

W E L C O M E

!!TO-NIGHT ONLY!!

A GREAT SPECTRAL AND METEORIC WONDER & NEVER BEFORE SEEN

IGGY FATUSE

WILL MAKE A RADIANT APPEARANCE!

THIS EXPLOSIVE BEAUTY,

— “THE HUMAN FIREFLY” —

Bound By Neither LAWS OF GRAVITY nor PRINCIPLES OF THERMOPHOTONICS

RIGHT BEFORE YOUR VERY EYES

WILL TRANSFORM

RANDOM ENERGY into **VISIBLE LIGHT**

TO RENDER HERSELF AT ONCE

WEIGHTLESS AND **LUMINOUS.**

NO ORDINARY ACT OF SPONTANEOUS COMBUSTION!

NO SIMPLE FEAT OF LEVITATIONAL METAMORPHOSIS!

NO MERE TEMPERATURE-GRADIENT INVERSION MIRAGE!

In a Brilliant Aura of Sublime Courage — WITH NO EXTERNAL SOURCE OF IGNITION — This Daring Maverick

WILL ELEVATE TO AN EMINENCE

UPWARDS OF

FORTY-FOUR FEET

8X THE HEIGHT OF THIS POSTER!!

before disappearing into a glowing streak in the sky.

READ
ME

Left: 'The Human Firefly' (2007) from the *Remarkable* series by Janice Kerbel. The poster was created digitally using typefaces inspired by nineteenth-century letterpress. Silkscreen on campaign poster paper.

Below left: The composing room of the *Washington Post* and *Times-Herald* newspaper, 1954.

Below right: Student learning to typeset during a printing trades course at Mergenthaler Vocational-Technical High School, 1954.

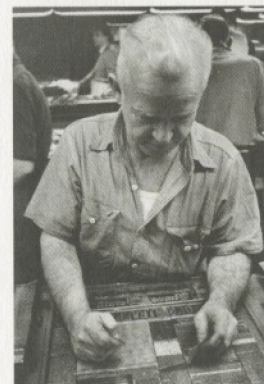
Overleaf: Individual pieces of movable metal type are sorted into compartments in cases, with the miniscule letters in the lower case boxes and the majuscules or capitals in the upper case.

Industrialization

Although considerable development had taken place in type design in the four centuries since the Gutenberg Bible, the number of typefaces in regular use remained relatively small up until the end of the eighteenth century. All this began to change with the coming of the Industrial Revolution.

Mass production brought with it the need for advertising to distinguish between competing products in the marketplace. Cheap paper became more widely available in larger sizes, which meant public notices and posters could be bigger. To grab attention, letters had to be big, bold and distinctive. Because large letters cast in type metal were heavy and expensive, woodblock printing was used instead, often in combination with metal type. The new letterforms were heavy and bold, with thick 'slab' serifs. Many variations of display type were developed during the course of the nineteenth century, including an emerging sans serif known as 'grotesque'.

The printing process also underwent radical changes. The Stanhope press, the world's first cast-iron press, was introduced in London in 1800 and increased speed and efficiency. In 1814 *The Times* harnessed the power of the age when it became the first newspaper



READ ME



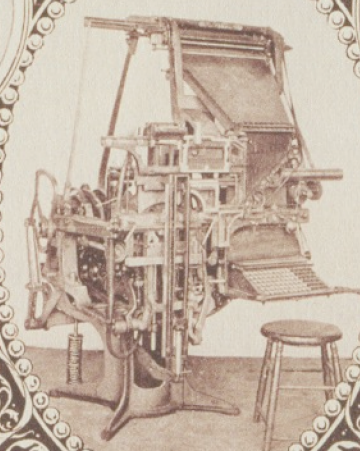
READ
ME

CATALOGUE A.

OTT MERGENTHALER AND CO.

BALTIMORE, MD.

MECHANICAL ENGINEERS AND MACHINISTS.



THE LARGEST MACHINERY OF THE WORLD
ELIOTT GRESSON MEDAL
FOUNDED 1840

THE JOHN SCOTT MEDAL
AWARDED BY THE CITY OF PHILADELPHIA

LINOTYPE PARTS.

LINOTYPE SUPPLIES.

LINOTYPE ATTACHMENTS.

LINOTYPE IMPROVEMENTS.

INVENTORS

LINOTYPE

AND MANUFACTURERS OF THE

LINOTYPE OFFICE IMPLEMENTS.

REPAIRING OF LINOTYPE MACHINES.

REPAIRING OF LINOTYPE MACHINE PARTS.

REPAIRING OF LINOTYPE SPACE BANDS.

DEALING IN SECOND HAND LINOTYPE MACHINES.

CABLE ADDRESS: LINOTYPE, BALTIMORE.

WE MAKE A SPECIALTY OF
DESIGNING AND BUILDING AUTOMATIC MACHINERY OF
EVERY DESCRIPTION. SPECIAL TOOLS, MODELS, ETC.

Left: Twentieth-century poster advertising the services and products of Ottmar Mergenthaler and Co. Ottmar Mergenthaler, a German immigrant to the United States, revolutionized printing when he invented the Linotype machine in the 1880s. The 'hot metal' process, where type was cast in the print shop, hugely increased the speed and accuracy of printing.

to be printed using a press powered by a steam engine. The development of lithography, among many other printing methods over the course of the century, made it easier for illustrations and later photographs to be included in publications. But it was the Linotype machine, introduced in the late 1880s, that was to prove the most revolutionary development. The invention of Ottmar Mergenthaler (1854–99), a German immigrant to the United States, the machine was first used by the *New York Herald Tribune* in 1886.

During the early history of printing, printers both made type and printed with it. Later, the two functions of making type and printing became largely separate, with type foundries supplying type to printers, who would then set it and print it by hand. With the Linotype and Monotype machines, type was cast right in the print shop. The process became known as 'hot metal' to distinguish it from 'cold metal', or pre-cast type. Hot metal hugely increased the speed and accuracy of printing.

Previously, each line of type had to be composed by hand, with the compositor or typesetter picking out letters and punctuation marks from type cases – the upper case on the composing desk holding the majuscules and the lower case holding the minuscules. These were then arranged on a composing stick and then transferred to a wooden tray or galley. It was a slow and painstaking process and prone to inaccuracy.

With the Linotype ('line-o-type') machine, an operator used a keyboard to produce text. The matrices or moulds that corresponded to the relevant letters and punctuation marks were assembled by the machine into a line, which was then cast as a single piece of metal, or 'slug'. The metal used to cast the slug was a mixture of lead, tin and antimony, capable of taking hundreds of thousands of impressions. The Monotype machine operated in a similar fashion, but cast a single piece of type at a time. With the invention of the automatic punch-cutter, which could be used to produce matrices at speed, another type revolution was underway.