ink On Their Fingers. But we chickened in the opening paragraph. We insisted we were not presenting any items as "records" because we knew that just as soon as that happened, someone would pop up and put our contenders into the runner-up class.

Sure nuff! Ralph Keller, panjandrum of Minnesota Newspaper Association, informs us that William Lindsey Robertson had chalked up 73 years service on the "Fergus Falls Daily Journal" . . . 50 of 'em as editor.

Note well: Even as we congratulate Mr. Robertson, we affix the same addendum as we did to the report of Alex Longacre's 66 years and 3 months with Converse & Co., Louisville, Ky.:

If this turns out not to be a record, it's a darn good average.

The "Ottawa Herald" in Kansas is thinking strongly about making its new building round to facilitate laying out equipment in a proper "flow of work" pattern.

If this materializes, five will get you ten if some "Herald" reporter doesn't revive the old song:

"Run into the 'Herald', Nelly!
"He can't corner you there!"

Speaking of "Heralds" we're indebted to the "Miami Herald's" employee newspaper, the "Heraldette," for a full-color portrait of a new Comet in its comp room all decked out in turquoise paint.

Sure enough! Here comes the mailman with another longevity contender!

Edmund C. Gorrell, publisher of the "Pulaski County Journal" at Winamac, Ind., claims 71 years and 5 months with a Winamac paper. The name of the papers have variously been "Democrat," "Journal" and "Republican," but the continuity was unbroken.

"Above my desk hangs the copy of the first news item I set, by hand, in 1886 at another paper." (That was the year the Linotype was invented.)

"Near it is a picture of our first Linotype, a Model 1. The picture shows the gasoline tank that supplied a tricky burner under the metal pot, and a long belt that carried power from overhead shafting.

"I'm still at my desk every day—for the pure joy of working."

Everything we've said prior applies to Mr. Gorrell, too.

This is something we're dying to see. "Functional Newspaper Design" by Edmund C. Arnold will be translated and brought out in a Japanese edition.

Let's doff the derby to Ralph Eary, composing room superintendent of the "Miami Herald" who scored his first hole-in-one on the 17th at the Meadowbrook Country Club. Using a 6-iron, he overshot the 165-yard hole but had so much backspin that the ball reversed right up into the hole.

Here's a quotation that ought to go down in history. It's by George W. Hawkes, publisher of the "Arlington (Tex.) Citizen-Journal." He thumbtacked it to the speakers podium at a Texas Press ad meeting.

> THERE AIN'T HARDLY ANY BUSINESS GOT THESE DAYS THAT AIN'T WENT OUT AFTER...

Business ain't all them Texans go out after. The Association conducts a constant program of recruiting young people into the industry. Here is a series of ads that have been running in Lone Star papers. Ideas and design came from class projects at Texas Tech; the Association contributed matting and distribution.
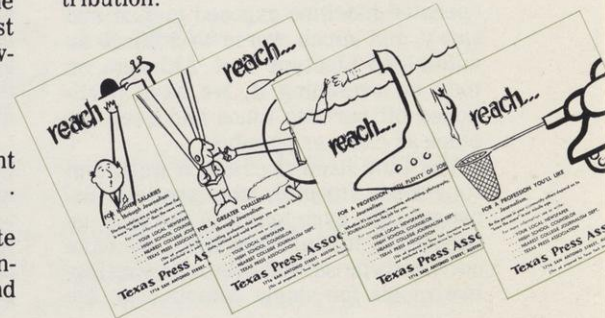


Canadian postal authorities are more cooperative with stamp collectors than those in the USA. So, when Royden Johnson, publisher of the "Flesherton (Ont.) Advance" bought a block of 100 new issue "Strength Through Education" 5-centers with incorrect perforation, he found a small windfall.

When he showed them to the former publisher, Frank J. Thurston, he was able to find a block of 20.

Mr. Thurston follows his father's footsteps as a philatelist. The elder Mr.

## Our Cover
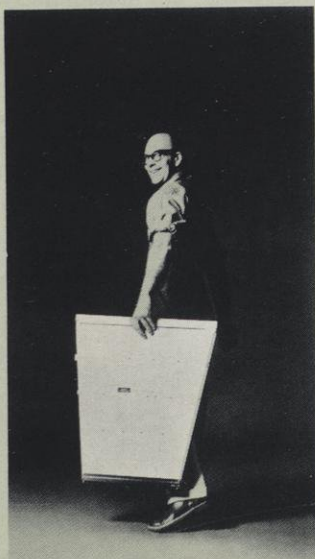


Our coverboy ought to be nonchalant about carrying that Linotype magazine . . . it weighs only 19 pounds!

That's right, 19. It's the new Aluminite Magazine, only half the weight of conventional magazines, yet just as strong . . . and lower priced.

An innovation is that cross-bars and side-bars of the magazine are also of strong aluminum alloy. Top and bottom plates are anodized to insure quick release of matrices regardless of atmospheric conditions.

Another advantage is a new type lock, simpler and faster to operate. As the new locking bar is pushed in, it moves slightly upward and pushes matrices clear of escapement pawls as the magazine locks. This assures easy and positive seating of the magazine with no matrix-pawl interference.

The Aluminite Magazine will be standard on all new Linotypes and is available for outstanding machines.

Thurston, "Advance" publisher for over 50 years, sold part of his stamp collection to purchase the paper's first Linotype several decades ago.

Regularly published periodicals always scoop an occasional journal like this one on news items. So we don't attempt to cover the milestones of our friends in the graphic arts.

But we must bend the rule to the retirement of O. Alfred Dickman, as typographic director of the New York "Her-



**Dickman**

ald-Tribune." Dick is a Typophile (both caps and lc) who has been an ornament to our industry for many years and we salute him on his retirement.

The Brussel-Smith wood-engraving portrait was a keepsake for guests at a farewell dinner given by the Type Directors Club of which he's past president.

The fact that printer's ink and water won't mix was parlayed by Alois Senefelder into the invention of lithography. Now John H. Perry, Jr., is proving that printer's ink will mix with sea water, at least.

Mr. Perry, publisher of the "Palm Beach Times" and several other Florida papers, has branched out into the submarine business. His Perry Cubmarine has passed successful tests and

the craft has been chosen to do research work for the Navy.

The 18-foot Cubmarine seats two people and still has room for the special equipment needed in marine-life research. It can submerge to 230 feet and travels 5 mph submerged, 6 on the surface. Automatic air purification permits submerging for eight hours.

Perry Submarine Builders, Inc., also builds other subs, up to 7-man capacity.

Connecticut Printers, Inc. of Hartford has a pretty fair father-son record. The late Patrick F. Brazel worked for the Company for 67 years and ten months. His son, Frank A., has retired as superintendent after 48 years service. That 115-year mark is one worth shooting at.

Visitors to the comp room of the "Stouffville (Ont.) Tribune" can be forgiven for doing an inevitable double-take. But what they see is true: Operator Reuben Brown is standing in a hole in the floor as he operates his Linotype.

He'd been having trouble with his back which was aggravated by long periods of sitting. His boss, Publisher Charles Nolan, had a hole cut in the floor so Brother B. can work standing up. A trapdoor covers the opening when he wants to sit.

(Confidential memo to Messrs. B. and L.: Take a look at the new operator's chair now offered by Linotype.)

Good thing we kept this form open till the last run!

The late Charles Kelly worked at the "Times-Star" in Cincinnati for 72 years. He started as a 13-year-old devil.

It was homecoming to the Carolinas when Mel Franks was assigned as Production Engineer for Linotype's Southern Agency in Atlanta. He now covers South Carolina north of Columbia and North Carolina.

**Perry & Cub**
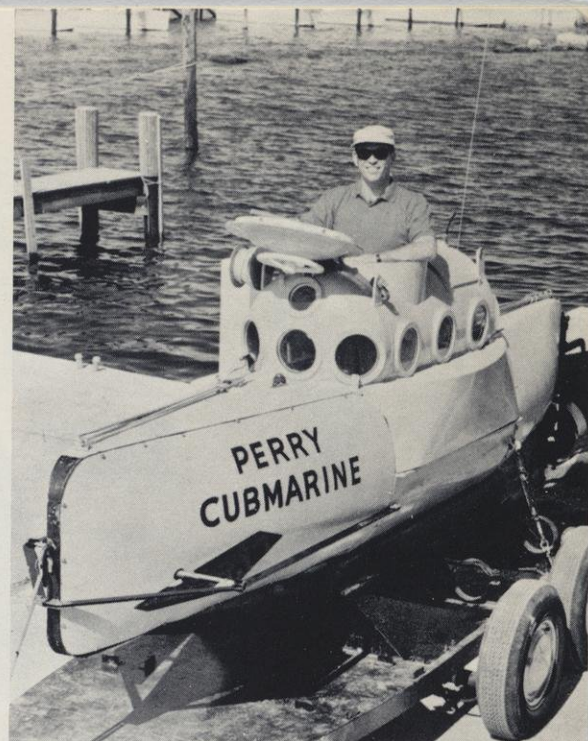


He had previously represented Mergenthaler in the Carolinas in '51-'52 during a four-year service as Production Engineer. Then, for seven years, he operated his own printing plants, two of them, in Florida before selling them.

Brother Mel's 25 years experience in the graphic arts began with a four-year printing course at Miami (Fla.) High School. He apprenticed in the old "Miami Tribune" and then worked as a Linotype operator or machinist-operator in newspapers in Miami; Raleigh, N. C.; Fort Lauderdale, Fla., and Winston-Salem, N. C.

He is married and the father of teenagers, a son and daughter.



**Franks**

"Massacre shots," with all the victims lined up and shot in cold blood, are pet anathema to us. But before we track down the cameraman and show him no mercy, we'll explain that this is such a rare occasion, depicted here, that we (almost cheerfully) make an exception to our rule.

Said occasion is a gathering of Linotype Service Engineers in Brooklyn where they studied the new Elektron. SE's are usually lone wolves; this is probably the first time since Garfield that this many were all under one roof.

(1) Carl Myers, Chicago; (2) William J. Mulroy, Manager of Linotype's Sales-Service Department in Brooklyn; (3) Ed Acuff, Atlanta; (4) Jack Hooley, San Francisco; (5) John Giacobbe, Overseas Sales; (6) Norman Geitz, Chicago; (7) O. E. Petry, Atlanta; (8) Geoff Parsons, Toronto; (9) Mike Fedorchak, Boston;

Take a breath! Okay? (10) Bill Niebling, New York; (11) Ed Lowry, Atlanta; (12) Andy Green, Brooklyn; (13) Curtis Eiland, Dallas; (14) Frank Karl, New York, and (15) Wilbur Harrington, Los Angeles. Now . . . where's that cameraman.

# ELEKTRON II

## THE *II* IS NEW

The II is new!

The brightest word in composing rooms these days is the Elektron. Now this 15-lines-per-minute automatic machine has a teammate, the Elektron II, which is a manually-operated model.

Incorporating the continuous assembly principle of the high-speed machine, Elektron II retains the features which contribute most to high-volume manual composition. The Elektron II has been "human engineered" to increase type production by 15% or more, with less effort by the operator than is required on a conventional linecaster. This superior performance is the result of continuous assembly of matrices, straight-line delivery and new operator conveniences.

Elektron II is a single-distributor (non-mixer) machine which accommodates up to four standard 90-channel Linotype magazines. Human engineering provides these time and work saving features:

◆ New, modern keyboard, with key-button depressions designed to improve fingering; more legible character indentification.

◆ Trigger-touch line delivery from
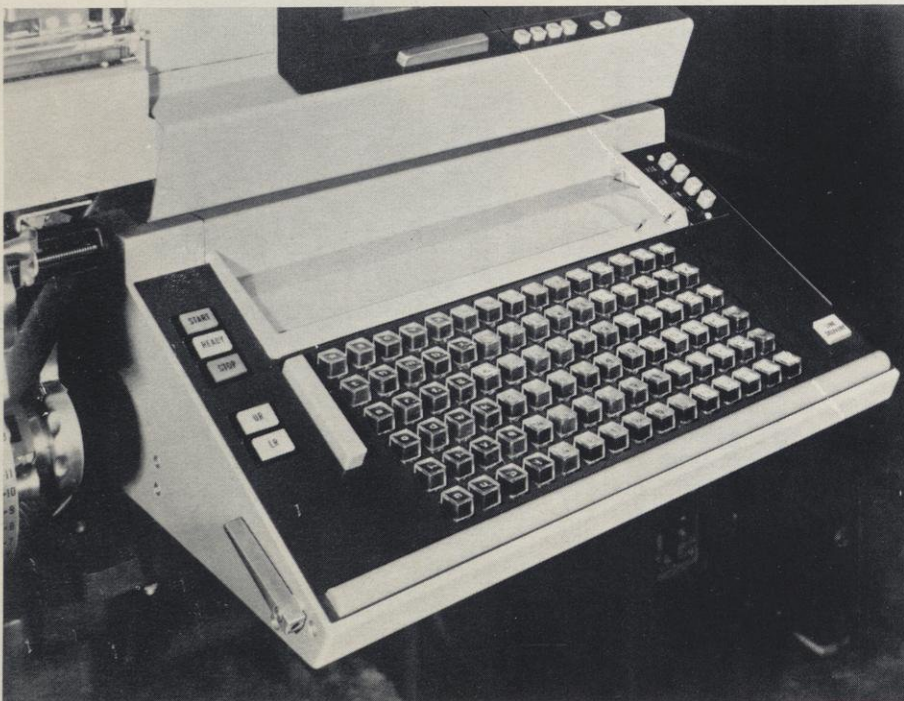
*"Human engineering" of the new Elektron II is apparent in this functional keyboard. A line may be delivered by trigger-touch controls at either the right or left side of the board. The* START, READY *and* STOP *buttons at the left replace the conventional starting handle. Just below them are selectors for the rails.*

*"Human engineering" has even provided that the operator of the new Elektron II sits at the machine in a position that minimizes fatigue. The new base design and keyboard height of the machine has resulted in this added tool to operator efficiency.*

either side of keyboard, with right or left hand. Operator fatigue is dramatically reduced.

‣ New base provides ample leg room; new keyboard height permits more comfortable posture.

‣ Magazines elevated and fanned hydraulically by push button control.

‣ New eye-level line length indicator directly in field of vision of a seated operator.

‣ Eye-level assembler for less eye travel by the operator.

‣ Centralized control panel places all controls within easy reach of the operator.

‣ No assembling elevator, reducing line delivery time to a fraction of a second.

‣ Complete system of safeties built into all operations.

The advanced engineering of Elektron II minimizes wear on machine and matrices, assuring longer life for both. As on the tape operated Elektron, the driving clutch, distributor clutch and distributor shifter are electromagnetic, and independent drive for assembling and distribution is standard equipment. The machine is pre-wired at the factory for rapid installation, and additional features include swing-out front and a distinctive blue and grey color scheme.

Since Elektron II outperforms any conventional text machine, while providing the operator with the advantages which contribute to his best work and efficiency, Mergenthaler anticipates an active market for the new Linotype.
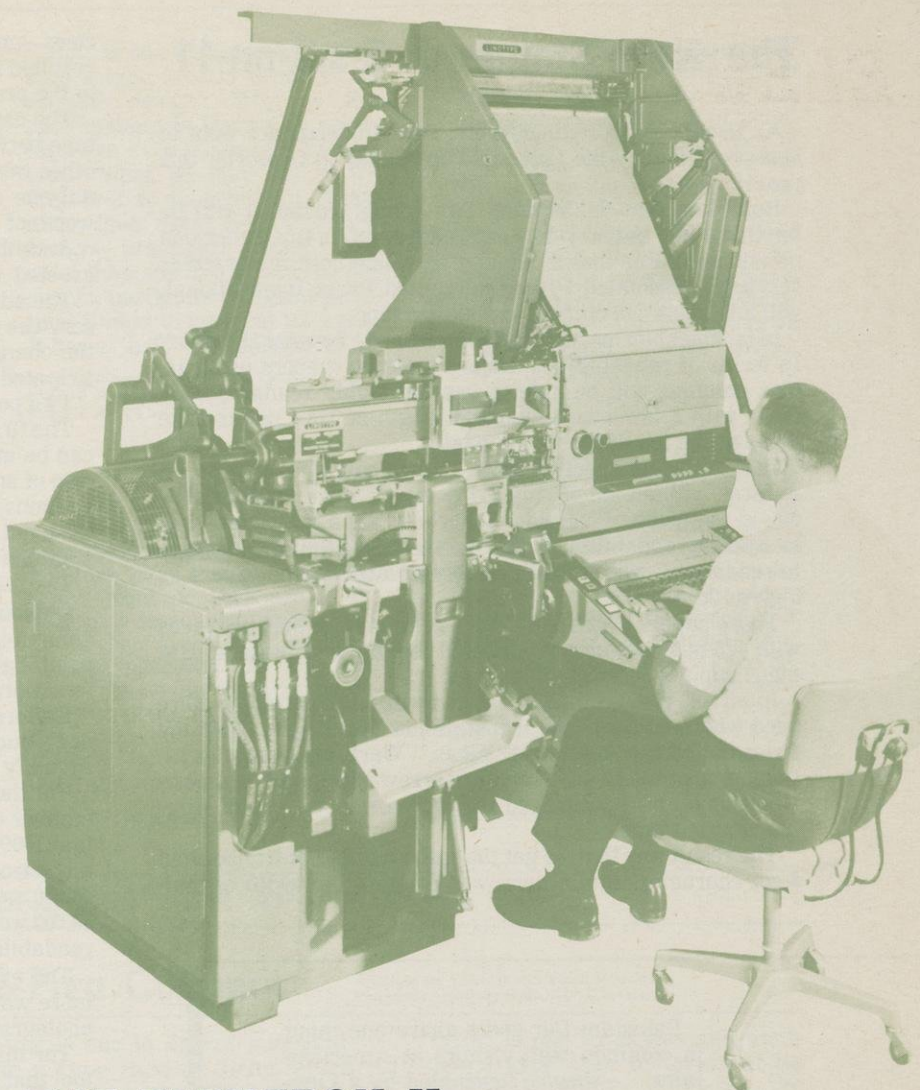
## THE ELEKTRON II

has been designed for the operator. Example: The Keyboard has been raised two inches so the operator can stretch his legs.

Durable Lucite keys are designed to fit the fingers. The spaceband bar operates at a feather touch; so does the button that controls the rail and quadder.

On the right of the assembler front are buttons for selecting magazines plus those that control elevating and fanning. The line-length indicator is just above the copy holder, at eye level; no more flipping eyeballs!

Tight lines can't go through; overset puts a safety into play and a light informs the operator. It's easy to transpose matrices manually; the assembling finger moves (as much as 33 picas) to make room for that operation.

As soon as the line is delivered (by Elektron's famous straight-line delivery) the operator can start setting the next line. And what does it take to send in a line? A second and a quarter and a touch of a button by his right hand, or tripping a lever with his left. There is no effort . . . as opposed to raising the old assembly lever 4½ inches AND 288 times as much work! (On an old machine, raising the elevator 2,000 times is the equivalent of lifting one ton one foot. On the Elektron II, the same 2,000 lines require lifting only one pound seven feet!!)

All this means, in dollars and cents, that the Elektron II adds $3,000 to the productivity of an operator in a year. Yet the real cost of the Elektron II is only $960 per year. Nice balance, what?

But all these words aren't worth two minutes of watching the Elektron II in action. Ask your Linotype Production Engineer where you can see this wonderful wizard of a machine. Or ask him to show you slides of all these features . . . plus dozens more that we haven't space to chat about here.

# The New Standard: 8-set-on-11

As Pogo's furry, feathered and finned friends are wont to observe: "Friday the 13th come on Sunday in Octobrier this year!"

But when that Sabbathday 13th comes 'round, it will be anything but unlucky for the readers of many American newspapers. For that is the day on which both major press services, Associated Press and United Press International, will adopt new specifications for wire tape.

In technical terms, transmission will be "8-set on 11 picas." In terms of readability, it means that newspapers using 11-pica columns will be able to use the highly readable body faces with a lowercase alphabet length of 118.1 points (like those at the top of the facing page).

Under present specifications, 11-pica columns must be set in faces with an lca of only 111 points. The increase of over 6% in the width of individual characters is a major factor in increasing readability. Authorities estimate that the increase in readability will be considerably greater—some expect as high as 20%.

Those papers which use 12-pica columns can then use faces with 128-point lowercase alphabet lengths and those at 11½ picas can use lca's of 123.4 points.

In effect, the new specifications will be those which were used when national tape transmission first began. Then the specs called for "8-set on 12 picas." Wartime newsprint rationing began a steady trend to narrower columns and post-war economics encouraged the increase in the use of wire-transmitted tape.

The result was that, to get the same number of transmitted 8-set characters into a narrower column, the width of matrices—and the faces they formed—had to be narrowed. This resulted in a loss of readability that concerned many leaders in the press associations.

The new transmission returns to the 8-set specification but tape-perforator operators will work to 11-pica measure. In other words, the new transmission will be just like the original one except that it will have the equivalent of 1 pica's worth of characters less per line of tape.

A similar change by Canadian Press two years ago was greeted with enthusiasm by newspapermen and readers.

The advance notice has been given by United States press services to enable their users to plan for taking advantage of the change and no technical difficulties of any kind are anticipated by tape users.

Two points ought to be stressed.

The first is mechanical. The width of a transmitted column can be increased by 3 points by using the maximum expansion of spacebands. Thus, all faces designated as for 11-pica columns can be used for 11¼-pica measure as well. Those of 123-point lca's can set at 11¾ picas, as well as 11½ and 128-point lca faces will set at 12¼ picas.

The second point is editorial.

Obviously there will be fewer characters per line and per column-inch in the new transmission. In the case of a 118-point lca face, it amounts to 2.85 characters per line or 22.8— four words—in a column-inch set 8-on-9.

Editors, always fighting space limitations on an expanding news budget, sometimes tend to call this a "loss" of space. Actually it is not a loss.

For the only significant number in newspapering is not the number of words printed but the number read. We never attain 100% readership of 100% of our newspaper copy under any circumstances. So it is far better to print, let's say, 40,000 words and have 25,000 of them read than it is to print 50,000 words and, because of inevitable eye fatigue and lower readability of narrowed characters, have only 20,000 read.

The extra space required for a more readable face is no more wasted than the space used to increase the impact of a photograph or to give fresh air in and around headlines.

The major function of a newspaper is to communicate. Any tool that increases the amount of information read and comprehended is an advantage to the editor. The trifling extra space occupied by each character of an 8-set face is one of the most valuable tools possible in the transmittal of comprehended information.

Probably at no time in the history of American newspapers will there be as great demand upon the matrix-manufacturing facilities of Mergenthaler Linotype Company. But all departments are geared to help make the transition smooth. Linotype Production Engineers have a wealth of valuable data available for their customers.

If you anticipate changing body type—or going into automatic typesetting—on the October 13 date, or before then, be sure to ask your Production Engineer for his assistance.

The face used on most of the pages of this LINOTYPE NEWS is Corona 9△240. It has a lowercase alphabet length of 118.1 points and thus will set in 11-pica columns in the new transmission. This cutting is duplexed with Bold Face No. 2. The same Corona is available with Erbar Bold, as 9△248, and with Corona Italic, as 9△246.

You'll notice, too, on the opposite page, that the popular new Aurora 8½-point is now available in two cuttings, for both 11- and 11½-pica columns.

Eight-and-a-half-point Ionic, another new and immensely popular body face, is available for 12-pica columns. Other faces which meet the new specifications are all members of the Linotype Legibility Group, the most widely used newspaper body faces in the world.

They include 8-pointers in Corona, Excelsior, Paragon, Ionic, the 8½ Ionic and Aurora and 9-point Coronas.

Pakistani fair-goers share one thing in common with visitors at American fairs . . . they're fascinated by a Linotype in operation.

A Linotype shown by Mergenthaler at the Karachi International Fair seemed to draw most of the half-million-plus visitors. The United States exhibit was called "Machines in the Service of Man." More than 90 American firms displayed machinery and equipment suited to the industrial and agricultural development of Pakistan's Second Five-Year Plan. The USA exhibit was hailed as the most successful of all those at the international Fair.
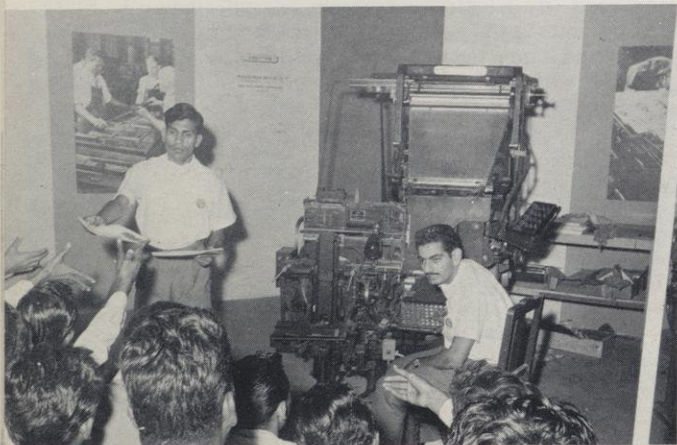
## 11-Pica Columns

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work.

9△240 Corona with Bold Face No. 2
9△246 Corona with Italic
9△248 Corona with Erbar Bold

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8½△26 Corona with Bold Face No. 2

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8½△16 Aurora with Bold Face No. 2
8½△18 Aurora with Erbar Bold
8½△20 Aurora with Italic

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8△238 Paragon with Paragon Bold

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8△228 Corona with Bold Face No. 2
8△264 Corona with Erbar Bold

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8△186 No. 1 Excelsior with Bold Face No. 2

## NEW SPECIFICATIONS SET FOR AP-UPI WIRE TAPE

## 11½-Pica Columns

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Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.
The same thing holds for shapes of letters. And your

8½△24 Aurora with Bold Face No. 2

## 12-Pica Columns

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size,

9△230 Corona with Bold Face No. 2

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8½△22 Ionic No. 5 with Bold Face No. 2

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

8△518 Ionic No. 5 with Bold Face No. 2

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

8△480 Excelsior No. 1 with Bold Face No. 2

# mergenthaler presents

# LINASEC



The automatic operation of linecasting machines by perforated paper tape brought new speed and productivity to Linotype composition. The speed with which the tape itself is produced can now be increased substantially through the use of Linasec.

What Linasec does, and how it does it, is described in question-and-answer form on the pages which follow.

**Q. What is Linasec?**

A. Linasec is a fast, moderately-priced computer, specially designed to convert perforated tape containing no justification into tape suitable for the operation of linecasting machines.

It consists of an input tape reader, a logic unit, a monitor display and an output tape punch.

**Q. How does Linasec do this?**

A. Linasec accepts as input a six level paper tape perforated by conventional means but without regard to line endings and justification signals.

By simple internal computation, signals read from this input tape control the perforation of an output tape which contains end of line (return and elevate) codes for justification to any given line length.

**Q. How does Linasec handle hyphenation?**

A. In news-measure composition, one out of every five or six lines will require a judgment (added space

or hyphenation). When a hyphenation decision is needed, the entire word is instantly displayed on a cathode tube in front of the monitor, with the last character which will fit in the line clearly indicated.

The monitor presses a button below the correct hyphenation point, and Linasec hyphenates and carries the remainder of the word to the beginning of the next line.

**Q. How fast does Linasec produce justified tape?**

A. Even on narrow measures with a maximum of hyphenations required, output tape will be produced at the rate of at least a line a second, as the name "Linasec" implies. With longer measures, production will be much greater.

**Q. What is the main advantage of Linasec in terms of faster production?**

A. It is obvious that the production rate of a perforator operator can be substantially increased if the problem of line justification is eliminated. Fewer keystrokes are required, and the operator's rhythm is uninterrupted by hyphenation decisions or cancellation of overset lines. An increase of up to 40% in production is attainable.

Tape of this kind can be produced on a simple perforator, and operator training is kept at a minimum.

**Q. To get back to hyphenation—suppose a word appears on the monitor display which cannot be hyphenated?**

A. In this instance, the monitor simply depresses a button which will end the line on the previous interword space, and carry over the last word (which cannot be broken) to the following line.

**Q. Does Linasec eliminate rubouts? How does it handle corrections?**

A. All rubouts are eliminated in the output tape. More important, it gives the perforator operator a highly effective correction facility, which virtually eliminates the need for rubouts.

When the operator realizes that a keyboard error has occurred, he simply strikes a "Word Cancel" button and retypes the word. The Linasec will automatically delete the incorrect word.

**Q. How can Linasec be programmed for type face and line length?**

A. A simple multi-position switch permits the setting of any desired line length. The insertion of an appropriate "width plug" imposes the matrix width values of a particular type face on the Linasec computer. Either unit or non-unit faces may be employed.

**Q. Isn't the need for a monitor to make hyphenation decisions a disadvantage?**

A. No. Any computer which is used to produce tape for linecasting machines requires a monitor, even if only for the purpose of loading and unloading tape. In addition, by omitting an automatic hyphenation capability, the price of Linasec becomes a fraction of the cost of large, general-purpose computers.

**Q. Can Linasec handle composition other than justified lines of straight matter?**

A. Yes. Linasec may be programmed to provide special styles such as hanging indentation, short measures to run around cuts, and others.

**Q. Will Linasec perform other computer functions, such as accounting and inventory control?**

A. No. Linasec was designed for the sole purpose of bringing the advantages of "computerized typesetting" to composing rooms with even a modest volume.

**Q. How many models of Linasec are available at the present time?**

A. Two versions of Linasec are currently in production. These are designated Linasec I and Linasec II.

**Q. What is the difference between Linasec I and Linasec II?**

A. Justification with Linasec I is accomplished through spaceband expansion alone. Provision for adding fixed spacing to spacebands is not included in Linasec I. This version is especially suited to longer measures where the number of spacebands in a line is ordinarily sufficient to justify the line without the addition of fixed spacing or letterspacing.

Linasec II embraces all the functions of Linasec I, and also provides for the addition of fixed spaces in lines which could not otherwise be justified without hyphenation. Monitor intervention is therefore reduced with Linasec II.

This machine contains memory sufficient for the storage of an entire line, permitting the automatic handling of all spacing and indentation requirements.

**Q. What about maintenance and service?**

A. Linasec is sold and serviced exclusively by Mergenthaler Linotype Company, and may be leased if desired. All computer circuitry is solid-state, and all components are designed to require a minimum of maintenance. Linasec operates from 115 volt, 60 cycle, 15 amp. circuit outlets.

**Q. What other advantageous features does Linasec offer?**

A. Linasec's tape-conversion function permits the reperforating of wire service tape to a different measure, a different type face, or both. End of line codes on input tape will be cancelled by Linasec and new justification signals added.

Similarly, any existing tape (e.g., a complete book) can be converted by Linasec to a new type face or measure, at high speed and with perfect accuracy.

**Q. Where can I get complete Linasec specifications, prices, and more fully detailed information?**

A. Your Mergenthaler Linotype Agency will be pleased to answer any questions concerning Linasec. Or write to Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York.
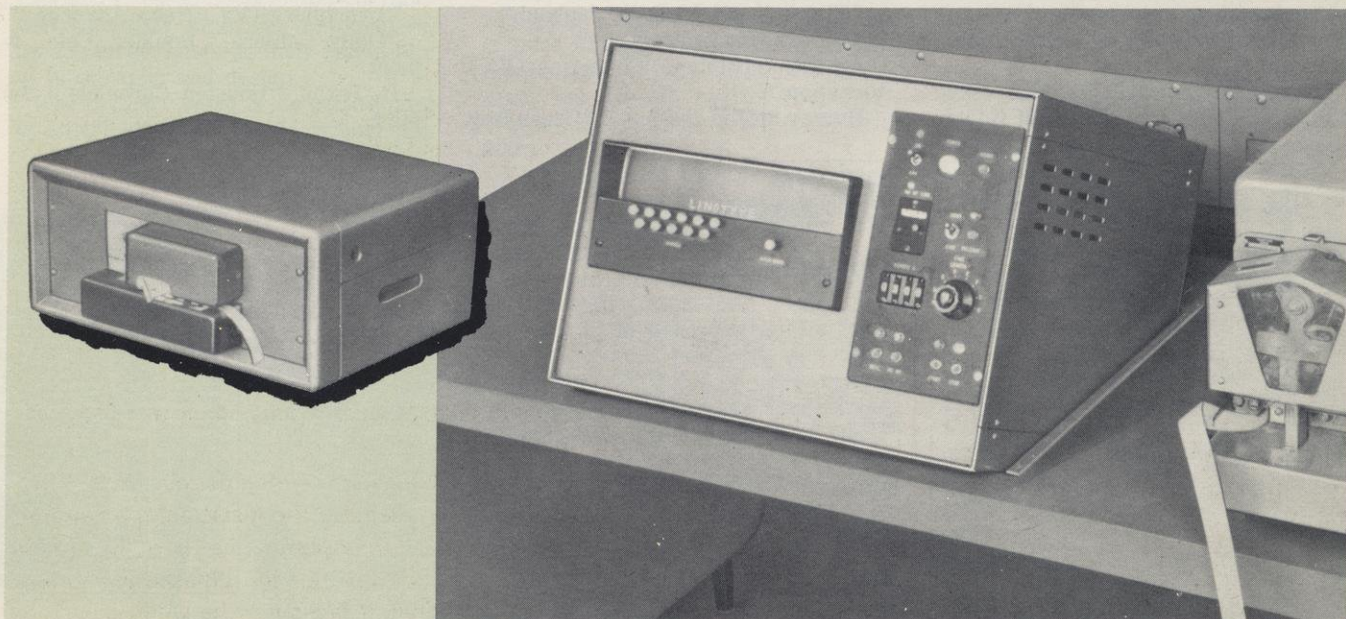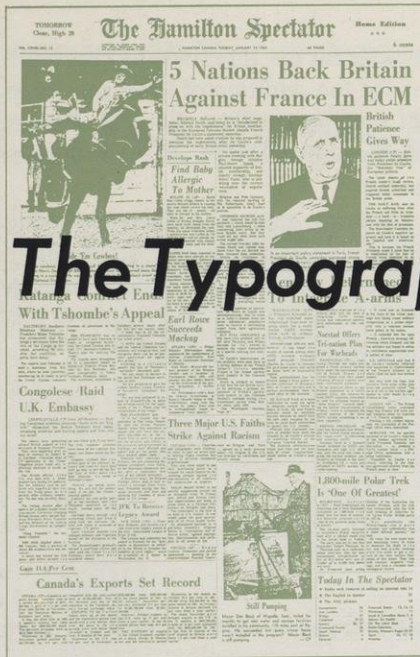
# The Typographic Parade of Newspapers

Interest in newspaper typography and layout is reaching new heights today, comparable only to that achieved in the 1930's, in the first great wave of concentration on the subject, and that of the immediate post-World War II era.

Announcement of the new wire-service specifications (page 6-7) has been an incentive. But that announcement may just as well have been a result, rather than cause, of the new attention newspapermen are directing to the graphic design of their product.

The "Financial Times" of Montreal has converted from full-format to tabloid. Robert Jamieson, managing editor of this Southam-MacLean publication, directed the changeover with assistance of specialists of Canadian Linotype, Ltd.

The "Hamilton (Ont.) Spectator," a Southam Newspaper, has polished up its typography so neatly that it could well be a textbook for functional newspaper design.

A unique good-neighbor program of the Copley Newspapers has made dramatic changes in "La Prensa Libre" of San Jose, Costa Rica.

The California-based newspaper group has been making available the services of Howard B. Taylor to several Latin-American papers. Mr. Taylor is director of the Copley editorial-training program.

Among the newspapers that asked James S. Copley, chairman of Copley Press, to participate was "La Prensa Libre."

The pages reproduced below are only a tiny sample of the redesign which the staff worked out with their North American visitor.

This is a good place to welcome new members to the **Corona Club,** that unique organization of no constitution, no by-laws, no officers, no nothing . . . except fellowship with the finest newspapers in the world that use Corona to deliver maximum readability to their audience.

"Burlington (Vt.) Free Press," 9-pt. Spokane Newspaper Supply, producers of the "Chronicle" and "Spokesman-Review."

"Elizabeth (N.J.) Daily Journal."

"Sharon (Pa.) Herald."

Another 9-pointer, "Covington (Va.) Virginian."

Hurray for the champs!! "Green Bay (need we say, Wis.?) Press Gazette."

"Latrobe (Pa.) Bulletin," another big 9-pointer.

Nine again: "Jackson (Miss.) Clarion Ledger."

And again: "Worcester Telegram" in Massachusetts.

"Stillwater (Okla.) News-Press," again a 9-point.

Still more in the big 9-point:

"Daily Pantagraph," Bloomington, Illinois.

Ogdensburg, New York's "Journal" and "Advance-News."

"Daily Herald" of Everett, Wash.

"Hamilton (O.) Journal-News."

"Herald" and "Standard" at Uniontown, Pa.

At Freeport, Ill., "Journal-Standard."

"Lynchburg (Va.) News Advance."

"Daily Camera," Boulder, Colo., 9-point.

In Texas, "Houston Chronicle," the big 9.

Before

After

Before

After

"Humboldt Times" and "Standard" of Eureka, Cal.

Pottstown, Pa.'s "Daily News."

"Lewiston (Idaho) Tribune."

"Washington Post," District of Columbia, 8△232.

"Times-Union" and "Knickerbocker News" in Albany, N. Y. They chose 9-point of the bestseller triangle 240.

⌘

Twenty-seven thousand Corona matrices in 8- and 10-point have gone into use in various Los Angeles high schools along with 14-point Spartan Medium.

⌘

The Nashville (Tenn.) Newspaper Printing Corp., which produces the "Banner" and the "Tennesseean" has adopted 5½ Spartan Book for its classified type. Three new tape-operated Comets have been installed to handle Associated Press' high-speed market transmission.

The "Denver Post," in the Mile-High City of Colorado, has also chosen Spartan Book agate for its classified and tabular setting.

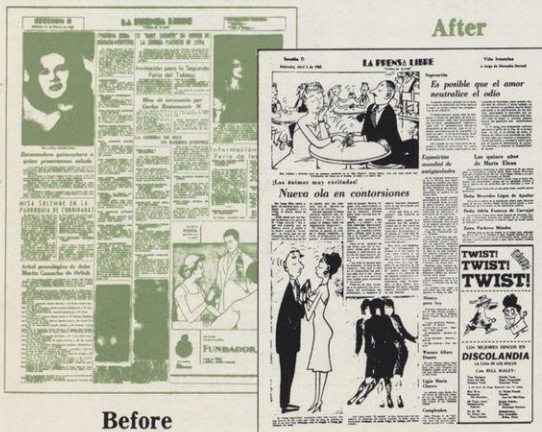So has the Cereal City's "Enquirer & News" in Battle Creek, Mich.

The "Commercial News" of Danville, Ill., sets its agate in Spartan Book and so do the "Gazette" of Cedar Rapids, Iowa and the "Trenton (N.J.) Times."

The "Salinas Californian" (yep! you guessed the state) is another Corona Clubber.

⌘

It is interesting to note that comments made by judges in the annual Newspaper Design Award contest in England stressed the principles of functionalism that American newspapers, by and large, adopt as their philosophy of typography and design.

The British contest is the counterpart of America's Ayer Awards. Winner was

**Before**

**After**

LINOTYPE NEWS 1963/1

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OKLAHOMA'S GREATEST NEWSPAPER — TULSA DAILY WORLD — RELIABILITY CHARACTER ENTERPRISE

57th Year—No. 320 • FINAL HOME EDITION • TULSA, OKLAHOMA, MONDAY, JULY 30, 1962 • 22½ PAGES — 5 PARTS • PRICE FIVE CENTS

FENCE HELPS • RIOTING FINNS • Escapes Caught

As of right now, you've seen everything!

No, that 22½ pages is not a typographical error. That half-page was a strip of waxed bread-wrapping paper that

Taystee ENRICHED BREAD

Taystee ENRICHED BREAD

Taystee ENRICHED BREAD

Taystee ENRICHED BREAD

Taystee ENRICHED BREAD

"The Observer" of London; finalists, "The Sheffield Star" and "The Neckenham & Penge Advertiser."

Judges were John Betjeman, author and broadcaster; Hans Schmoller, typographer and director of Penguin Books, and Leonard Whitehead, head printer of London "Evening News."

They stressed that newspaper typography has a different function than that of pure design. They decried too-narrow columns (many UK papers use as many as 10—all narrow—columns), overuse of "stars, dots and corny bric-a-brac."

"A plethora of truly horrible hand-lettering can be seen in such regular headlines as 'From the Editor's Mailbag,' 'Today's TV,' etc.

"All sorts of complicated tricks are played with boxes that hardly ever properly fit at the corners. The excellent title pieces (we call 'em nameplates) of a handful of papers throw into sharp relief the quite fiendish ugliness of others and mediocrity of most."

Jurors stressed the need for clean, sharp, simple layouts that make it easier for the reader.

⌘

Another paper that has polished its typography to the shining-example

ran as an addition to a full-page ad by the bakers of said bread. As the reader opened to page 2-3, he saw the bright red-white-and blue waxed paper just covering the pix of the sandwiches.

IT'S T DAY!
**TAYSTEE COMES TO TULSA**

A brand new bread for you...made with flours ground from the best of wheats...made from a special Taystee recipe for a special yeasty flavor.

And fresh. Oven-fresh because it's Baked While You Sleep! Make a mental note to try a loaf.

**LOOK FOR THE WRAPPER WITH THE BIG RED OVAL**

Try new Taystee...

stage is the "Kenosha News" in Wisconsin. Howard J. Brown, associate publisher, directed the operation with obvious and excellent assists from his whole staff.

It's interesting to note that the "News" is dressed in Spartan, the "Spectator" in Bodoni. Just goes to show that it's not primarily the typeface, but the way it's used, that makes good newspaper design.

**KENOSHA NEWS**

Regional Plan In High Gear

**Union Shop Agreement For City Staff 'Illegal'**

Digging Toward 37 Miners

JFK Visits Global SAC Nerve Center

Late Bulletins

Merry Christmas Coloring Contest To Start Monday

# 3 interesting newspaper techniques

Radically new developments should not be anticipated in newspaper design. For the typography of American papers is generally high and when that occurs there is neither need, nor opportunity, for startling changes.

But there are three new techniques which are worth considering as the newest in the field. None is dramatically revolutionary; all utilize long-known principles of good typography and layout.

The first is the slow but growing movement to downstyle headlines. While the growth of this technique won't make a forest fire hang its head in shame, it just about matches that of upper-and-lowercase heads after their introduction in 1908. Enough good newspapers are using this style so that no editor need fear he is experimenting wildly if he tries it out.

In downstyle heads, capitalization is exactly as it is in body copy: The first word in each sentence and proper nouns are capitalized.

It is this similarity to body style—which provides the most reading for the average person—that gives downstyle heads the familiarity that speeds reading.

Magazines and European newspapers have used downstyle so long that their editors just fail to see what all the shoutin's about over here.

(American papers long ago made a tentative step to downstyle when they adopted lowercase for prepositions.)

The editor ought to remember two things if he makes the change. First, that only the first word of the headline (not the first word of each line) is capped. Second, that the first look at a downstyle page will come as a shock to the staff. (The reader, in most cases, won't even notice it. At least that's the experience of the majority of papers that have made the change.) The new style ought to be tried for at least six weeks before its value is assessed. By that time the novelty will have worn off and the style can be assayed as a working tool.

The benefit to easy reading is enough reason to change to downstyle. But there is an added asset: Downstyle heads are easier—hence faster—to write and to set.

The second technique worth note is that called "one-up." It gets its name from the fact that the editor uses one more column of space than of type. So, he would put five columns of type under a six-column head, four under five, six under seven, or any combination he chooses.

He might have his type set 1½-column measure and run two of those wider columns under a four-column head. He may set double measure and use two of those columns under a five-column head. Or he may go "two-up," use two more columns of space than of type. This is particularly useful when the head is from six through eight columns wide.

He may even go "one-and-a-half-up" by putting three 1½-column strips under a six-column head.

This technique, of course, is merely an application of the use of white space as a lure to readership. That extra column—or two—of white space is distributed between the type columns and column rules are dropped.

The one-up technique has two advantages besides those of reader-appeal. In most composing rooms—especially those that use wire tape—the fastest way to get a story into type is to set it one column wide. So, if a big story breaks close to press time, it can be set at the regular one-column measure, then displayed one-up to get maximum impact with minimum effort—and time.

Conversely, when an editor has a slow



*Downstyle headlines are used by the Chronicle-Telegram of Elyria, Ohio, long a typographic pacemaker.*

news day—and even nowadays that happens! —or has an inside page without proper display, he can take an already-set feature or background story off the bank, display it one-up and get an area of interest that will sparkle up the whole page.

One-up can be used anywhere on a page. While it is probably used more often at the top of the page, its value "down in the basement" should not be overlooked. It is an excellent way to get that strong display that is needed below the fold so that the reader is lured to the paper even if it is lying face down on a table in his home.

White space, in the jargon of the typographer, is "fresh air"; it's as pleasant in a newspaper page as in a crowded room.

White space is the prime ingredient in another new device, the "reverse kicker."

This headline gets its name because it reverses the normal ratio of size of kicker to main head.

In the regular kicker, its size is ideally one-half of that of the main head. In a reverse kicker, its size is twice that of the main head.

The reverse kicker should be short. Ideally it should be no longer than one-third the overall width of the entire head. That means that, in most cases, a single word—and a short one at that—is what will be used.

On many stories, especially continuing ones, that short reverse kicker will be sufficient identification: BERLIN, LAOS, MURDER, TAXES, etc. The main head then gives the new development.

The main head, under the reverse kicker



*By*
*Edmund*
*C.*
*Arnold*

*One-up is demonstrated in the top right of this page from the Herald-Journal in Syracuse, N. Y., a Newhouse paper.*

*Reverse kicker style is shown in this reduction.*

# Veto

## State Tax Commission Says Local Levy Unconstitutional

should be indented 2 picas per column.

Let's say we have a 36-point kicker over an 18-point main head in a three-column width. Alongside the kicker will be an area of white, 36 points high and approximately two columns wide. At the left of the main head will be an area 6 picas wide and 36 points high.

These two dramatic spots of white will focus attention to the head and brighten up the whole page, especially that half on which it appears.

Reverse kickers are most useful down in a page where they are completely surrounded with type. The white will be more striking here than it would be at the top or sides where it would blend into the margins.

Editors who have adopted these two techniques—one-up and reverse kickers—are enthusiastic about them. Those who have hesitated to try them demurr because "it wastes too much space." Actually it does not waste space. Anything that builds readership—and both of these devices do—is making space more effective.

White space should be a studied tool of the layout man, not something that's left over when all possible type has been squeezed into a form. An area of fresh air, deliberately built into a page, serves exactly the same function as a regular headline or a picture.

Always it is better to serve up, let's say, 10,000 words in a form so palatable that 8,500 of them will be read, than it is to cram 15,000 words into the same space and have only 7,500 of them read.

No editor should use any of these three new devices just because someone else is using them. He should evaluate them. If they make sense, he ought to try them out. If, after a fair trial period, they work out, the editor has added another big gun to his arsenal. If they don't work out, he can always abandon them.

The important thing is to keep alert to new techniques and use them, not only to enhance readership, but to keep the desk from getting too routine in its handling of the news and its display.
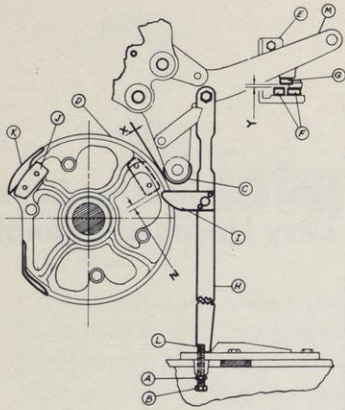
# Care of the Linotype

**Q:** The Finger B-896 on the Pot Pump Lever Retaining Rod keeps sheering off on my Model 31. What could be causing this?

**A:** This is usually caused by improper adjustment of the mechanism. When adjusted properly, very little force is necessary to move the retaining rod clear of the support screw, since the pot pump spring pressure is borne by the cam roll riding on the high portion of the pot pump cam shoe, and not by the retaining rod.

The correct adjustment is obtained as follows:

1. With retaining rod H holding roll C clear of cam, rotate roll and check for flat spots, excessive play between roll and pin etc., and replace if necessary.

2. With machine in normal position raise the pot pump lever M slightly, using a pinch bar for leverage, and pivot the retaining rod H free from the support screw B and permit the roll C to rest on the cam D. Loosen the two hex head bolts holding the pot pump lever stop lever bracket E and adjust bracket for a clearance of 1/64″ between stop levers F and catch block G as shown at Y. Check to be sure both levers are under the catch block the same amount before tightening bolts.

3. Rotate cams until roll C is on highest point of pot pump cam shoe K. The clearance between retaining rod finger I and cam J will be approximately ¾″ when cams are in this position.

4. Adjust support screw B so that retaining rod H just clears it at point L, and lock in position with lock nut A.

5. Permit machine to revolve to normal position and check for clearance X between roll and cam surface (approximately .005″).

**Q:** We have a Model 8 equipped with a Teletypesetter and the last matrix in the line fails to get in front of the pawls in the assembling elevator before the elevate signal raises the line. We are using the D-5210 star wheel that is 1/16″ larger than standard, and have gone over all the adjustments we know of to prevent this, without success. Can you offer a remedy?

**A:** Mergenthaler Linotype Company has available a simple mechanical device called the Last Mat Kicker (Attachment No. D-7150) which assures the last matrix in a line being within the assembling elevator pawls before the assembling elevator rises. It is designed for installation on Linotype machines equipped with the standard Teletypesetter operating unit.

The Last Mat Kicker is operated by the initial movement of the assembling elevator clutch in the operating unit, releasing the assembler slide brake momentarily just before the assembling elevator rises. This straightens the last matrix in the line, forcing it within the assembling elevator pawls so that the assembling elevator will rise without interference.

Application of the mechanical Last Mat Kicker to Linotypes in the field is easily made since there is only one hole to be drilled and tapped.

A
continuing
feature
by
William J.
Mulroy,
Manager
Linotype
Sales-
Service

## In Mixer Distribution

The question of the timing of the upper and lower sections of the mixer distributor has recently been raised, and we outline this operation for those who might be doubtful about how to proceed.

The upper and lower sections of the distributor are timed relatively so that the matrix pusher of the lower box is in the open position to receive a matrix as it completes its descent from the upper distributor box. This timing is accomplished in the following manner: Remove the distributor driving belt, then disconnect the intermediate idler gear, by removing the stud, which will leave the distributor sections independent of each other. Turn the lower section by hand in its regular direction until the matrix pusher travels forward to its limit, and then starts back until its prongs are approximately ⅛″ from the distributor box rails and allow it to remain in this position. Slide a notched matrix through the upper distributor box and then turn the upper section of the distributor very slowly and observe the matrix. At the instant it drops from the upper distributor box into the chute, stop turning and connect the two distributor sections with the intermediate idler gear.

## Lifting the Matrices

The matrix lift should be adjusted so that the matrices will pass freely over the distributor box rails, when lifted. An adjusting screw and lock nuts are provided for this adjustment.

The matrix lifts of both boxes are also adjusted so that they cannot engage more than one thin matrix at a time. A special wrench G-3157, is required for making this adjustment on the lower distributor box.

The matrix, descending from the upper distributor box bridge, slides down a chute, guided by the weight of a loosely hinged cover, to the lower distributor box. It is then guided by rails in the box to cause it to assume a vertical position.
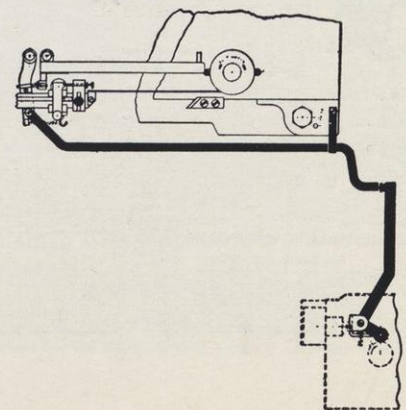
The first operation of its kind in the South is the operation at the E. T. Lowe Publishing Co. in Nashville, Tenn. Computer-produced tape is being used with a new Comet to prepare alphabetic telephone listings. Baird-Ward Printing Co. uses the type after it's been set.

We intend to have a complete report soon on some of the fascinating things that are being done in Louisville, Ky., by the "Courier-Journal" and "Times." The 75,000th Linotype—built during the 75th anniversary year of the invention of the machine—is setting, among other things, market data from a pre-punched master tape to which **Closing** and **Change** data is added by a 10-key adding machine.
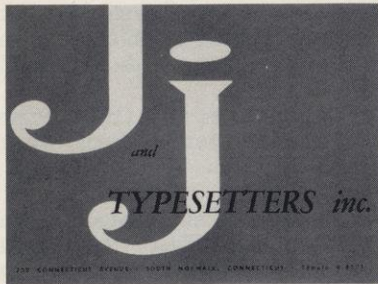


**LEDDED.**

The phonetic spelling of this familiar printer's term raises inquiries — and probably eyebrows—every time it appears in **Linotype News.** It's doing the same thing in the attractive specimen book of J and J Typesetters, Inc., of South Norwalk, Conn.

We use the phonetic form because we feel it minimizes confusion especially when writing about newspaper usage.

A makeupman drops leads into leads on page one. And sometimes the leading editorial requires additional leading. So we write it, "A makeupman drops ledds into the leads" or that leading editorial gets an extra ration of "ledding."

So we doff the derby to Sam Gigliotti, secretary-treasurer of J and J, and his cohorts who had the courage to face the inevitable, "You've made a mistake in your specimen book." And the derby is tipped once more for the fine job they did in producing the book.

Which reminds us, if you issue a new specimen book, send a copy along for us—and our readers—to admire.
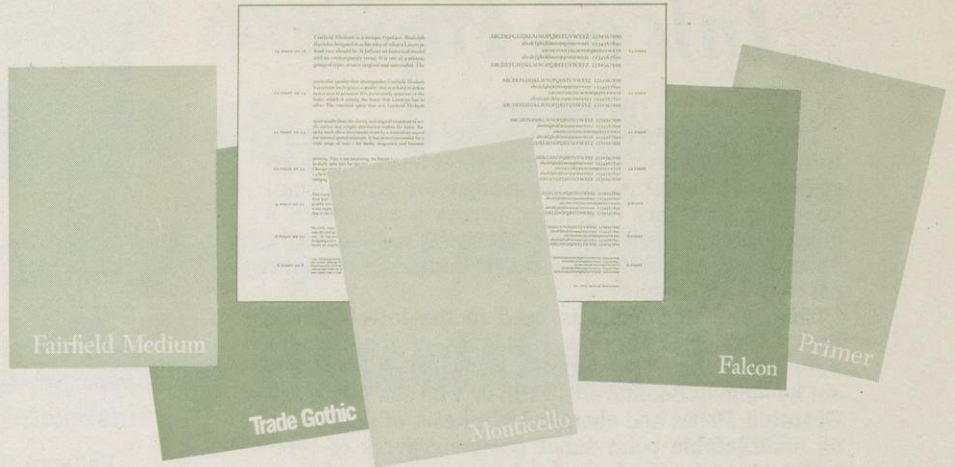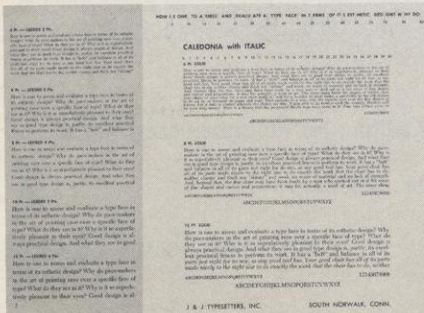




Complete showings of five of the most popular contemporary type faces have been issued in these booklets. They are obtainable from Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York, or from your Linotype Production Engineer.

The face you are reading right now is among the very newest. It's 12-point Trade Gothic Light with Italic. It is the keystone of a new series that soon will be available in 6- through 14-point.

Trade Gothic Extended with Bold has just been completed. Thus there will be a complete range of this versatile American design in Regular, Extra Condensed, Condensed and Extended.

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TWELVE POINT TRADE GOTHIC LIGHT WITH ITALIC

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$¢£

# Ink on Paper

**By Rick Turner**

The thousands of newspaper people who have heard Edmund Arnold run the one-man show he calls a shirt-sleeve session on newspaper design (or advertising) know his deft way of putting across a point with a quick sketch, a neatly turned phrase or another story about a legendary reporter called Ludwig in a mythical town in Michigan.

This same technique is used in the latest Arnold book, "Ink on Paper: A Handbook of the Graphic Arts." He's the only person I know who can teach layout by singing Beethoven's Fifth or who can talk about Gramma Moses and chemical synthesis while making an unforgetable point about photoengraving or typesetting.

The result is a book that makes fine reading but at the same time packs a wealth of practical information on every page.

I imagine that Arnold will be using this book as a text in his graphic arts classes at Syracuse University. It should be a good one.

But it's far more than a textbook and the publishers, Harper & Row, have recognized that by issuing "Ink on Paper" as a regular trade book.

The author says that this is a book for everyone who has occasion to use the services of the vast graphic arts industry as well as those already in the industry who want to know more about areas other than those of their personal activities.

But it is more than a mere technical encyclopedia. The author always stresses the importance and significance of printing and its allied industries to a civilized world. (That's one reason why I think this book would make a perfect gift for a printing house to give to its customers.)

Arnold starts with the development of the written language and the Latin alphabet. Then he shows how the various forms of the alphabet were developed into type faces. He covers the major (and minor) printing methods, composition in hot metal and cold type, engraving, paper, ink, binding and color.

His chapters on layout are as easy to follow as Arnold's familiar chalktalks and he has a knack for reducing what could be a long-haired, arty concept to down-to-earth explanations through which his humor is constantly seeping through.

For printers and their customers alike, one of the most useful chapters is on the economics of printing. It is a worthwhile discussion on how cooperation between buyer and supplier results in more and better printing for the same money.

This book ought to be in the office and on the home book shelf of everyone in any part of graphic arts, from pressman to Mimeograph operator, from book designer to wire editor. It ought to be in every school library (as a gift from local printing establishments).

This is a good, solid book that demonstrates a point that Arnold constantly makes at his workshops: "Have fun! The job that's the most fun to do is usually the best one!"

It is obvious that Arnold had fun writing this book; it is obvious that it's a good book. And it is just as sure that you'll enjoy reading it.
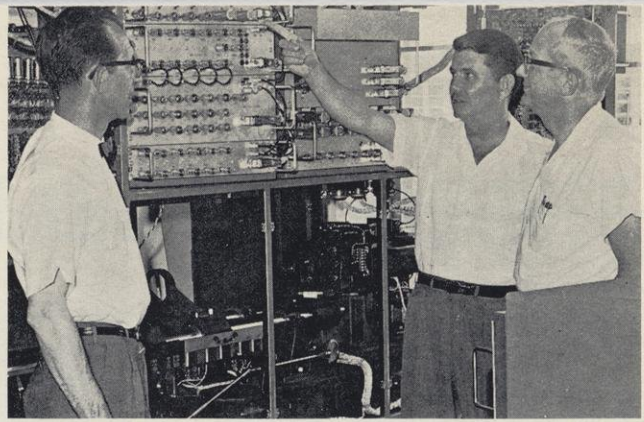


*"A-OK!" is the word from Wesley Wheeler (center), director of the Southwest School of Printing at Sam Houston State Teacher's college. He's just been checking out the new Linofilm installed there by H. A. Dozier (left) Linofilm Service Engineer. C. H. Tobler (right) is instructor in the cold-type printing department.*

Value of the "systems approach" to photocomposition is indicated by the constantly growing list of newspaper publishers who have made recent Linofilm installations. (The list is not up-to-date; additions are being made too rapidly to keep abreast in print.)

Among new installations are "Green Bay (Wis.) Press-Gazette," the Valley Publishing Company of Kent, Wash., "Appleton (Wis.) Post-Crescent and the "Alameda (Calif.) Times Star."

Reorders are the best testimonial to any product, so look at these: The "Boston Globe," and The "Philadelphia Inquirer," each with six Linofilm Keyboards and two Photo Units, and the "Washington (D. C.) Evening Star," with five keyboards and two Photo Units, continue to expand their Linofilm operations. The "Union-Tribune" at San Diego, Calif., has made a second enlargement of their photocomposition facilities to six Keyboards and two Photo Units.

Twenty-one original Linofilm owners have subsequently added new units to their system through one or more reorders.

The largest Linofilm facility in Europe—where five countries are represented by recent installations—is Ahlen & Akerlund, with five Keyboards and two Photo Units. The Netherlands, Sweden, France, Germany and Italy use Linofilm for book and news work.

# What makes Elektron II the fastest manually-operated linecasting machine?
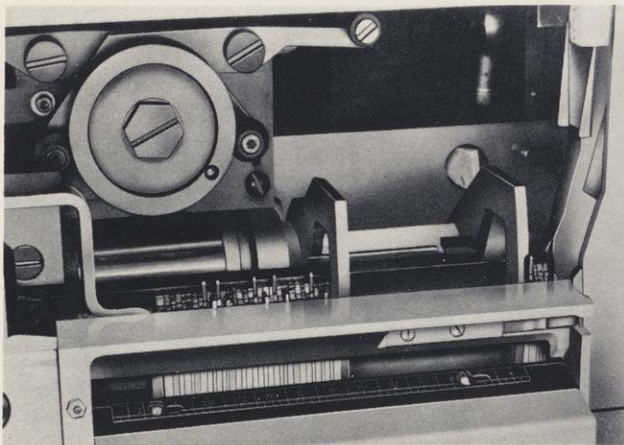
**Continuous assembly through straight line delivery** —While one line is on the way into the elevator jaws the operator starts assembling the next line. There's no stop and go on Elektron II. The line goes in straight to the first elevator. Simply touch a trip lever on the left side of the keyboard or press a button on the right side. Power delivers the line. There's no assembling elevator, so delivery takes only a fraction of a second, and minimum operator effort.

**Human Engineering**—Controls are within easy reach. Time and effort needed to operate them is dramatically reduced. No stretching. No reaching. Elevate or fan magazines? Touch a button. Line length indicator and assembler? They're at eye level.

There's a lot more about Elektron II that makes sense. Check your Linotype Production Engineer for the full story. Or write Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York.

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**2-Way Adjustable Back Rest . . .** 7½″ x 15½″ foam fitting padded Tuflex back rest, upholstered with Naugahyde. Has horizontal and vertical adjustment of 5 inches.
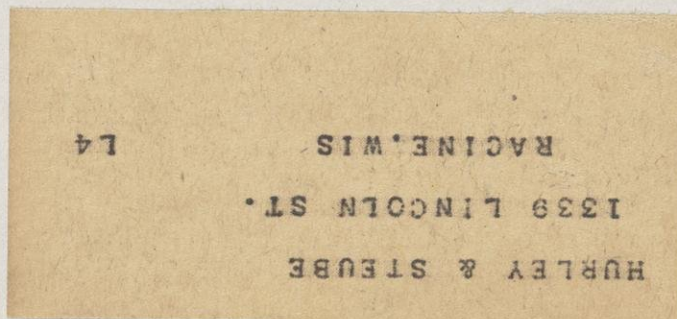
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