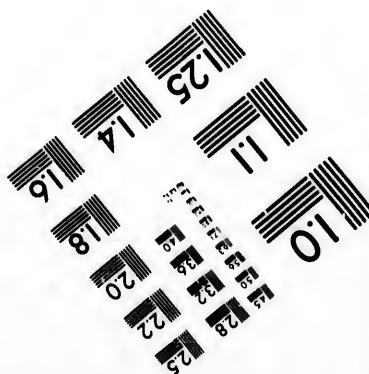
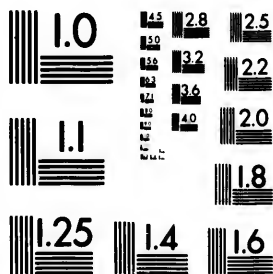


**IMAGE EVALUATION
TEST TARGET (MT-3)**



28
25
22
20

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**

10



Canadian Institute for Historical Microreproductions

Institut canadien de microreproductions historiques

1980

Technical Notes / Notes techniques

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| <input checked="" type="checkbox"/> Coloured covers/
Couvertures de couleur | <input type="checkbox"/> Coloured pages/
Pages de couleur |
| <input type="checkbox"/> Coloured maps/
Cartes géographiques en couleur | <input type="checkbox"/> Coloured plates/
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| <input type="checkbox"/> Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées | <input type="checkbox"/> Show through/
Transparence |
| <input type="checkbox"/> Tight binding (may cause shadows or distortion along interior margin)/
Reliure serré (peut causer de l'ombre ou de la distortion le long de la marge intérieure) | <input checked="" type="checkbox"/> Pages damaged/
Pages endommagées |
| <input type="checkbox"/> Additional comments/
Commentaires supplémentaires | |

Bibliographic Notes / Notes bibliographiques

- | | |
|--|---|
| <input type="checkbox"/> Only edition available/
Seule édition disponible | <input type="checkbox"/> Pagination incorrect/
Erreurs de pagination |
| <input type="checkbox"/> Bound with other material/
Relié avec d'autres documents | <input type="checkbox"/> Pages missing/
Des pages manquent |
| <input type="checkbox"/> Cover title missing/
Le titre de couverture manque | <input type="checkbox"/> Maps missing/
Des cartes géographiques manquent |
| <input type="checkbox"/> Plates missing/
Des planches manquent | |
| <input type="checkbox"/> Additional comments/
Commentaires supplémentaires | |

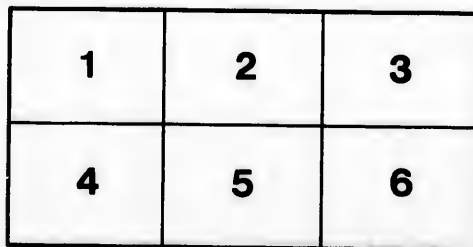
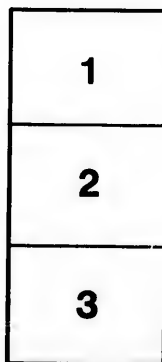
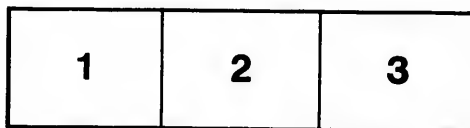
The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

The last recorded frame on each microfiche shall contain the symbol → (meaning "CONTINUED"), or the symbol ▼ (meaning "END"), whichever applies.

The original copy was borrowed from, and filmed with, the kind consent of the following institution:

National Library of Canada

Maps or plates too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole → signifie "A SUIVRE", le symbole ▼ signifie "FIN".

L'exemplaire filmé fut reproduit grâce à la générosité de l'établissement prêteur suivant :

Bibliothèque nationale du Canada

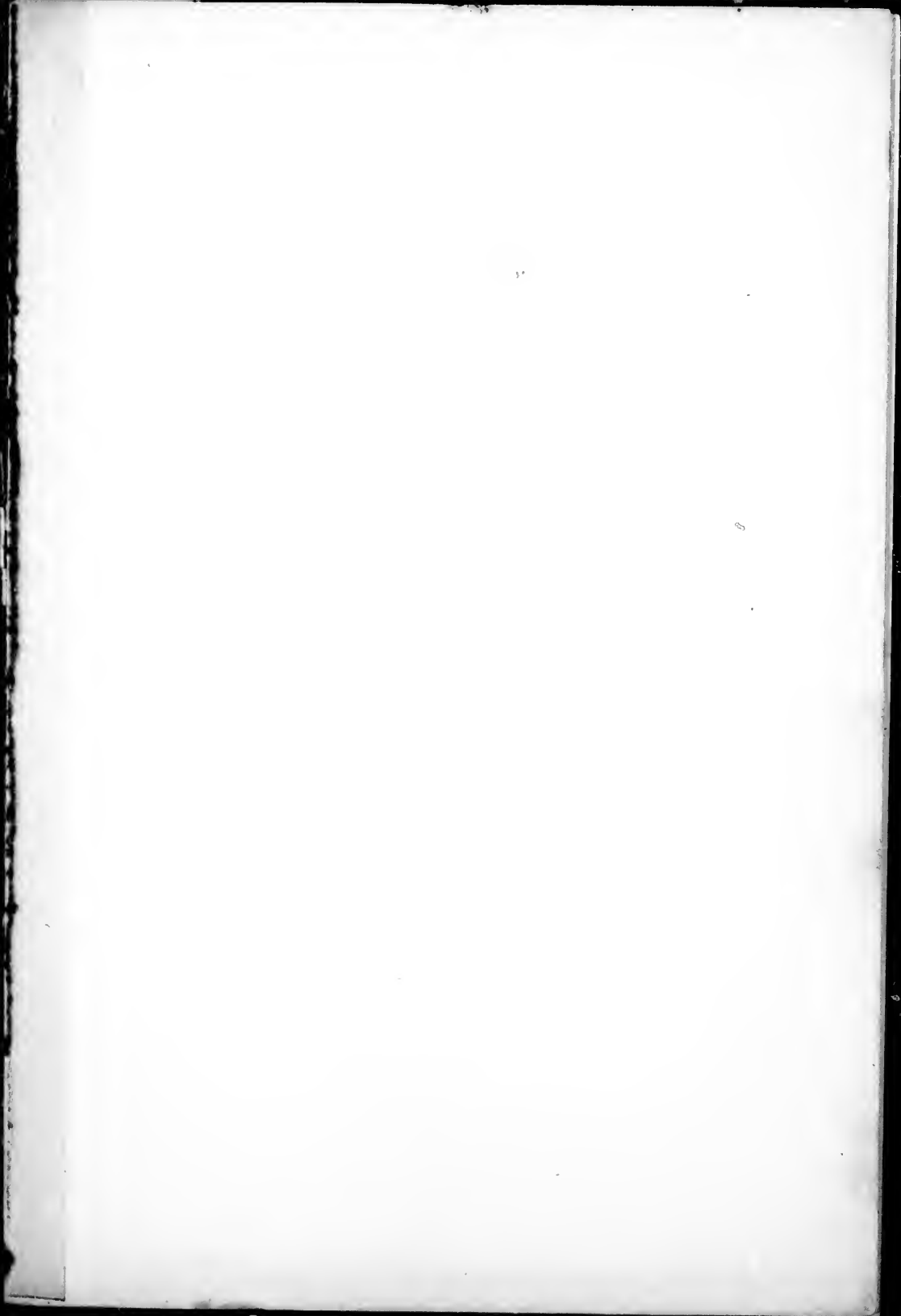
Les cartes ou les planches trop grandes pour être reproduites en un seul cliché sont filmées à partir de l'angle supérieure gauche, de gauche à droite et de haut en bas, en prenant le nombre d'images nécessaire. Le diagramme suivant illustre la méthode :

Faust

AN EPOCH

IN PRINTING.







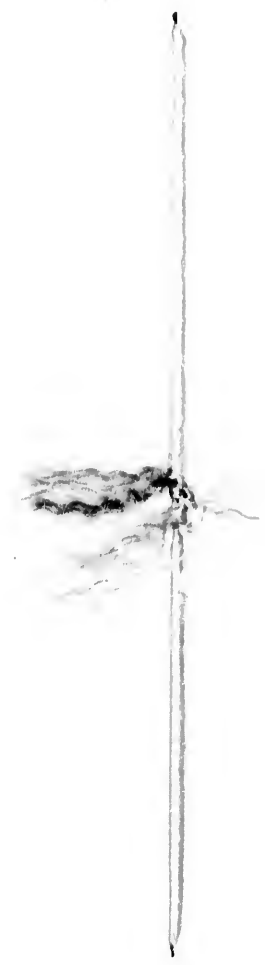
OTTMAR MERGENTHALER.

T

AN EPOCH IN PRINTING, BY FAUSTUS :
BEING THE FIRST MATTER SET ON
THE FIRST LINOTYPE MACHINE MANUFAC-
TURED IN CANADA,

WITH THE COMPLIMENTS OF THE MANUFACTUR-
ERS OF THE LINOTYPE,

LINOTYPE COMPANY,
Office, "Witness" Building ; Factory, 25 Bleury street,
MONTREAL.



AN EPOCH IN PRINTING.

The "art preservative," as it is fondly called, has proved itself the most conservative of arts. Revolutions have, indeed, taken place in the printing press, but the mode of setting type remains precisely what it was in the days of Faust, Gutenberg and Caxton.

This changelessness has, however, resulted from no stupid indifference to change, such as has often stood in the way of progress in the case of arts less valuable and more progressive. Probably at all times, and certainly as long as the present generation can remember, the most anxious study has been given, by unnumbered enthusiasts, to deliver the world from the toilsome and limiting task of taking letters one by one out of separate boxes and placing them in order by the hand. I have known one of these devotees of progress who showed me year by year, as I visited him, always a completely new, but not completed, machine, designed to fulfil in some new way the type-setter's task. Night, as well as day, his active brain worked incessantly, till at last it could work no more and he fell a martyr to a noble purpose.

In the buildings now in use as the Linotype factory there was found, preserved apparently by the reverence which true mechanics naturally paid it through a suc-

cession of occupancies, a wooden model of a machine for some printing process. The work was good and true work. I know not what months and years were taken in the completion of the model, but it is sadder to look on than is a corpse. The one only shows a life ended ; the other shows a life, or a good deal of a life, sacrificed. The tradition is, though no one knows how old the story, that the maker, after spending much precious time upon his problem, discovered that some of his essential ideas had been anticipated and that all his work was lost.

Such stories, doubtless, tell the tale of a thousand earnest lives. Few of the nineteenth century's monumental inventions rest on so large a heap of dead men's bones as does the Linotype which has at last solved the Sphinx's riddle.

Does its inventor, and do his enterprising coadjutors, deserve their success ? There is in the Linotype not only the happy idea which has proved the key to the problem of the ages, but there is the result of prodigious thinking and working on the part of the inventor, Ottmar Mergenthaler, of Baltimore. There is also the fruit of the most daring investment of all available means, not only by him, but by a number of enterprising men, whose insight and faith supported them through the anxious adventure. Some two millions of dollars were, I understand, added to Mr. Mergenthaler's investment of brains before the first Linotype machine of the present make became a material actuality. Part of this was spent on acquiring the rights of previous

inventors, so that these or their representatives received the market value of their inventions, and, probably, in most cases, a good deal more than could otherwise have been realized upon them. The earlier Linotype machine was completed in 1887, and a large number of machines of that pattern, now entirely superseded, came into use in the United States and Great Britain. The first completed machine of the new pattern was set to work in 1890, and already more than two hundred of them are in successful operation, making a total exceeding four hundred of these machines in daily use in the United States, Canada, Great Britain and France, the number being added to week after week.

The factory in Brooklyn for the manufacture of the Linotype is just now being enlarged to an enormous size, and another factory is at work on them in Baltimore. An immense factory is also in operation in Manchester in England. The factory of the Canadian Linotype Company, No. 25 Bleury street, Montreal, was secured in May, 1891, and was in full working order in July in the construction of the first lot of eleven machines.

Each machine is constructed of 3,500 parts, and every part must be so perfectly made that it will fall into place in any one of the machines. The perfection of workmanship required for this is such as is seldom needed and seldom met with. For nearly seven months parts have been in process of being cut into shape by means of a multitude of very exact machines, and by means of many special tools which had to be

made for the purpose, and have been stored away in sets, ready to be assembled together when the time should come. When at last the time for assembling came the pieces went together as perfectly as the dry bones in the prophet's vision, and everything fitted to perfection. The first of these machines is complete to-day, and the present is the first work that has been done on a Canadian made Linotype machine.

The Linotype Company ask hereon the congratulations of all interested in the progress of the printer's art. The work is here submitted as it drops from the machine. It could hardly be much better and need never be worse.

The secret of the Linotype machine is that it casts a line of letters in one solid slug, the matrices and spaces from which the line is cast being previously arranged by the machine by means of a keyboard similar to that of a typewriter. The average rate which has, so far, been attained in practice has been about 4,000 ems an hour, but this will be exceeded as expert operators are developed. The matter thus set is easily handled, and is ready as it comes from the machine either for the press bed or for the stereotype foundry. Corrections are easily made by recasting lines, the time occupied being much less than that occupied by making similar corrections in the ordinary manner in movable type.

FAUSTUS.

Montreal, Feb. 19, 1892.

SHOP STAFF ON FEBRUARY 17, 1892.

David A. Poe,
Manager.

William H. Scharf,
Superintendent.

George H. Giles,
Storekeeper.

PLANER FLOOR.

P. . McGee, foreman.

John Traynor.

S. Paquette.

F. Auburn.

C. R. Curtis.

J. D. Smith.

Fred. Deslaurier.

James May.

J. P. Bingen.

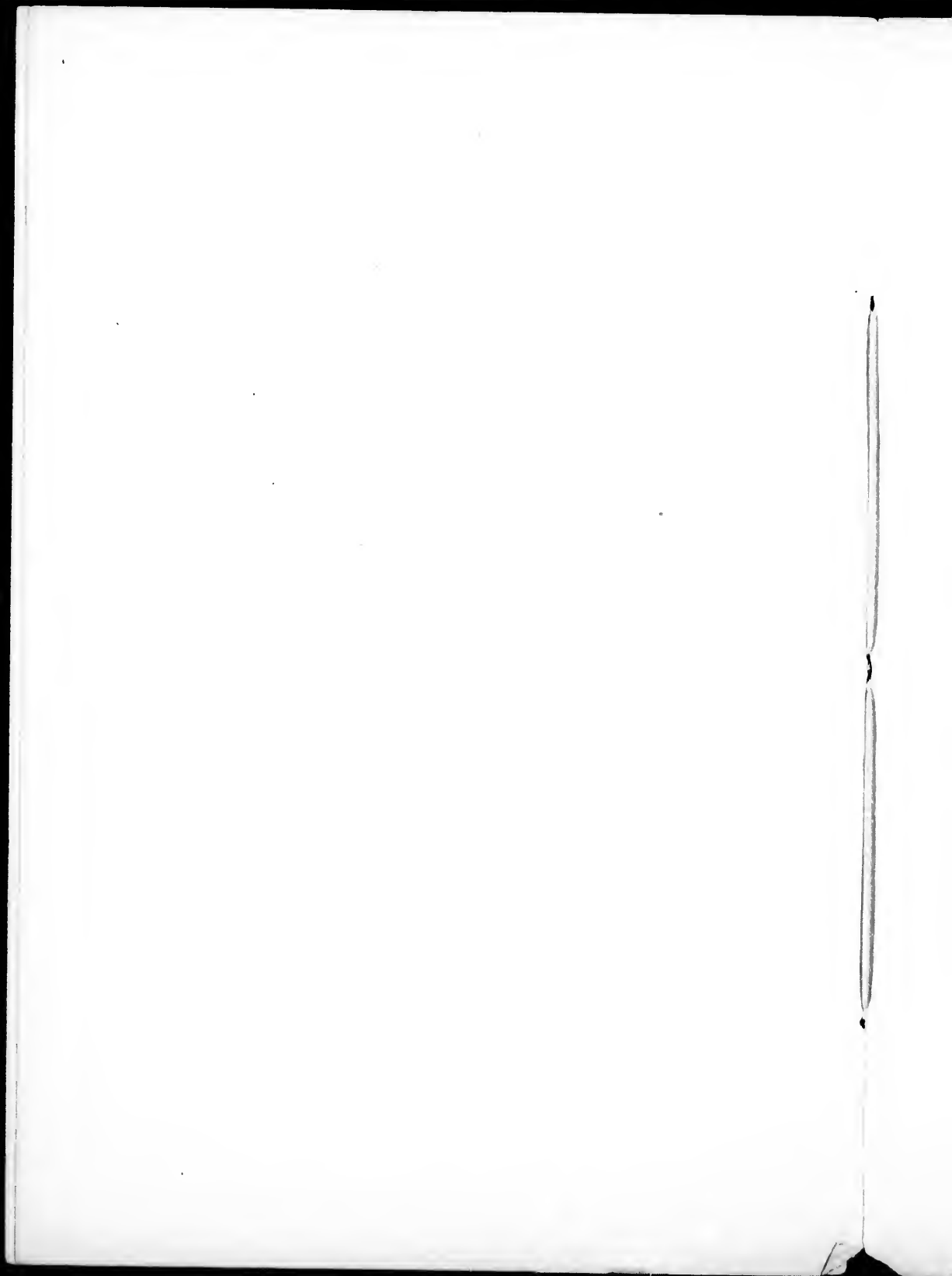
Joseph Matte.

N. A. Hartley.

Chas. A. Weed.

ENGINEER.

Albert E. Bishop.



MILLING FLOOR.

William Burnie, foreman.

Henry J. Cregeen.

George Fisher.

Jabez Taylor.

Robert Foster.

William Melville.

Joseph Huddell.

James Coyle.

Thomas Brown.

P. Lefebvre.

William Mitchell.

Philip Cramer.

Napoleon Menard.

Duncan Dewar.

TOOL ROOM.

Thos. S. Walker.

John Goodhouse.

Fred. Moeser.

ASSEMBLY FLOOR.

Chas. M. Gardiner, foreman.

John Poole.

George Gibb.

William King.

A. Martel.

Samuel Huddell.

Chas. Malmford.

OPERATOR.

A. J. Pickard.

