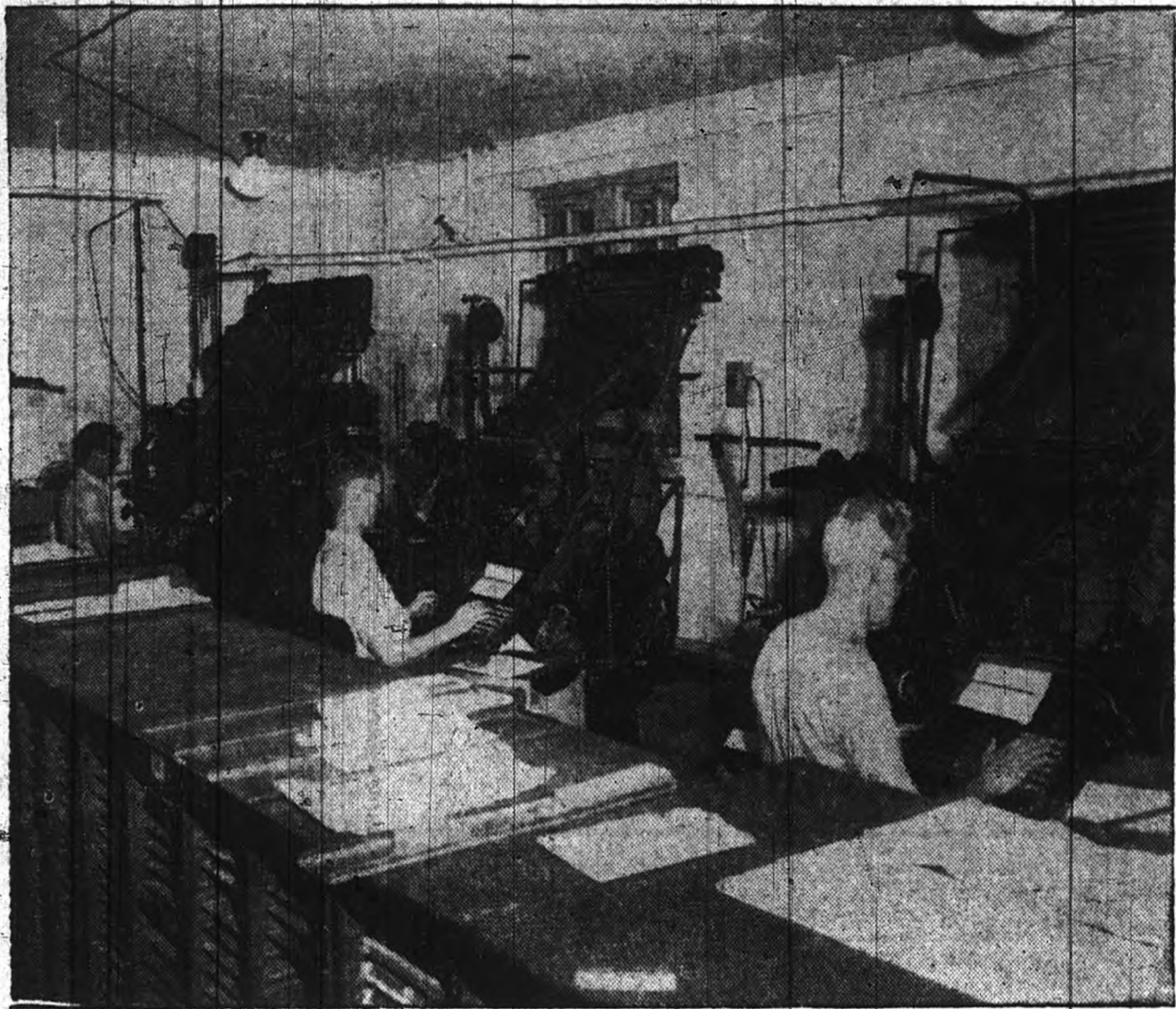


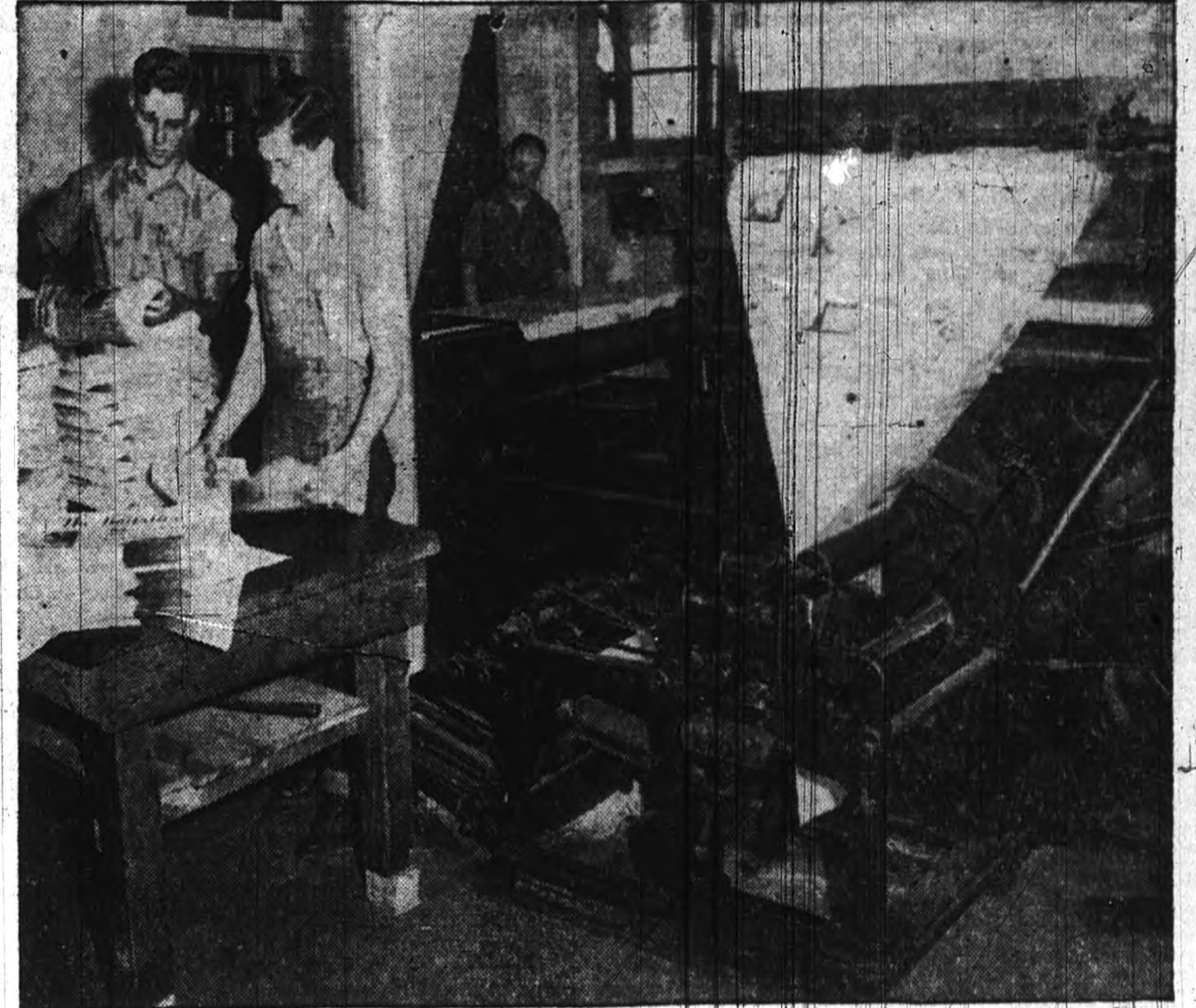
Agencies All Over World Depend on A&M Press Shop For Information



Here is where the newspaper copy changes into type. CLYDE W. JOHNSON, JOE PUSTKA, and A. D. GRAHAM, linotype operators, are busily setting copy for Battalion and a fall catalogue. GEORGE H. SHEARER (not shown) is on vacation.



O. D. EMMONS, make-up man, puts final touches on page 1. The back page is complete, proofs have been made, and is now ready to be put to bed. ROY GOODE, stereotyper, checks the depth and width of a "cut." Deadline for putting paper to bed is 12 noon.



FRANK KOHLHUND, press man, watches the six page newsprint change from white into black ink. A. J. OTTE, junior, and ALAN CURRY, Battalion Circulation Manager, count out the papers for delivery. Though normally four pages are turned out, this issue "Comet" will turn out 2800 eight-page papers an hour.

Batt Compositor Has Made Up Over 100,000 Newspaper Pages

By LOUIS MORGAN

O. D. Emmons, make-up man for The Battalion and Texas Aggie, figures that he has made up more than 100,000 newspaper pages since he started in the business 37 years ago. If placed end to end, these makeups would form an 8 inch sidewalk of news type from College Station to Caldwell.

The pages that have been printed from his makeups would probably go a long way toward circling the globe. Emmons came to College Station in November, 1946, from Ada, Oklahoma where he worked on the Ada Evening News. It was there that he worked on his largest paper, a 180-page Sunday edition.

One of Emmons' front page makeups of the Pawhuska, Oklahoma Daily Journal was reproduced in the Inland Printer, leading printers trade journal of the United States, in 1922. Emmons has been a member of the International Typographical Union for over 25 years.

He lives in Bryan and his wife teaches a beginners' Sunday School class at the First Presbyterian Church of Bryan. Their 20-year-old son is now serving in Korea with the Army Finance Department.

up The Battalion and Texas Aggie include W. T. Hays, Steve, Andert, and Charlie Schoedel.

Hays, who is now composing room foreman, came to A&M in December 1946. His father was a newspaperman, and Hays says he "grew up" in the printing business. Hays lives at Bryan Field with his wife and three children. He served three years in the army during the war.

Andert, floorman, was born in Pambagen, Austria, but came to the United States when he was four years old. He made up The Battalion when he first came to A&M in 1942. Andert, a gentleman farmer, owns 206 acres of farm land near Kurten. He is married and has one child.

Schoedel, a compositor, has made up The Battalion and Texas Aggie at different times since he started work at the print shop in 1941. He has worked in Austin, Dallas, and Bryan.

A citizen of Bryan, Schoedel is married and has a daughter who will enter junior high school this year.

Roy Goode, who helps with the pictures used in making up the paper, is a veteran taking G. I. Training as stereotyper, apprentice linotype operator and floorman. A Navy veteran from Madisonville Goode served in the Southwest Pacific during the war. He now lives at College Station with his wife and child.

Other men in the printshop who have at one time or another made

Path of Batt Copy: Sweat And Inspiration in Edison's Ratio

By CHUCK MAISEL

Considering the many devious routes copy for the Batt could take, it's a near miracle when a complete issue appears sans mistakes.

The first chance it has to go astray comes when the story is first delivered to the composing room with its appropriate "heads". The story is placed on one hook and the head is put on one of two depending on whether it is to be machine-set or hand-set. By the time the two are retained strange combinations result such as a yarn about Mrs. Jones bridge party having the blaring head: "STRIP-TEASER ENTERTAINS"

The story itself goes to the linotype operator who switches it from paper to lead and from there to a galley proof. This proof is sent upstairs to be corrected.

Now the confusion begins in earnest. The famed Meet-the-Deadline rush starts in all its fury. All type must be set by 10 a. m. and all forms must be locked by noon.

After the proof-reader has hatched up the copy until it is completely unreadable it goes back again to the composing room where some unfortunate has to read the proof-reader's mind and decide just what corrections are to be made in the galleys. He then applies these corrections and delivers all the galleys to O. D. Emmons the page make-up man.

It is Emmons' unenvied duty to take the material at hand and, either by waving a magic wand or by much inspiration and perspiration in the famous Edison ratio, make a page from it. Invariably he can put together a beautiful page except for one or two sentences of some reporter's loved story. Can he leave a couple of lines out without destroying the effect, he asks the boys from upstairs. Oh, definitely not! It would ruin the whole thing. So he begins all over as noon draws ever nearer.

Finally with divine guidance or maybe sheer genius he finishes the page and runs off a page proof which the day's managing editor of the Batt goes

over for corrections. Here the urge to kill enters Emmons' mind. They have changed their minds.

Surely these one or two sentences can be left out and this other story really belongs on the first page. Does he think he can fix it up? Emmons has been in the business longer than most of the Batt members are old and has learned the priceless lesson of patience. He squelches the desire to choke the managing editor and starts anew on the page.

Ten minutes before twelve the entire paper is at last complete and it is ready to be put to bed. The Batt-to-be is rolled into the press room where seemingly everything should turn out all right and all concerned should live happily ever after.

In this room rests the Goss Comet which is the name of the A&M press. This amazing machine can turn out 2800 eight page papers per hour. Not only does the versatile giant print the paper, but it also cuts it, folds it, and does every other job short of reading it.

When the page forms are set on the machine they have to be placed according to an intricate sequence. If ever this is done in the wrong way, such exasperating errors as having the front page where the sports page should be come about. This is by no means a remote possibility. It has happened.

Although not usually a prima donna the Goss Comet has its days when it becomes quite temperamental. If not treated with due respect the synchronizer gets out of kilter and papers appear that have the bottom of the paper before it at the tops of its pages with its own top at its bottom. This doesn't cause the men in the press room to pull too much hair.

In the end, which in this case is the boxes for the Batt inside each dorm, everything seems to turn out with some semblance of being alright. But if the words Lil Abner is saying are cut off from the rest of the page, don't fret. Just blame it on the Comet and look at the bottom of the page for they will be there.

Finishing Touches of 'Publishing A Battalion' Made On 'Comet' in Press Room Inner Sanctum

By KENNETH BOND

The three men look expectantly toward the door. All preparations have been completed; they can do no more until it has been brought in.

At exactly 11:50 a. m. they hear a soft scraping on the door. A four wheeled carriage glides into view under the careful guidance of O. D. Emmons, make-up man. The Battalion is being "put to bed."

There is usually an invisible line drawn at this door. Emmons pushes the "Turtle", (that is what the little carriage is called) from the composing room to this point, and the pressmen pick it up from there and take it into their domain, the press room. The process of putting the paper to bed is quite simple. The chief pressman pushes the little carriage up close to the press and manhandles it over onto the press.

He then takes a mallet and goes over the type, knocking it down. (If a piece of type pro-

trudes, a broken carriage may result.) Satisfying himself that Emmons did a good job of putting the type together, the pressman, Frank Kohlhund, locks the forms on the bed.

Getting the four forms of the paper into place, Frank washes his hands. The deadline has been met; the paper has been put to bed; he will take time out for lunch.

While the pressmen are eating lunch, a description of the press may be given. The press, a Goss "Comet" which costs \$15,000 new, was built in Chicago in 1912. That may sound like a relic, but presses are not measured in years like humans; they are measured in turns of a century.

The Comet was bought from a newspaper in Bristow, Oklahoma, last September. The owner had bought the machine ten years earlier, repaired it, and used it to publish a weekly.

The press, driven by a 5 horse-

power electric motor through a series of belts and cogs, can put out 2800 copies of an eight-page paper per hour. Those 2800 copies are printed, cut, folded long ways, and then folded again as the readers receive them, "untouched by human hands."

The paper or newsprint, as it is called, comes in large rolls. A roll for a four page paper weighs about 575 pounds and will put out about 9,000 pages. A similar six page roll weighs about 900 pounds, and an eight page roll weighs 1800 pounds.

The rolls are wheeled out of the press room "hole", a store room with a small "Jimmy". A long bar is stuck through the center, and it is mounted on the end of the press. The end of the paper goes over, under, through, up, down, between, beneath, and above with about 500 inches until the end reaches the cutter.

After lunch, Frank is ready to put the press into action. After a check to see that all moveable parts have been bathed in oil, Frank flips the motor switch. This is a crucial moment! If the heavy carriage, which moves back and forth with the newsprint, makes a bobble, the paper will be torn.

Frank doesn't mind a simple tear; he merely takes scotch tape and sticks it back together. It is when the paper or the "web" is torn into that he becomes philosophical. All he has to do is go over, under, through, up, down, between, beneath, and above with the end of the paper, and he is ready to start the press to rolling again.

One of the biggest jobs in changing from a six page paper to a four and back again is making the right setting of the cutter and the rollers. If a slight error is made, then you get the top half of your paper and the bottom half of your neighbors.

No doubt, all the readers have had the ink of the paper smear their clothes. That smear, not only proves that the paper is just off the press and fresh but indicates that the ink might never get dry. The press uses about 1 pound of ink for each 500 copies of a four page paper.

As Frank can tell you, the noise and vibration from the press are almost deafening. People on the third floor don't have to strain their ears to tell if the press is in operation; they watch to see if the window panes are shaking.

Frank, who was born in Philadelphia 44 years ago, has been in the pressrooms in one place or another for 20 years. His father has worked in printshops for the larger part of his life.

Frank started to work for the Haddon Craftman, a book publisher, in Camden, New Jersey, where he worked for 13 years. Due to his wife's health, he came to College Station in 1942. After serving in the Seabees for three years he returned to the A&M Press to run the Comet. Frank has two sons; Sumner, who is in the regular Navy in San Diego, and David, who is still in high school.

Barring unforeseen difficulties, the Comet will grind out the required 4400 copies and be silent by 3 p. m. It will remain silent until the next issue of The Batt is ready. During this slack time, Frank goes over the machine carefully, even crawling into the pit under the press.

He has not been accused of date of going to sleep there.

Another issue of The Battalion is off. If it fails to reach the readers before 5 p. m. of the day of publication, don't blame the pressmen; they have done their job.

Bulletins Printed By A&M Press Carry News Of Extension Service to All Parts of Globe

By MARVIN RICE

There is a little known organization on this campus whose influence is felt indirectly in nearly every corner of the world. The United States is trying to help other nations in their fight to build up their depleted countries, particularly in the field of agriculture. A peek into one of the bulletins distributed by the Extension Service relating to agriculture would show that the pamphlet had been printed by A&M Press, without whose help and hard work these bulletins could never be printed and sent to other parts of the globe, where people want to learn conservation measures and better farming methods.

This is only a tiny portion of the great quantity of publications and reading material that the A&M Press grinds out continually day after day. From the nine ponderous presses in the basement of Goodwin Hall roll all the student magazines and newspapers, The Texas Aggie, Texas Forest News, The Extensioner, football programs, the catalogues for the four colleges in the A&M System, and all the printing for the different departments of the College.

How the A&M Press came about and the exact date of establishment have been lost in the annals of time, but it was started somewhere in the vicinity of the year 1914.

The first location was in the basement of the Academic Building. The presses and associated equipment have been moved three times since then. The second location was in the M. E. Shops, then it was moved to the Administration Building, and finally to its present home in Goodwin Hall.

Managing this thriving enterprise is J. W. Hall, a long time resident of Brazos County and an employee of the Print Shop since 1927. Hall began his career in the printing trade as book-keeper with the A&M Press when the total outfit was one typesetting machine and three small presses.

Book paper cost five cents per pound in those days, and newspaper issues and other publications had to be folded by hand. The cost is triple that amount now, and the presses use 400,000 to 500,000 pounds of paper per month compared to 60,000 pounds used back in the 1920's.

Hall helped to put out The Battalion in the old days, also. It was only a weekly paper then with a one-sheet daily to supplement it that carried departmental notices and a small amount of daily news.

In 1934, the A&M Press was called upon to do a most unusual job. The U. S. Printing Office in Washington was overloaded with work, and the U. S. Department of Agriculture needed 1,000,000 permits for distribution throughout the South to cotton ginners. There was a law in that year, when Henry Wallace was Secretary of Agriculture, requiring all cotton ginners to have a permit before ginning any cotton.

The U. S. Printing Office passed the job on to the A&M Press. Why the U. S. Office selected the A&M print shop for the job still remains a mystery, Hall said. At any rate, the A&M staff had to send a special messenger to Washington to obtain a cut of Henry Wallace's signature to print on the permits, scour the whole state of Texas and parts of Louisiana to secure enough paper to complete the job, and then had to stay up for three days and three nights to finish printing the 1,000,000 copies and get them distributed to the waiting cotton ginners.

Assisting Hall in his managerial duties is Mack H. Goode, a

printer by trade since his high school days and former shop foreman and editorial writer for the Bryan News.

Goode was born in Madisonville and started learning the difference between a linotype and a platen press while still in his teens. After a three year stint with the Bryan News, he came to the College Print Shop as a typesetting machine operator. He advanced to composing room foreman a year later.

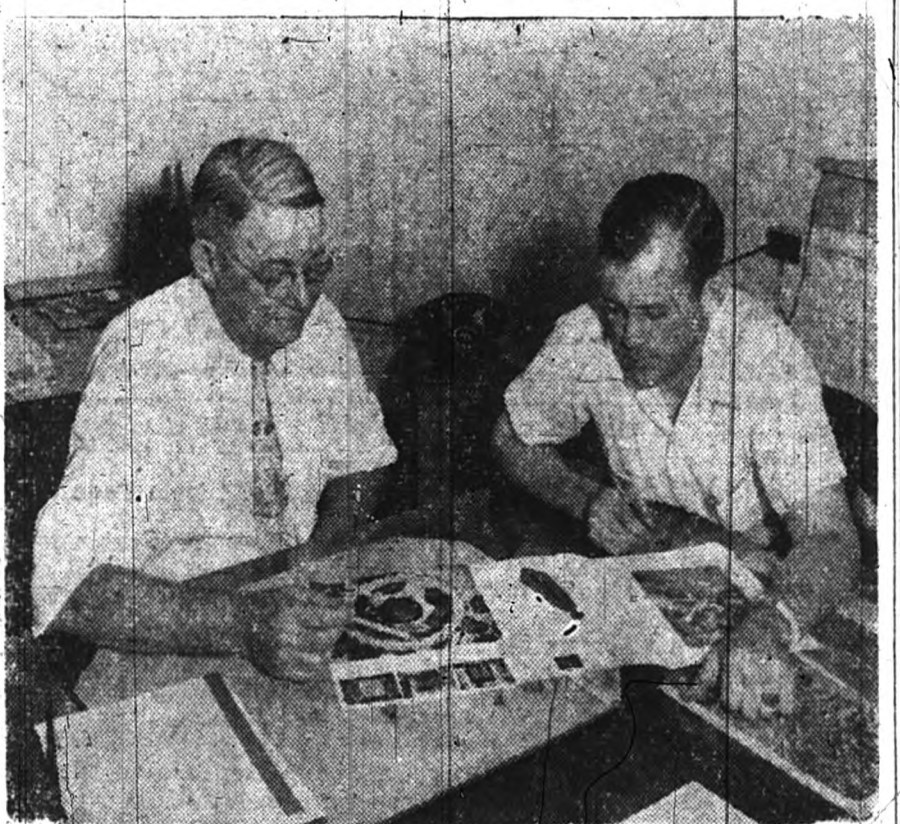
Shortly after this advancement, Goode resigned and joined the Army Air Force. He served with the Eighth Air Force in the European Theater for two years, with a short vacation spliced in after his discharge. Goode came back to

the A&M Press on the first day of 1946 and was promoted to assistant manager in September of that year.

Two other necessary members in the main office are Mrs. Lena Orr, secretary and bookkeeper, and Mrs. Peggy Wiley, stenographer and proof reader.

Mrs. Orr received her degree in Business Administration from Sam Houston State Teachers College at Huntsville and has been working for the Print Shop since May 1942.

After two years of accounting at TSCW, Mrs. Wiley came to A&M with her husband and secured employment with the Press staff last June.



J. W. HALL, manager of the A&M Press, and MACK H. GOODE, assistant manager, check the color combination of a picture. FRANK TUCKER, (not shown) Superintendent, is on vacation. W. T. HAYS is Composing Room Foreman.

Complicated Linotype Machines Simplify Newspaper Publishing

By EDDIE SMITH

The typesetting business has come a long way since the time of Gutenberg, the original inventor of the printing press.

In those days all type was set by hand, necessitating many hours of preparation before copy could be ready for printing. Nowadays the job can be done in a fraction of the former time, thanks to the ingenuity of Ottmar Mergenthaler, and others who tackled the job of designing an automatic typesetting machine.

There were several attempts made before the first linotype was ultimately invented by Mergenthaler in 1886. In that year the first Linotypes were placed on the market and The New York Tribune, Chicago News, and Louisville Courier Journal immediately had the machine installed in their offices.

Today there are more than 50,000 Linotypes in existence setting type in about 50 languages. Three of these complicated machines are located in the composing room of the A&M Press. One of them sets the type you are now reading through a process so complicated that even the most egocentric observer would have to give credit to its inventor.

The elaborate Linotype is a seven foot high maze of pedals, gears, and cams. A keyboard, similar to

that of a typewriter adorns the front of the Linotype and is easily accessible to the operator. Above it rests a large removable magazine filled with tiny molts called matrix. In this magazine there is a channel full of matrices for each letter in the alphabet, each number, and each symbol or punctuation mark used in the English language. As a key on the keyboard is pressed, the corresponding matrix is released from the magazine and carried over to a rack called the assembling elevator. There it is assembled along with the other matrices which make up the word, and moved into casting position.

To the left side of the Linotype is the pot, an electrically heated container filled with melted lead. The metal is kept at a constant temperature of 550 degrees Fahrenheit and as the supply is used a large bar of lead suspended above the pot from a chain and pulley is lowered into the heated container.

As the line of type is moved into casting position a quantity of the hot lead is forced by a plunger against the matrix which mold the lead into the required letters. The newly formed type is then ejected onto a galley beside the keyboard ready for use. The matrices having served their purpose are lifted by an elevator to the top of the machine fed onto a bar which distributes them to

(See LINOTYPE, Page 4)