

## XVI. The Product of the Linotype

**T**HROUGHOUT all its years of tireless experiment and development, the Linotype Company has never lost sight of the fundamental fact that the machine itself was secondary and the important thing was its product. Every improvement in the machine; every typographic advance, has been planned to enable the individual Linotype user to produce more and better composition and to produce it at a lower cost.

The Company's responsibility does not end with making these increased facilities available; its many thousands of customers throughout the world must be informed and kept informed of them and so there has grown up the Service of Information which includes what is commonly termed "advertising," but which goes much further than mere exploitation of the Company's product. In its various publications, the Company passes on to printers any kind of information that will help them in their business, including not only production methods but typographic arrangement and business management as well.

### TYPOGRAPHIC SPECIMENS

Linotype Specimen material is planned to give the printer a comprehensive showing of the resources available on the machine and also to assist him in the proper use of these resources.

*The One Line Specimen Book:* A concise index for quick and convenient comparison of Linotype faces in all sizes.

*The One Line Supplement:* A loose-leaf binder containing folders which give a more complete showing of the important type families and which permits the addition of new faces as they are cut.

*Linotype Decorative Material:* A catalogue of Linotype decoration classified according to the kind of type with which each series can best be used.

*De Luxe Specimen Booklets:* The important type families are shown in individual brochures with suggestions for their appropriate use.

### THE MANUAL OF LINOTYPE TYPOGRAPHY

*A Work Planned to be Profit-producing Service to Linotype Users*

Work on "The Manual of Linotype Typography" occupied more than seven years. The time was not spent to make the book luxurious or "splendid." We are sure that its recipients will prize it as one of the fine examples

of book making in our own or any previous period; but if the only object had been to produce a beautiful book it could have been finished long ago, without any such investment of thought and constructive effort.

The purpose has been to produce a permanently valuable service for the Linotype-equipped shop—a true manual for practical daily reference in the practical daily work of the printing plant, a definite guide for the daily jobs as well as a general and constant source for inspiration. All the time and labor expended on it have been used to put into every illustrative specimen the best that each of the many collaborators could contribute of typographical knowledge and long experience.

Under the guidance of William Dana Orcutt of the Plimpton Press and Edward E. Bartlett, President of the Bartlett Orr Press and Director of Linotype Typography, these men have produced what we believe to be a genuinely authoritative compilation of typographical object-lessons, showing how to achieve beauty and unity in any printing job. Every page is “working stuff.” There is no padding. There is no disquisition or academic discussion. Everything is directed, straight and practical, at the printer’s practical problems. The pages show type-pages worked out in every detail. Many of them represent repeated designing and re-designing, composition and re-composition. The work was done to save the printer work, to present the page in its most direct simplicity and lucidity.

The pages exemplify the sound use of types as demonstrated clearly and completely in the sound book-page. The effort has been to illustrate those permanent and universally applicable book-making principles whose observance makes the simple job beautiful and the beautiful job economical. “The Manual of Linotype Typography” is a volume of applied knowledge. *It tells how by showing how.* Of its 272 pages, 248 are specimens pure and simple, so that the men in the printshop can refer, easily and quickly, to desired examples. Each page carries concise, definite instruction and explanation.

The man who can produce a correct book-page is, by that ability, qualified to produce any printing job. This fact, recognized as essential to all typographic technic, is the vital feature of “The Manual of Linotype Typography.” Nearly 200 of its pages present book-pages in a variety to make them effective guides for any task in commercial printing.

#### TYPOGRAPHIC REFERENCE LIBRARY

At the main office, 29 Ryerson Street, Brooklyn, New York, there is a Typographic Reference Library in which are filed specimens of Linotype work of every variety. Customers are cordially invited both to use this Library and to contribute to it interesting samples of their own work.

Among the samples are editions de luxe, school books of all kinds including mathematical texts, edition books, catalogues, booklets and magazines. There are many specimens of ad work, tabular work, combinations of display faces and other forms of intricate composition.

There are also books and specimens of printing in about fifty different languages.

Similar, though somewhat less complete reference libraries are maintained at the agencies.

#### EDUCATIONAL WORK

In order to provide proper training for the employees of Linotype users, the Linotype Company has for many years maintained at its Brooklyn factory a school for the instruction of Linotype machinists and operators. Similar schools are maintained by the Agencies at Chicago, New Orleans and San Francisco and by Canadian Linotype Limited at Toronto. Any Linotype user can send his employees to these schools free of charge.

In addition to its own schools, the Company has given every assistance to schools conducted under other auspices. Many of them have been loaned machines and equipment.