

TYPE &!.,-,:;?"

TYPE AND TYPOGRAPHY THE DESIGNER'S TYPE BOOK BY BEN ROSEN REVISED EDITION

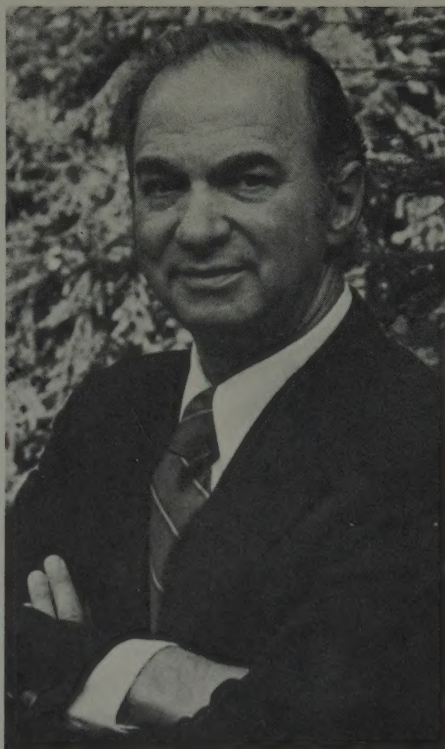
"Type and Typography" is a practical workbook for practitioners, students of graphic design and anyone working with or interested in type and typography. It contains complete alphabets of nearly all of the best metal types currently available in the United States including many sophisticated styles from European foundries. The types are organized into related families, separated by text and display showings and grouped by style. The range of size and completeness of the showings, plus the wealth of supplementary material makes this book serve as a model reference work.

A sixteen page showing of the Helvetica Series set in V.I.P. phototype is included in this latest edition. It will serve as a useful guide to the special character of sophisticated phototypes, while providing a fuller showing of one of the best and most widely used types.

This book includes complete alphabets of Aurora Condensed and Aurora Bold Condensed, Eurostile, Folio, with alternate characters, plus showings of Standard, News Gothic, Univers and the Venus series. More than 1500 showings have been carefully selected from existing fonts here and abroad on the basis of design excellence, utility and general availability.

Each face is shown in capital and lower case characters, figures and basic punctuation marks. Styles considered to be family groups are shown in display sizes ranging from 72 to 18 or 16 point, and in text sizes ranging from 14 to 6 point. Each point size shown in the text faces is set both solid and leaded so that readers may consider style, weight and legibility of various amounts of leading or linespacing.

This book also contains valuable information such as identification by foundry and size, type casting tables, recognition traits and comparisons of cuts from different manufacturers.



For many years Ben Rosen has headed his own firm, designing publications, packaging and specializing in corporate visual identification programs.

A list of clients would include Richardson-Merrell, Inc., North American Reinsurance Co., Asgrow-Mandeville, Philip Morris, Inc., The Equitable Life Assurance Society, The United Nations Association, Tishman Realty, Memorial Sloan-Kettering Cancer Center, Gilbarco, Inc., and International Standard Brands, Inc.

Mr. Rosen has accumulated numerous awards for his work from various organizations including the American Institute of Graphic Arts, the Art Directors Club, the Type Directors Club, the Journal of Commercial Art, and the Printing Industries of Metropolitan New York.

Before establishing his own firm, Mr. Rosen studied at the Cranbrook Academy of Art, Bloomfield Hills, Michigan; he also attended the Society of Arts and Crafts, Detroit, and Pratt Institute in Brooklyn. From 1955 to 1957, Mr. Rosen established and taught a workshop course in Package Design at the School of Visual Arts, New York City.

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TYPE AND TYPOGRAPHY



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THE DESIGNER'S TYPE BOOK / BY BEN ROSEN REVISED EDITION



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New York

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This volume is concerned with type and typography. It is intended to serve as a practical workbook for the graphic designer.

It shows carefully selected, complete alphabets of the best type faces commonly available, or becoming available, in the United States.

These type faces, together with other relevant material, including information on sizes, comparisons of cuts, recognition traits, and some romantic and exotic faces are coordinated in a single volume.

The types represented here constitute the designer's basic arsenal of faces. A finely conceived, drawn and cut group, each face is shown in full alphabet, including numbers and punctuation.

The basic family groups are shown in sizes which range from 72 point down to 18 or 16 point in foundry or hand-set type. Within each font of foundry type, lines are separated by two points of lead or a hairline mounted on the up side of a 2 point body.

Where practical considerations allow, the showings include comparative cuts by different foundries.

From 14 point down to 8 or 6 point, each family face is set by machine in text form. To illustrate various text settings, the type is shown solid and both two and four points leaded.

A relatively full showing of individual types, plus the author's freedom to choose from many sources is a suitable framework in which to assemble a useful collection, selectively chosen for excellence. The type thus chosen has been set in a manner believed to be the most useful for readers.

A measure of perspective is provided by a brief look at the history of type, the origins of type, and its richly complex traditions. Technical data considered of use to the designer has also been included.

This volume attempts to focus on the day-to-day needs of graphic designers, art directors, industrial and architectural designers, advertising and promotion personnel, graphics students and many others concerned with type. It is directed to all those who, while daily serving in the market place, also do battle against banality and tastelessness.

A complete type library would include distinguished books encyclopedic in scale and specifically literary, historical, or esthetic in their frame of reference.

To round out a broad knowledge of the subject, typography students will find it to their advantage to consult the specialized periodicals and publications which show type in use.

Scholars, typophiles and others who may wish to pursue this subject further should consult the many fine works which bear the specialist's stamp.

It is hoped, however, that the type included here has been selected and presented in such a way that this volume will become an invaluable workbook in the designer's library.

Limitations of time, money, distance from sources — to name but a few — add to the complexity of producing such a work. The dependence of the author on the good will, cooperation and assistance of so many interested persons can hardly be overstated.

In preparing a work of this nature, the setting and proving of type is a highly critical function.

I therefore, with deep appreciation, thank the directors of The Composing Room for the interest, excellent craftsmanship and spirit of involvement with which the major portion of this volume was undertaken and executed.

To York Typesetting Co. for exercising the same

virtues during the closing weeks of preparation, my gratitude.

I also take this opportunity to express appreciation to Richard K. Ansell, Vice President, Type Department, Amsterdam Continental; Sidney Minson, Executive Vice President, The Composing Room, Inc.; Sy Lemler, General Manager and Type Director, York Typesetting Company; and Milton Mandel, President, Ken-ro Typographic Service, Inc. for heartening support and practical assistance.

Richard K. Ansell, Vice President, Type Department, Amsterdam Continental; Jackson Burke, Director of Typographic Development, Mergenthaler Linotype Company; Marvin Corwin, Sales Manager, American Wood Type Manufacturing Company; Vincent Giannone, Sales Promotion Manager, Bauer Alphabets Inc.; Emil Klumpp, Sales Manager of the Type Division, American Type Founders Co., Inc.; R. Hunter Middleton, Director, Department of Type-face Design, Ludlow Typograph Company; and Sir Francis Stephenson, Stephenson Blake and Company, Ltd. have all contributed in one way or another, both encouragement and practical assistance, for which I acknowledge my gratitude.

In the important matter of general assistance in preparation and mechanical assembly, I am grateful to Claire Selley for the diligent effort she has applied to this book.

My thanks to Zenith Gross and Dorothy Willis for aid in editing and clarifying many of the ideas set forth here, and to Paula Kursh for help in many proving and secretarial chores.

It is my ardent desire that the reader will find many uses for this volume — thereby profiting from what is essentially a labor of love.

Ben Rosen

June 15, 1963

To the casual eye the imposing array of type faces in this volume is visual proof of the wealth which the interplay between creative urges and technological advances has produced over the last 150 years.

Each type face is a piece of history, like a colored stone chip in a mosaic that depicts the development of human communication. Each type face is also a visual record of the person who created it — his skill as a designer, his philosophy as an artist, his feeling for the relationship between the details of each letter and the resulting impressions of an alphabet or a text line.

It would, of course, be impossible to give in one book a **complete** record of what has happened to type since Didot's or Bodoni's time. The brush-stroke extravaganzas of an Eckman, or a Gaudi, the creations of Ehmecke, the polished brilliance of pen types by Schneider, the early Bernhard type faces, along with many others, still await to be assembled in a form that is different from that of a book. And they must be logically linked with the currents of the time in which they were developed.

This book, "Type and Typography," has an important practical function in supplying the designer with visual information, so that he can assemble words and lines, choosing from a variety of faces and sizes. It is more complete than most books of this kind that I have seen. Its usefulness should be extensive, and lasting — the highest compliment which its author can receive for his diligent effort.

It appears appropriate to consider briefly the relationship between type and design in an attempt to evaluate where we stand now and in what direction we may be heading.

The enthusiastic clean-up of the twenties, associated with the De Stijl and Bauhaus period, brought forth a cultivation of sans-serif types which had a lasting impact on design. Traditionalist movements of the

thirties and fifties had little effect on the use of the sans serifs in all the specialized segments of graphic design on a world-wide basis. Significant factors in this success undoubtedly were the enormous strides and the leveling influence of transportation and television.

This revolution was led originally by painters, architects and professional typographers. The increasing separation of the visual appearance of type (as the designer sees it) and type as a structural material (as the typesetter sees it) was facilitated by reproductive processes which no longer printed from type but from photographic compositions. Today's typographic design is, technically speaking, based on photo-composition, scissors, photostats and paste-ups, while previously the stern limits of type and spacing material controlled form.

In the twenties, the function of typography was outlined as the solving of reading and visual problems on the logical (*werkgerecht*) level of type **material**. Today, typographic design influenced by constructivism, surrealism and dadaism, has gained a freedom in terms of composition, size, color, weight and spacing of type that was hardly conceivable before. Whether this absence of limitation is a blessing or not is a question of more than academic importance, especially to education.

It is characteristic of the present state of transition, that this new freedom has not yet brought liberation from obsolescent reading organization. Contempt for reading functions is, however, much in evidence. Design seems to aim more often than not at developing visual riddles. In its eagerness to appear original, much recent magazine and advertising typography succeeds too often in being ugly, amateurish and unrelated to what is to be conveyed. The understanding

of type and the ability to analyze a message coherently and in an original way is hard work. There is also no substitute for creative effort. When the only sense of order in recent American typographical exhibitions is that many entries appear to be more or less faithful copies of the same 1923 original, one realizes with a shock that the creative effort is absent. When the vaguely impressionistic type collage takes the place of type that is composed for reading, and the ripped-off fragment of a letter teases the eye rather than gives pleasure or a sense of ordered thought, we should question whether this is progress.

Preoccupation with the commercial aspects of design has led to preoccupation with the more formal aspects of a message as well as to shallow, muddled thinking. A commercial design can be a strong cultural force **and** — at the same time — sell well, if the designer understands the needs for both and is in command of his craft.

The very purpose of our alphabet is to give a visual structure to experiences, memory and abstract thought. A message which we hear is soon forgotten, but the one which we see and read is more permanent because it penetrates memory on more than one level and can be referred to over and over again. This explains the still growing significance of typography as a tool of world-wide communication — a tool which we must improve steadily by studying it as we use it.

The history of civilization and of life itself is one of continuous evolution. When this process is hindered, revolution occurs. Science helps us to evaluate and systematize, to plan and predict evolution. In addition to daily and more mundane tasks, art and typographic design have regained a **basic** importance as they can provide short-cuts to an easier understanding of this ever changing reality.

TYPE INDEX	1
INTRODUCTION	3
The Designer	4
Writing of Early Civilizations	4
Derivation of Form	6
Invention of Printing	8
Revival	8
Contemporary Typography	12
TECHNICAL ASPECT OF TYPE	13
Current Processes	13
Diagram of the Parts of Type	16
Measurement Data	16
Copy Casting	17
Marking the Copy	17
Proofreader's Marks	18
FAMILIES OF TYPE	19
SUPPLEMENTARY FACES	209
Text Faces	210
Display Faces	254
Scripts	363
Classic Styles	371
Phototypesetting	389
Helvetica Series	390
SOURCES	406

FOUNDRY FACES / Families

Baskerville	21
Baskerville Italic	23
Bodoni	31
Bodoni Italic	32
Bodoni Bold	39
Bodoni Bold Italic	40
Bodoni Book	46
Bodoni Book Italic	46
Bodoni Extra Bold	52
Bodoni Extra Bold Italic	53
Bodoni Title	44
Bookman	59
Bookman Italic	60
Caslon 540	69
Caslon 540 Italic	70
Caslon Antique	87
Caslon Bold	82
Caslon Bold Italic	84
Caslon Bold Condensed	86
Caslon, New	78
Caslon, New Italic	79
Century Bold	106
Century Bold Italic	106
Century Bold Condensed	107
Century Expanded	89
Century Expanded Italic	90
Century Schoolbook	100
Century Schoolbook Italic	100
Century Schoolbook Bold	109
Futura Black	127
Futura Bold	121
Futura Bold Italic	122
Futura Bold Condensed	127
Futura Book	125
Futura Book Italic	125
Futura Demibold	117
Futura Demibold Italic	118
Futura Display	127
Futura Inline	129
Futura Light	116
Futura Light Italic	116
Futura Medium	111
Futura Medium Italic	113
Futura Medium Condensed	127
Garamond	131
Garamond Italic	132
Garamond Bold	146
Garamond Bold Italic	146
Garamond Light	140
Garamond Light Italic	140
News Gothic	149
News Gothic Bold	160
News Gothic Condensed	156
News Gothic Extra Condensed	158
Standard Bold	176
Standard Bold Condensed	179
Standard Condensed	178
Standard Extended	182
Standard Extra Bold Condensed	180

Standard Extra Bold Extended	183
Standard Extra Light Extended	181
Standard Light	177
Standard Light Condensed	177
Standard Light Extended	181
Standard Medium	167
Standard Medium Italic	169
Standard Medium Condensed	179
Standard Regular	172
Standard Regular Italic	173
Times Roman	187
Times Roman Italic	189
Times Roman Bold	196
Weiss Initials 1	206
Weiss Initials 2	207
Weiss Initials 3	208
Weiss Roman	199
Weiss Italic	200
Weiss Roman Bold	205
Weiss Roman Extra Bold	205

FOUNDRY FACES / Display

Aurora Bold Condensed	254
Aurora Condensed	255
Cheltenham Bold Condensed	258
Cheltenham Bold Condensed Italic	258
Cheltenham Bold Extended	259
Cheltenham Bold Extra Condensed	258
Cheltenham Bold Outline	260
Cheltenham Cursive	260
Cheltenham Oldstyle	256
Cheltenham Oldstyle Italic	256
Cheltenham Oldstyle Cond.	257
Cheltenham Wide	259
Chisel	261
Chisel Expanded	263
City Bold	266
City Light	264
City Medium	265
Clarendon (Haas)	267
Clarendon Bold (Haas)	268
Columbia	270
Columbia Bold	271
Condensed Gothic Outline	272
Consort	272
Consort Condensed	273
Consort Light	273
Didot	274
Didot Italic	275
Egyptian Expanded	276
Egyptian Expanded Open	277
Engravers Bold	279
Eurostile Bold Extended	279
Eurostile Extended	282
Folio Bold	287
Folio Bold Condensed	289
Folio Extrabold	289
Folio Light	285

Folio Light Italic	286
Folio Medium	284
Folio Medium Extended	291
Folio Medium Extended Italic	292
Fraktur 16-1	295
Fraktur 16-2	295
Fraktur 16-3	296
Franklin Gothic	297
Franklin Gothic Extra Cond.	298
Hellenic Wide	299
Horizon Bold	305
Horizon Light	301
Horizon Light Italic	302
Horizon Medium	304
Latin Bold Condensed	308
Latin Elongated	308
Latin Wide	306
Lightline Gothic	309
Lining Litho Bold	310
Lining Litho Light	310
Lining Plate Gothic Bold	310
Lining Plate Gothic Heavy	310
Lining Plate Gothic Heavy Condensed	310
Lining Plate Gothic Heavy Extended	311
Lining Plate Gothic Light	311
Lining Plate Gothic Light Condensed	311
Lining Plate Gothic Light Extended	311
Microgramma Bold	313
Microgramma Bold Extended	314
Microgramma Condensed	312
Microgramma Extended	312
Microgramma Normal	311
Modern 20	315
Modern 20 Italic	315
Record Gothic	316
Record Gothic Bold	317
Record Gothic Bold Italic	317
Record Gothic Bold Extended	325
Record Gothic Bold Extended Italic	326
Record Gothic Bold Medium Extended	324
Record Gothic Condensed	320
Record Gothic Condensed Italic	320
Record Gothic Extended	321
Record Gothic Extended Italic	322
Record Gothic Medium Extended	323
Record Gothic Thinline Condensed	319
Roman Compressed 3	327
Stencil	328
Torino	328
Torino Italic	329

Univers 45	333
Univers 46	333
Univers 47	339
Univers 48	339
Univers 55	330
Univers 56	330
Univers 57	340
Univers 58	341
Univers 65	335
Univers 66	335
Univers 67	342
Univers 68	342
Univers 75	337
Univers 76	337
Venus Bold	346
Venus Bold Italic	347
Venus Bold Condensed	351
Venus Bold Extended	359
Venus Extra Bold	349
Venus Extra Bold Condensed	353
Venus Extra Bold Extended	361
Venus Light	346
Venus Light Italic	346
Venus Light Condensed	349
Venus Light Extended	356
Venus Medium	344
Venus Medium Italic	344
Venus Medium Extended	357

FOUNDRY FACES / Scripts

Bank Script	363
Commercial Script	364
Dutch Initials	364
Legend	365
Libra	366
Mistral	366
Raffia Initials	367
Stradivarius	368
Thompson Quillsript	369
Typo Script	369

FOUNDRY FACES / Classic Styles

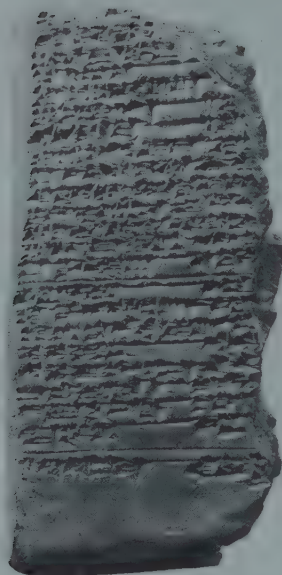
Albertus	371
Augustea	372
Augustea Shaded	372
Egizio Medium	373
Egizio Medium Italic	374
Egizio Medium Condensed	375
Elizabeth	376
Elizabeth Italic	377
Fortune Bold	379
Fortune Bold Italic	380
Fortune Extra Bold	382
Fortune Light	378
Palatino	384
Palatino Italic	384
Palatino Semi Bold	385
Perpetua	386
Perpetua Italic	387
Perpetua Bold	388

MACHINE FACES

Akzidenz-Grotesk Medium	170
Akzidenz-Grotesk Regular	174
Baskerville and Italic	25
Baskerville Bold and Italic	28
Bodoni and Italic	36
Bodoni Bold and Italic	42
Bodoni Book and Italic	49
Ultra Bodoni and Italic	56
Bookman and Italic	65
*Caledonia and Italic	210
*Caledonia Bold and Italic	212
Caslon and Italic	76
Caslon 3 and Italic	80
Century Expanded and Italic	96
Century Schoolbook and Italic	103
Cheltenham and Italic	213
Cheltenham Bold and Italic	215
Clarendon	217
*DeVenne and Italic	220
*Electra and Italic	222
*Fairfield and Italic	225
Folio-Grotesk	228
Franklin Gothic	230
Futura Bold and Italic	124
Futura Bold Condensed and Italic	128
Futura Demibold and Italic	120
Futura Medium and Italic	115
Futura Medium Condensed and Italic	126
Garamond New and Italic	137
Garamond and Italic (Light)	143
*Helvetica and Italic	233
*Helvetica Bold and Italic	236
*Janson and Italic	237
*Melior and Italic	240
News Gothic and Italic	152
News Gothic Bold and Italic	162
News Gothic Condensed	241
*Optima and Italic	244
*Palatino and Italic	246
*Scotch 2 and Italic	248
Times Roman and Italic	192
*Trade Gothic Light and Italic	250
*Trade Gothic Extended and Bold Extended	252
Weiss and Italic	202

In revising this edition for paperback production, a decision was made to respond to popular usage and include both text and display showings of the popular and beautiful Helvetica Series, and to set them in film type. These settings appear as a 16 pp. section beginning on p. 390.

*Text showing only.



Above: Sumerian hymn inscribed in clay.



Left: Impression from
Babylonian cylinder seal.

Below: Petroglyph found in Wyoming.



To inform, to explain, to exhort, to persuade, to sell — all have become driving needs for most contemporary societies.

If, as one modern writer suggested, human history is a race between education and catastrophe, the problem of communication may well be decisive in the outcome of that race.

We see about us profound new developments, not only in the physical sciences, but also in the areas of religion, art, psychology, sociology and commerce.

Modern man focuses intently on how to understand and to learn, and how to exchange with his fellows the fruits of this understanding. He does this not only that he may survive, but that his survival may have meaning and value.

With each significant advance in literacy and culture by the newly emerging nations and each leap forward in science and invention by the industrialized countries, there appear simultaneous needs to proclaim, instruct or convince.

A large share of this communication within and between the nations of the world is carried by graphic designers of every level of skill and inventiveness, and occasionally results in work of surpassing beauty and refinement. This visually-oriented output attains a staggering scale as it expands in response to the unprecedented surge of the American economy, and more recently, the European markets. The designer's stature can be measured by his response to the present requirements of effective space advertising, consumer publication needs, expanding communications systems, package designing, promotion, direct mail publications, architectural type forms, instruction manuals of great complexity and fund raising and opinion shaping programs of international scope.

In the United States, the economic structure is so varied and its potential so dynamic that the creative craftsman in every graphic field faces a kaleidoscope

of design problems. Many hazards also present themselves. Techniques of graphic selling can sometimes elevate ugliness and meaninglessness into dull national symbols.

The Designer Today

In terms of typography the designer should be familiar with the history of moveable type, which had its roots in antiquity and its first growth on the wave of Humanism which swept Europe in the fifteenth century.

The designer who understands and assimilates the experience of the past can best integrate that knowledge with current methods.

Originally intended as a means of speeding book production, type now pervades newspapers, magazines, television, packages, industrial design, many architectural forms, plus other aspects of our daily life.

Despite arguments that ugliness and poor design abound in every aspect of our daily lives here and abroad, I believe contemporary graphic methods which are evocative, visually intriguing, and functional without being banal, are exerting influence on more and more people. This hopeful turn of events is caused by many factors, including a lively public response to well designed products, improved advertising, better sales promotion and graphics in general. In my view, a slow but perceptible upgrading of mass taste is evident.

Many fine designers continue in the tradition of needing to do things well for the sake of the doing. Designers with skill, perseverance and dedication, are breaking through previously accepted academic boundaries. New applications of type and graphic methods in the past few decades have established a broader framework of design activities.

Thus designers are contributing much to the maturing of American taste. Their understanding and knowledgeable use of type is a vital part of that contribution.

The Designer Tomorrow

The designer must embrace the onrushing situations he will soon confront; new economic problems, new political and social ideas, new revolutions in education and science.

It is sobering to consider, for example, how a designer of the past might have reacted when confronted with the scientific and commercial reality of such concepts as atomic energy, satellite communi-

cations, jet rocketry and space ships to distant planets.

How could any designer of even the historically recent Victorian era imagine a national sub-culture such as our own 'teen-age group which would call for a whole economic, social and cultural climate of its own?

Indeed, how can a designer of today best prepare for what his work might be on behalf of major American philanthropic foundations a decade hence?

All we can be sure of is that much will be different, and a great deal of what is now accepted will change.

Yet the past offers illumination; we cannot summarily jettison it. Even viewed against the promise of the future, the past can be studied with profit by the contemporary designer.

As an example of such insights from the past let us recall the feat accomplished by Alcuin of York, abbot of St. Martin's monastery, who, at the command of Charlemagne, supervised the copying of all available manuscripts into a more uniform and legible style.

But perhaps the contemporary designer's interest in the type faces presented here will be heightened by a brief review of how the centuries of human progress produced first a variety of written communications and then, from them, the origins of type and typography. It becomes clear, as we survey studies of the origins of writing, that our present system of rigid alphabet structure, words, sentences, paragraphs, lines of words moving from left to right is only one possible arrangement.

Many other imaginative methods of arranging letters, lines, and symbols have been developed, such as Chinese ideograms, primitive picture writing, Egyptian hieroglyphics, cuneiform systems, the early Greek boustrophedon "plow" system in which the writing moves from left to right on one line and then alternates right to left on the next, and the Hebraic and Arabic (of Aramaic origin) which flows right to left.

All these varieties of writing emphasize for the designer that there are unlimited ways to express meaning graphically. A look at the most dynamic use of modern typography will show that this variety and spirit of abundant innovation is still being sought, found and successfully applied today.

Writing of Early Civilizations

As our outlook reaches across time, we may note the contributions to the history of writing made by the very earliest civilizations, such as the Mesopotamian

cuneiform writing system of angular, debossed pictorial signs pressed into clay or carved in stone.

The ideograms of the ancient Egyptians cut into wood or stone were three dimensional and delightfully decorative. When drawn with a reed pen on papyrus, Egyptian writing was far more fluid and painting-like in quality. Here we see clearly how the tools of the craft have a most significant effect on form.

Very early, writing began to develop in the direction of the acrophonic principle, the system of using a pictorial symbol for the name of an object to represent the beginning sound of the name such as the use of a pen to represent the phonic value of P.

The Phoenicians, pressing further ahead on the path cleared by hieroglyphic and cuneiform writing, began the development of a phonetic system based to some extent on simplifications of earlier pictorial symbols. These are the roots of later Greek writing from which most Western written languages derive.

Any consideration of origins of writing, however restricted in scope, should not ignore the great contribution made by China. Nowhere else in the world has the art of writing enjoyed greater importance. Chinese writing is not alphabetic and uses thousands of symbols. The calligrapher enjoys a subtle rapport with meanings based on the way in which he draws each character and all the characters as a whole. As tone frequently gives various meanings to the spoken word, so character, weight, and style of drawing — in a few well controlled strokes — imply nuances of meaning

to the written word. Calligraphy, a form of art in China, is as highly esteemed as pictorial representation.

Japan and the Far Eastern countries offer much opportunity for rewarding investigation, but their influence on Western type and typography is comparatively limited and will not be explored here.

The life situation of early man made both writing and reading intensely significant rituals.

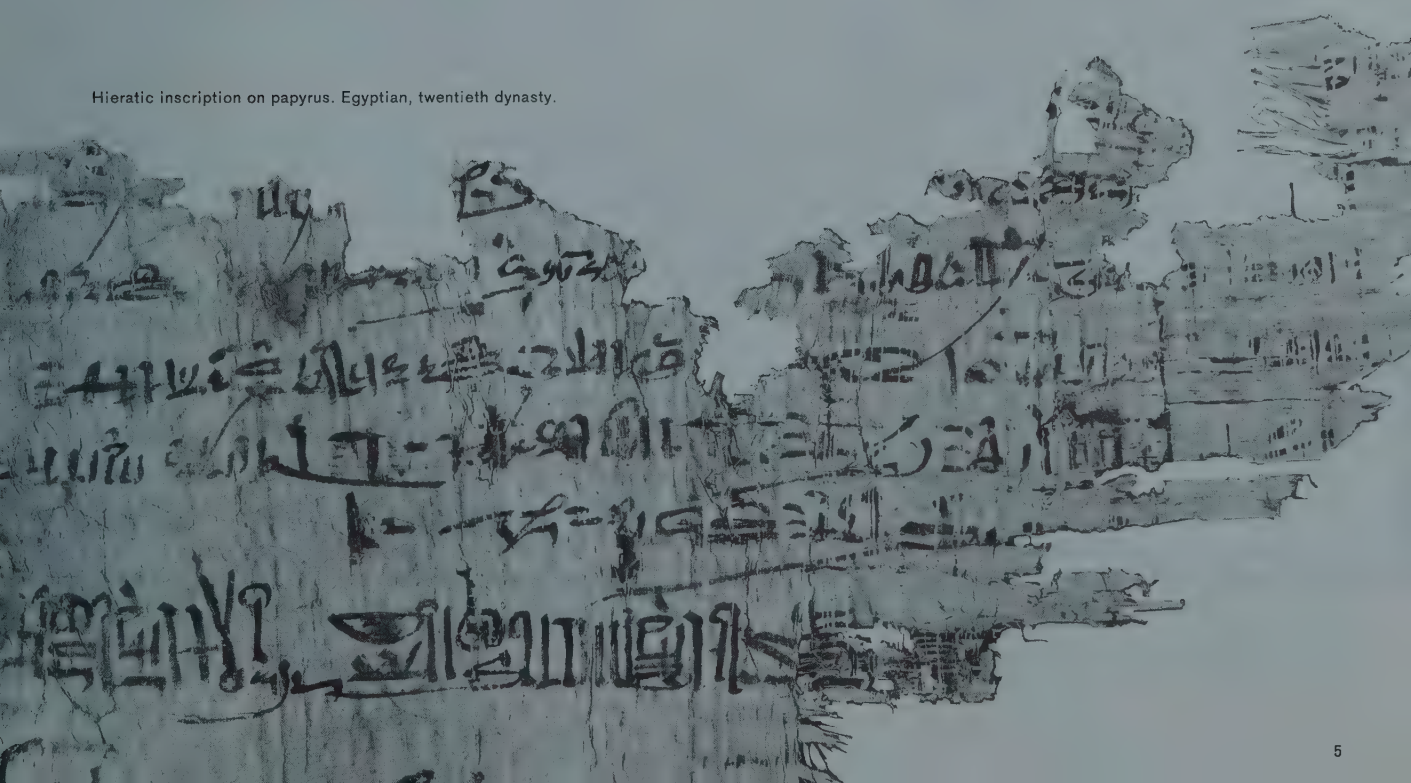
In primitive times, only a few persons were moved to record events. This record is best known as pictures of the hunt, the rain, the abundance or scarcity of food. We can guess how the drawings must have evoked passionate recognition, and re-created in the onlooker strong sensations of joy, fear or anger.

Written communication in prehistoric times was certainly not the daily casual attempt between and among all conditions of folk as it is in the twentieth century, but a recording of events and objects which profoundly involved the scribe and his audience.

Later, as early writing began to develop from varieties of symbols into more regularized, alphabetically constructed words, the acts of writing, reading aloud and listening remained essentially rare and precious activities. They gained additional force because it was usually only God's word, or the King's.

Since religion was the center of life in many early cultures, the sacred words held listeners in a dramatic, almost hypnotic, state of attention. Few could read except some members of the nobility and those of certain religious orders.

Hieratic inscription on papyrus. Egyptian, twentieth dynasty.



It is difficult to imagine today how ardent, how whole-souled the approach of earlier times was to the sacred acts of writing and then reading aloud the simplest pronouncements.

When we consider the outlook of the Medieval and early Renaissance periods, we can understand the seething excitement and suspense with which the first experimenters with moveable type must have approached their new power.

Since many of the innovators of printing were scholars in their own right, possessing most of what they held to be the world's store of knowledge, we can assume that they knew themselves to be benefactors of humanity, with a means at last for shedding light across the Western world. The potential of their new invention could have called forth only their best efforts, and these early efforts still shine with beauty and integrity across five hundred years.

Derivation of Form

The basic forms around which our types are constructed began to take shape in a clearly recognizable way with the advent of the developed Greek characters which, like our own, run from left to right. The Greek system of straight lines, curves and angles, organized into harmonious lines anticipated contemporary type forms and techniques by many centuries. To this day they wield a significant influence.

By 114 A.D. in Rome, out of the same classical tradition, Trajan's column was inscribed with perhaps the best known, and certainly among the most beautifully developed letters ever conceived. A classical propensity for form, proportion and beauty expressed in an orderly way, produced this inspiring model of Western letter forms. This was but one of many fine inscriptions, carved by skilled practitioners of the stone cutters' craft. These noble capital or majuscule letters were particularly well suited to represent the strength and order of Rome.

At about this time, writing began to branch out into many different paths. The course was one of testing, rejecting and revising a wealth of variations on basic techniques. Before the end of the second century the pen drawn imitations of stone inscribed letters made their appearance in at least five different forms: (1) Quadrata, or square letters; (2) Rustics, a condensed less stiff version of the Quadrata; (3) Uncials, which were rounder and more closely reflected a pen stroke with suggestions of ascenders and descenders; (4)

Half Uncials, a more exaggerated, looser style out of which our concept of lower case letters seems to have grown; and finally (5) Earlier and Later Roman Cursive, a form of writing comparatively fast and flowing, more closely related in character to our own writing although remote in letter form. The latter style also has contributed greatly to the creation of the over-all fabric of writing and consequently to type style.

Between the fifth and the ninth centuries, two other styles of writing emerged that were significant. First was the Irish and Anglo-Saxon Half Uncials which appeared in secular writings early in the eighth century and are known as the Irish-Anglo-Saxon Round Hand. In this style, as in the Book of Kells and the Lindisfarne Gospels, two well-known Celtic illuminated manuscripts of the Latin gospels, integration of ornamented letter form and illustration was carried to unsurpassed heights in the entire repertory of Western graphic art. In our time, graphic designers may still find sources of inspiration among these works.

The second style was the Carolingian Minuscule, a form of writing containing both capital and small letters which developed at the instigation of Charlemagne at the end of the eighth century. To overcome the confusion caused by the great diversity of writing styles then employed, and to achieve a measure of conformity in certain holy texts, he invited the Anglo-Saxon scholar and churchman Alcuin of York to take charge of the Abbey of St. Martin at Tours, and there to supervise the copying of all available texts into a unified style. The beautiful flowing and efficient letter forms that evolved became known as the Caroline Minuscule (named for Charlemagne). This significant style led directly through to the basic type styles of our day. Certainly no other style had greater influence on all the European calligraphic substyles that developed from the time of its birth into the early years of the Renaissance.

By the time printing was invented, a neo-Caroline style was employed in copying out rediscovered classical scripts since many of these earlier scripts were written in the Caroline Minuscule developed by Alcuin. Type styles of today are thus direct descendants of the Caroline Minuscule of the Middle-Ages.

The Renaissance fed on classical manifestations of many kinds. Men of that period had a taste for antiquity which led them to regard as good that which had been regarded as good in earlier periods — and this applied to the written scripts in the Carolingian

style. These antique letters were believed to be the product of classical Rome and were identified as *Littera Antiqua* or white-letter in writing studies. They became the most admired style for secular transcriptions shortly after printing was invented.

The twelfth and thirteenth centuries produced a style of condensed letters with a heavier vertical stroke which, carried to excess, became the modified condensed form known as barbarous or Gothic black-letter script. Later, by the fifteenth century, most

curves had disappeared and the letters became highly condensed, angular, black and somewhat hard to read. The latter style, called *Textura*, was widely employed and became identified with religious writings.

Thus at a time when printing from movable types was rapidly becoming a reality, the threads of many calligraphic styles were reconverging into two single strands, both serving as models for the form of printing types—the Gothic black letters and the *Littera Antiqua* white letters.

BENEDICTUS D^S ET PATER
D^NI N^RI I^HU X^PI.
DOM. PROXIMA NAT. D^NI
LECTIO. IP. BE. PA. APTI.

AD PHILIPPIN^S
F R S
AD OCTO IN
D^NO SEMPER. iterum
gaudete. Modestia
ur^a nota sit omnibus

hominibus. D^NS proest. Nihil
soliciti sitis. sed in omni oratione &
obsecratione. cum gratiarum actione.
petitiones ur^e innotescant apud d^m.

Et pax dⁱ que exsuperat omnem
sensum. custodiat corda ur^a & intel
lectionis ur^a. In xpo ihu. dⁿo n^{ro}.

INVIGILIA

APOS
TO
LORUM
LECT. LIBRI
SAPIENTIAE
E
A
TVS
UIR QUI POST

AURUM NON ABIIIT. NIC SPERAVIT
IN PECUNIA & thesauris. Quis est hic
& laudabimus eum. Fecit enim

Invention of Printing

During the middle of the fifteenth century in Europe there was again demonstrated the truism that there is no greater power on earth than "an idea whose time has come."

The idea of printing the Word, heretofore so precious, and inaccessible, had now arrived and found its time in history; it now also found the men who were needed to bring it to fruition.

Two men are most often mentioned as the inventors of movable type and its corollary — printing.

Johann Gensfleisch zum Gutenberg of Mainz is generally credited with the invention in 1440. But even a brief search into the many scholarly works on this subject turns up other claims. The invention has also been attributed to Laurens Janszoon Coster of Haarlem at about the same time.

Books printed with movable types between 1440 and 1500 became known as incunabula — a term meaning "swaddling clothes." These early products of printing are well represented in many collections throughout the world and are a constant source of delight to the serious student of graphics. As John R. Biggs points out in his excellent "Introduction to Typography," the first printers were largely scholars, excited by this new means for disseminating, in a comparatively rapid way, the new ideas of the Renaissance. Five hundred years later, their work still proclaims their skill and devotion to this matchless vehicle of mass learning.

The earliest printers tried to make their books look like manuscripts, using Gothic styles of type for sacred works, and the *Littera Antiqua* as the model for secular. At first, the text only was printed and space was left for large decorated initials to be drawn by hand. As printing began to develop, punch cutters departed more and more from the manuscripts of their time. Fewer ligatures were employed; more characters reflecting the special way in which types were formed crept into their product. By 1500, books were being produced in some of the most beautiful and legible types ever to be conceived and cut.

Gutenberg, Coster, Fust, and Schoeffer, Rusch, Nicolas Jenson, Aldus Manutius, Arrighi, Ratdolt, Garamond, Du Pre, Caxton, Pynson — the list of those whose inspired hands guided the development of type multiplies rapidly by the beginning of the sixteenth century.

As the pace of history quickened, in part due to the

printing process itself, we find many great artists contributing to the progress of this invaluable tool of learning: Tory, Estienne, Didot, Fournier, Chochin, Plantin, Elzevir, Caslon, Baskerville; in many cases their names have come down to us associated with the beautiful types they created.

The craft flourished, but the art began to falter, as speed, experimentation and self-conscious implementation of detail and ornament increased, not always with the happiest results. Many works of the period from 1500 to 1750 are in a state of good repair and may be seen in fine libraries and collections in major cities of the U.S. and abroad.

A detailed discussion of this period, so rich in exploration of techniques and in the elaboration of the printer's art, is outside the province of this volume. However, in the light of the shift in typographic values and practices of the last three or four decades, I believe a complete and more favorable re-evaluation of the sixteenth and seventeenth century works will some day be a major contribution to type history.

By 1720 Caslon had arrived at his cut known as Old Face, a cut which Biggs credits largely to close observance of Dutch types preceding that time. Within fifty years, John Baskerville of Birmingham, England, had made his contribution in the form of a letter which started the transition from old style toward the form known as modern. This relatively heavy face with extreme thins, straight serifs and color based on a vertical stroke became basic in its use and had a wide influence on many derivative forms of letters in both text and display, down to our present era.

Revival

A revival in typography occurred late in the nineteenth century. The Industrial Revolution had crept into almost every aspect of life, corroding much that was craftsman-like, sensitively created and beautiful in the European and American scene. Typography suffered along with other art forms of the time.

One voice raised in England in the latter part of the nineteenth century to try to stem the creeping blight of industrial ugliness was that of William Morris, founder of the Kelmscott Press. For inspiration he looked, as had many before him, to the stately books produced in the fifteenth century in Italy. His efforts, no matter how some of today's design judgments may regard them, were based on a sincere desire to raise standards in this area.

Secūtur mille speciales : Et p̄mo
In dōmīca die de scā trinitate Introit⁹

Benedicta sit sancta trinitas
atq; indiuisa vnitas cōfite-
bim⁹ ei quia fecit nobiscum
miserīcordiā suā ⁊ Bñdicam⁹ patrē
et filium cum sancto spiritu : Orō

Om̄ipotēs sēp̄itne d⁹. qui dedisti
famul⁹ tuis in cōfessiōe vere fi-
dei eterne trinitatis gl̄iam agnoscere.
et in potētia maiestatis adorare vni-
tatē. qm̄s. ut eiusdē fidei firmitate. ab
om̄ibz sēper mūiam⁹ aduersis : Per

Fies : O altitudo diuī- Ad co-
tiarū sapiētie ⁊ sciētie^{dei} q̄ māos
icōp̄hensibilia sūt iudicia ei⁹. ⁊ inuel-
tigabiles vie ei⁹ : Quis eīn cognouit
seusū dñi. aut quis cōsiliari⁹ ei⁹ fuit.



NEL PRINCIPIO DIO creò il Cielo et La terra. Et la terra era infruttuosa et uacua: et le tenebre erano sopra la faccia del abisso. Et il spirito del Signore era menato sopra le acque. Disse dio. Sia facta la Luce. Et facta è la Luce. Et uide dio la luce esser buona: et diuise la Luce dalle tenebre: et appello la Luce di: et le tenebre nocte. Et facta è la Sera et Matina uno di. Etiam disse dio. Sia facta il firmamento in mezzo delle acque: il quale diuidi le acque dale acque. Et fece dio il firmamento. Et diuise le acque che erano sopra il firmamento da quelle che erano sopra il firmamento. Et facta è così: et chiamo dio il firmamento cielo. Et facta è Sera et Matina il secondo di. Etiam disse dio. Le acque che sono sopra il cielo siano cōgregate i uno luogo: et apparga la arida terra: et facta è così: et chiamo dio la arida terra: et le cōgregazioni delle acque appello mare. Et uide

dio esser buono: Et disse germine la terra la herba uirente et facta il Seme: et il legno pomi: et che faci il fructo secondo la sua generatione: La semenza del quale sia in li medesimo sopra la terra: et così facta è. Et la terra produffe la herba uirente et facta il seme secondo la sua generatione. Et il legno faciente il fructo et hauendo ciaschedun il seme secondo la sua specie. Et uide dio esser buono: et facta è Sera et Matina il terzo di. Etiam disse dio. Siano facte eluminarie nel firmamento del cielo: Et seperino il di et la nocte. Et siano insigni et tempi: et di et anni. Perche resplendino nel firmamento del cielo: et illumineno la terra. Et così facta è. Et fece dio duo gradi Luminari. Il luminare maggiore che sopra stesssi al di: et il luminare minore che sopra stesssi ala nocte. Et etiam fece dio le Stelle. Et puose quelle nel firmamento del cielo: perche luceffino sopra la terra: et signorizasseno al di et ala nocte: et diuidesseno la Luce et le tenebre. Et uide dio esser buono: et facta è Sera et Matina il quarto di. Etiam disse dio producano le acque il reptile del anima uiuente et



Goudy, Rogers, and many others followed but, by our contemporary measure of graphic design, their influence today is limited. Revivals which do not catch the essence of the time in which they arise appear transparent and even insignificant in later periods. It should be emphasized that these men of the nineteenth century classical revival brought the force of personal character to their demands for integrity to a field where this quality was not clearly in evidence.

Most accepted works on typography today take the view that there is little merit in nineteenth century romantic faces; I have heard authorities in the field malign this era in typography, particularly charging it with desecration of form and ruination of orderly, dignified traditional beauty.

So we find that bitter criticism and questioning of nineteenth century type standards have become, as so often happens with heresy, part of the academic dogma of our own time.

I believe that there is much to be found of inspiration and value in nineteenth century type styles. Robert N. Jones has well expressed this point of view in an article in "Print Magazine" for May, 1960, in which he stated: "It is my belief that there has never been a typeface cast that is so badly designed that it could not be handsomely and effectively used in the hands of the right printer or designer. Further, it is my belief that type was meant to serve more than one master. The original concept of type was most certainly for bookwork. However, as times changed so did the role of type. No one, least of all Mr. H. Ihlenburg, probably the most prolific of American type designers, or his contemporaries, would ever have suggested his "Bijou" or "Minster" for a setting of Chaucer. Ihlenburg, Herriet, Heyer, Ruthven, Smith, Rogers and others were designing type faces for printers who were producing printed persuasions for a vigorous and vital country that was expanding industrially and economically at a rate never before known in history. Ihlenburg and his contemporaries were engaged in trying to help satisfy the demands of what we have come to know as advertising typography.

"It is my conviction that advertising in all its many facets is as responsible for the literacy, the wealth and the strength of our country as any other factor save our natural resources.

"For whatever part these type designers played in developing our graphic arts, abuse should not be their reward."

INCIPIT EVANGELIUM
BEVANGELIA SCRIPSERUNT. ET
 lista testatur dicens: Qm̄quidem in
 ordinare narrationem rerū quæ inno
 Sicut tradiderūt nobis quæ ab initio ip
 am̄m̄strauerūt. et p̄seuerantia usq̄
 monumenta declarant. quæ aduersus
 diuersū heresim fuisse principia. u
 ægyptios & thomam. et matthiam. & b
 decem quoq̄ ap̄torum. et basilidis atq̄
 quorum quos enumerare longissimum
 tantum in p̄sentiarum necessē sit dicere
 qui sine sp̄u agnati dī conati sunt ma
 rationē quam historie taxere ueritatem
 potest illud p̄phetiū coaptari. Ne qu
 cordesuo. qui ambulant post sp̄m̄ suū
 dicit dñs & dñs non misit eos. De quib;
 gelio iohannis loquit̄. Om̄s qui ante m
 fuerunt et latrones. qui uenerūt non qu
 em̄. ut. ueniebunt & ego non m̄teb̄. in u
 p̄sumptio t̄meritatis. In missis obseq̄
 est. Ecclesia. aut̄ quæ sup̄ petram dñi u
 quam introduxit rex in cubiculum suū
 tamen discensionis occulte misit manu
 damnaule bimulog. ceruorū quattu
 paradysi instar eternitatis. Quattuor

Today's alert designer, recognizing qualities in many type faces previously considered "out," can and does apply these types not only to advertising typography but across the spectrum of graphics.

Contemporary Typography

The Bauhaus of Weimar in the post-war Germany of the twenties was one of the first cohesive efforts to develop a quality of craftsmanship which uniquely related to the technological advances that were sweeping Europe and America. During the preceding revival men were repelled by visible changes they observed and sought to reinstate ancient concepts of truth and beauty. The Bauhaus, plus a handful of other individuals in Europe and America, sought new values in the time itself and in its technological manifestations — values that were a part of a new age.

Much has been published on the Bauhaus; its strengths and weaknesses have been well defined, but it continues to be important and influential in the graphic arts and in typography.

Certainly L. Moholy-Nagy's position is still helpful: "Typography must be clear communication in its most vivid form . . . for clarity is the essence of modern printing . . ."

The "new typography," pursued by the Bauhaus masters and students attempted to incorporate into printing all that was fresh and radical in our century's art, science, technology and psychology. It is interesting to note, for example, that Albert Einstein of Berlin

was on the Board of Directors of a group called "Friends of the Bauhaus," which provided much financial and moral support for the institution.

New concepts in physics, mathematics and psychology were in the air. New visions of time, space, mass and energy formed the backdrop to experiments in scale and space relationships. These new currents also affected Bauhaus work in color, texture and other design facets. A new wave of materials and techniques flooded into modern consciousness through this exciting channel of creative activity.

Many of the leaders of the Bauhaus fled Hitler's Germany and came to America to teach, and to practice their crafts. Today they have become an integral part of our vigorous and productive graphic arts which they themselves so greatly influenced; their names will remain as worthy symbols of the bridges they tried to build between the artist and the industrial system, between the fine and applied arts, between modern man and his environment.

Some design schools in America and abroad have taken up the fight for vital and progressive concepts of graphic invention and are trying to couple their broad studies on this subject with highly disciplined skills. Their aim is to interweave a study of humanities with the craft of graphic design.

The work of designers trained in these schools bears witness to the strong effort being made to produce an American graphic design equal to our prime achievements in other fields.

The early manufacture of moveable type was carried out by hand. Molds were prepared, by means of which large quantities of types could be cast with a degree of precision that made printing possible. All the other prerequisites were on hand—paper, ink, the concept of the block print, and even printing presses of a primitive sort.

The first step in preparing types must have been the preparation of a drawn alphabet—a guide to the punch-cutter who was in some cases the designer, in other cases merely the one to execute a design. Following a prepared model, a counter punch was made and then driven into the end of an annealed steel tool. This counter punch forced the metal away from the inner and enclosed areas of such letters as a, e, and g. The finished punch was formed by cutting away the metal from the area outside each letter. By transferring an impression into soft material as the cutting progressed, a degree of control was exercised over the character of each letter while it was being refined. Tempering completed the punch. It was then ready to have its impression struck into a bar of softer metal. Once struck, the bar contained the matrix which, when properly fitted, caused the printing surface of the finished type to fall into proper alignment. When the matrix and mold were aligned properly the mold was ready to be poured.

In essence, this is the principle by which punch-cutters originally worked, though no doubt, each had his own ideas how to improve details of his task. Files, gravers, various methods of abrasion and large quantities of tender loving care went into varying this method as each separate challenge arose.

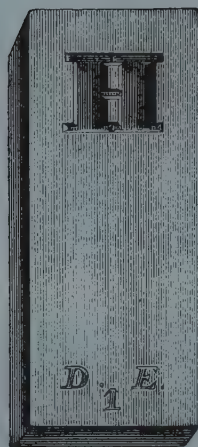
The type metal was poured, a process requiring skillful manipulation, then trimmed to a standard height. Although the tolerances were great by current industrial standards, the type was ready for use after various finishing procedures.

Current Processes

The principle of the pantograph in recent years has come to replace the punch-cutter's craft. The pantograph greatly speeds up the cutting practice and increases the precision with which a type may be cut. But it extracts its payment in terms of increased mechanization and a decrease in variation of letters to compensate for variation of letter size—a prin-



Punch of letter H.



Matrix of letter H.

Type-mould without matrix, and with a type of the letter H in the mould.



ciple always considered by skilled punch-cutters.

A process employed by American Type Founders follows a somewhat different course designed to overcome some of these limitations. Greatly simplified, the process may be described as follows:

From a hand drawn master letter, a photographic image is transferred to a sensitized plate which is etched under carefully controlled conditions. The plate becomes a precise pattern for the Benton engraving machine, which is a routing device operating within an extremely fine tolerance, and working on the pantograph principle. The Benton can be adjusted to compensate for variables that occur when letter sizes change. The average size letter matrix from a typical alphabet will be precisely reproduced as originally drawn, while small sizes can become progressively more extended, and large sizes can be more condensed. Another advantage claimed for the Benton is that by routing the matrix, rather than striking a punch into it, there is less distortion.

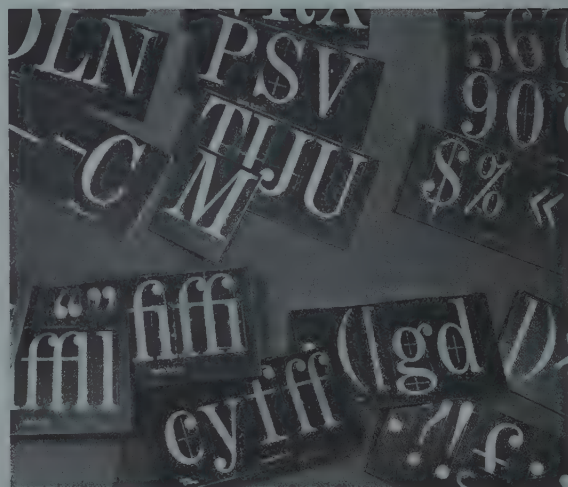
After a painstaking fitting of matrix to mold the type is cast, finished and ready for distribution.

Most other foundries use a modified punch method to produce the matrix from which final types are cast, although comparison is inconclusive since the requirements of foundry and various machine types are different in so many ways.

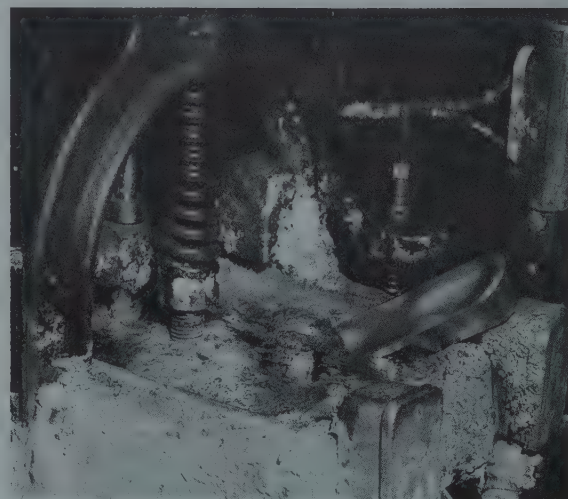
As the name implies, linotype composition is set in single lines of type, each individual line being composed of one solid bar of type metal. Before casting, individual brass matrices are composed by the machine operator and then fed into the machine to be automatically justified, cast and trimmed. The individual matrices are then automatically redistributed to be used again. After printing, the type metal is melted down and reused.

The Ludlow Typograph machine is a device which makes large type available without the necessity of having to purchase multiple fonts of foundry type. It is a type-casting machine which produces individual lines of type as in linotype composition, but justification and distribution are performed manually, as in foundry composition.

The Lanston Monotype machine shares some of the automatic features of the linotype machine. By this process full lines of type are composed by the operator and fed into a casting device. The end product consists of individual letters, similar to foundry type, forming justified lines of type.

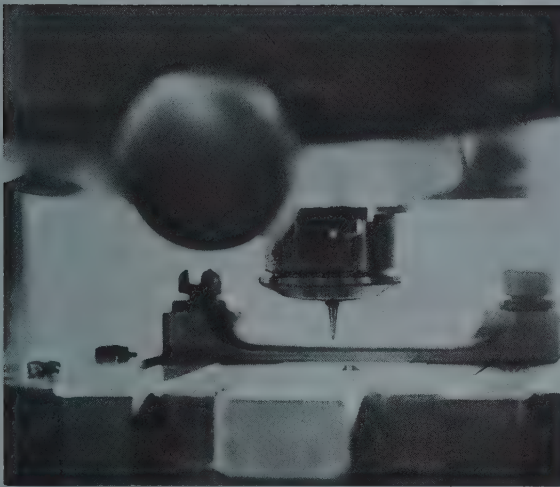


a.

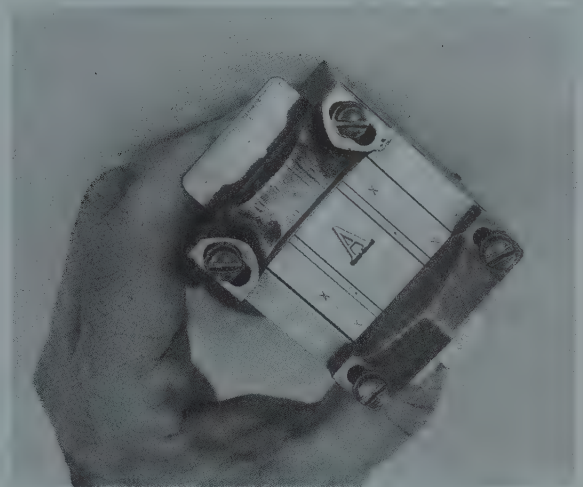


d.

- a. The mechanical process of "cutting" the type face begins as each character is photographed, enlarged to about 3½ inches high and made into an etching which becomes a permanent pattern plate.
- b. The zinc plate is used as a pattern in the ATF Benton engraving machine. Each slight move of the follower within the confines of the pattern plate is repeated in a reduced degree by a rapidly revolving cutting tool which engraves the matrix.
- c. The engraved matrix.
- d. Into the casting machines go pigs of metal.
- e. The precision-cut matrix is inserted into the casting machine by experienced operators.
- f. After casting, the type is moved past a series of trimming knives, the first of which removes the jet. Others groove the feet, trim the edges and kern the overhang. Photo shows the casting machine opened to expose knives.



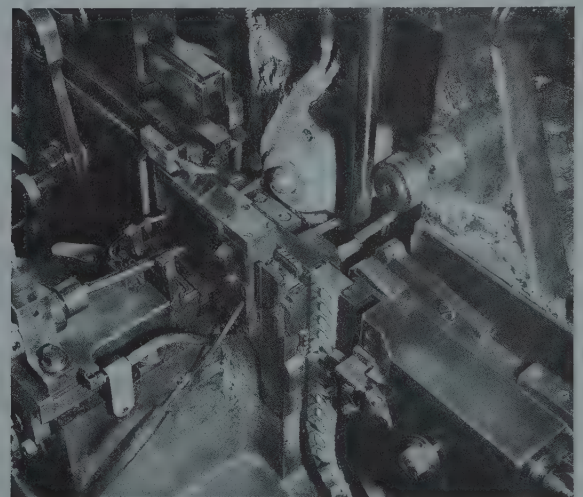
b.



c.

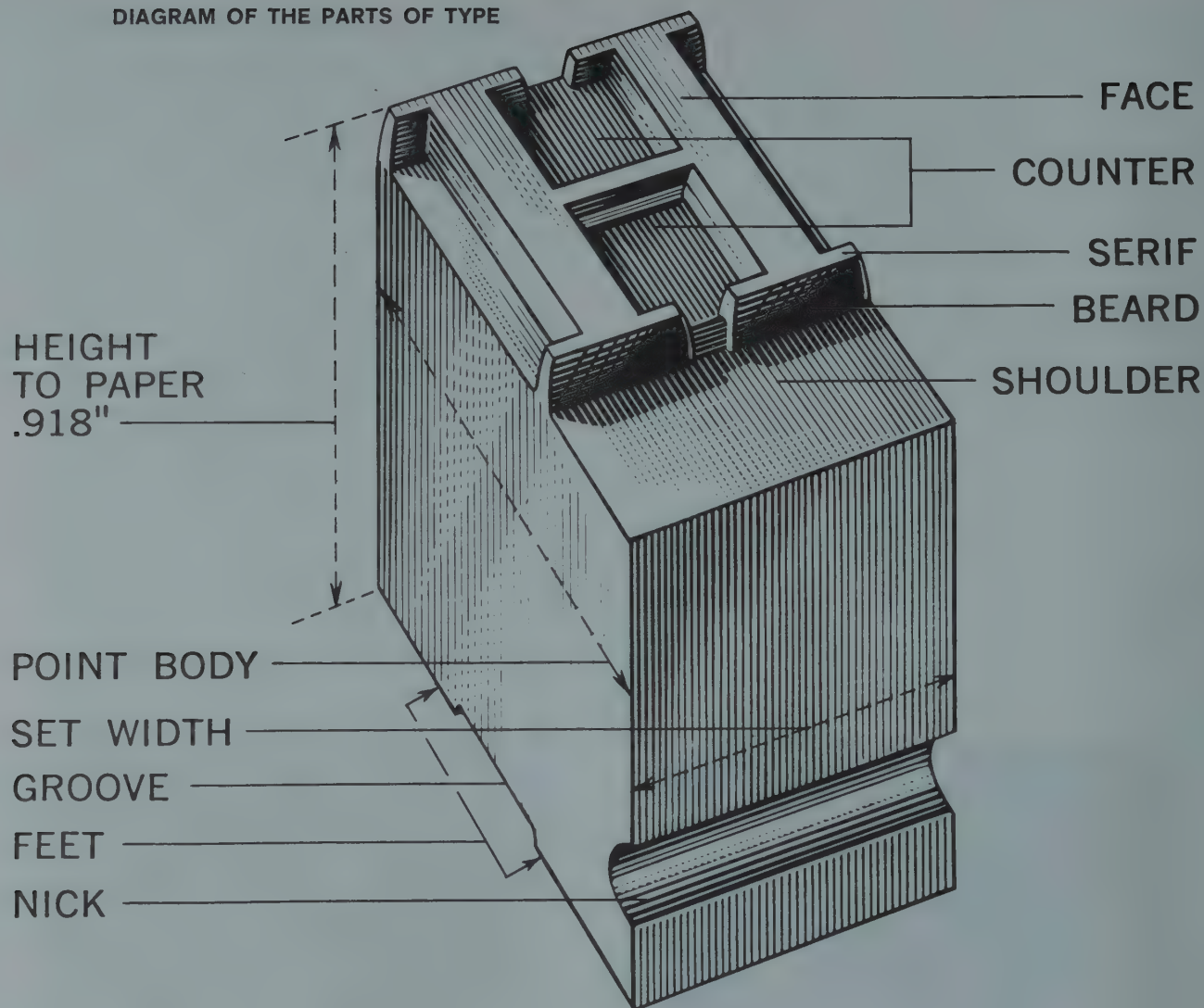


e.



f.

DIAGRAM OF THE PARTS OF TYPE



Measurement Data

English-American Point System

1 pt.	=	$\frac{1}{12}$ pica	or	$\frac{1}{12}$ inch
6 pts.	=	$\frac{1}{2}$ pica	or	$\frac{1}{12}$ inch
12 pts.	=	1 pica	or	$\frac{1}{6}$ inch
72 pts.	=	6 picas	or	1 inch*

Didot Point System

12 pts.	=	1 cicero or douze
1 pt.	=	0,3759 mm
8 pts.	=	3.007 mm
12 pts.	=	4.511 mm
1 mm	=	2.66 points
1 m	=	2660 points

Decimal Equivalents

1 inch	=	6 picas, 0 points
$\frac{7}{8}$ inch	=	5 picas, 3 points
$\frac{3}{4}$ inch	=	4 picas, 6 points
$\frac{5}{8}$ inch	=	3 picas, 9 points
$\frac{1}{2}$ inch	=	3 picas, 0 points
$\frac{3}{8}$ inch	=	2 picas, 3 points
$\frac{1}{4}$ inch	=	1 pica, 6 points
$\frac{1}{8}$ inch	=	0 picas, 9 points

*Seventy-two points measure .996 of an inch.

COPY CASTING

In order to convert original copy into type that will fit, look and function as desired, one should devise a system of efficient specification. Clear preparation of original copy that contains all the information a typographer needs to know is really all that is required. Here is one way to proceed.

Type up original copy. If possible, approximate the final form you want it to take. Common sense calls for preparation using flush or indented paragraphs, caps and lower case letters, correct details of spelling, punctuation, etc.—all typed as you wish the final job to be. Double space for clarity.

For a rough preliminary estimate you may assume that average typewritten copy will, when single spaced, be roughly equal to average 14 pt. type. If 12 pt. type is under consideration, assume about $\frac{3}{4}$ of the typed area and for 10 pt. type, $\frac{1}{2}$ the area. This rule of thumb applies to single spaced typing and type set solid. Allowance must be made for variables. As useful as this may be for rough time-saving approximations, it is by no means accurate.

Original Copy

To cast with accuracy, consider that the most useful units of measurement are: (A) the individual line of type, and (B) the number of characters per line.

1. Start counting the original copy, taking two or three lines, and determine the average number of characters per line. Each letter, each punctuation mark, each space between words counts as one.
2. Multiply that number by the total number of lines per page on original copy. This will give you the number of characters per unit.
3. Multiply the number of characters per unit by the total number of units (pages) of the original copy and you have the total number of characters in your original copy.

Determine the Type

Now decide on the style of type to be used. Once again find (A) the measure (width) of line to be used, and (B) the number of characters per line. If text type, you will find a useful table listing the number of characters per line at the bottom of each page of text showing. Once you know the number of characters per line, divide this number into the total number of characters in the original copy and you have the number of lines of type your copy will set to.

All 12 point type is set on a 12 point body, 10 point type on a 10 point body, etc.* By allowing 12 points per line for 12 point type, you can readily determine the precise depth a given number of lines will occupy. This applies to all other sizes as well.

You will note that all text faces are shown 3 ways. 12 point type is designated 12/12, meaning no leading—a solid setting. Under this it is designated 12/14 and 12/16 indicating slugs that are 2 and 4 point leaded respectively.

For larger display faces, counting characters can be done with absolute accuracy by referring to the showings. Note that all display type is leaded 2 points. Where hairlines are used, they are always mounted on the up side of a 2 point body. This will be helpful in determining the position of the face on the body.

*Except where otherwise noted.

MARKING THE COPY

Each request for type may require the specifications listed below. Mark concisely, but fully, for best results.

1. **FACE** . . . Name the family or style: Garamond, Caslon, Latin Wide, etc.
2. **FOUNDRY** . . . For quality control, specify the foundry name which identifies each showing.
3. **SIZE** . . . Order exact sizes. Be specific—don't say "set larger."
4. **WEIGHT** . . . Faces come in Light, Book, Medium, Demibold, etc.
5. **STYLE** . . . Roman, Italic, Condensed, Extra Condensed, Wide, etc.
6. **LEADING** . . . State the amount you want in points or picas.
7. **LETTERSPACING** . . . Mark to set solid or letter spaced optically or to a certain measure.
8. **LAYOUT** . . . Make tissue showing positioning and alignments if required.
9. **WIDTH** . . . Mark the width of your lines on original copy and layout.
10. **CAPITALIZATION** . . . Mark for all caps, all lower case, caps and lower case, caps and small caps.

PROOFREADER'S MARKS

<i>bf.</i>	Reset in bold face	□	Move to right	¶	Paragraph
X	Defective letter	///	Straighten lines	no¶	No paragraph
⊥	Push down space	◻	Move to left	w.f.	Wrong font
9	Turn inverted letter	◻	Indent 1 em	tr.	Transpose
⊗	Delete	$\frac{1}{em}$	One-em dash	<u>caps</u>	Reset in capitals
✱	Insert space	$\frac{2}{em}$	Two-em dash	<u>s.c.</u>	Reset in small capitals
⌒	Less space	;/	Insert semi-colon	lc.	Reset in lower case
⊂	Close up entirely	✓	Insert apostrophe	ital	Reset in italic
^	Insert at this point	⌞	Enclose in quotation marks	Rom.	Reset in Roman
⊙	Insert period	≡	Insert hyphen	(?)	Verify
^	Insert comma	stet	Let it stand	sp.	Spell out
⊙	Insert colon	↪	Run in	eq. ✱	Equalize spacing

Suggested use:

□ In this introductory paragraph ~~and in the advertisement reprinted below~~ ^{we have purposely} made typographic errors in order to show the most common proofreaders marks and how they are used. These paragraphs are followed by the corrected copy, demonstrating precisely the meaning of the marks and the changes they indicate. The advertisement is one that appeared as the frontispiece of Volume 2 of *Typographia* by J. Johnson, a typographer published in England in 1824.

J. Johnson embraces this opportunity of filling up the present page, by announcing to the Admirers of the *Typographic Art*, and the Profession in general, that he has now a subject in hand, which he flatters himself will not only eclipse all his former productions, but likewise any piece that has ever yet appeared before the Public as a *Typographic Specimen*. It will consist of an arch, in perspective, supported by ten pillars, in the centre will be a monument to the memory of William Caxton, as the father of printing in this country, together with the names of the principal early nurses and improvers of our Art; the whole will be executed with brass rules and flowers: the size will be eighteen and a quarter, by thirteen inches, which will be printed on fine drawing paper.

The above will appear in the course of the present summer.

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The following types, shown in a continuous range of sizes in both Roman and Italic, and in a variety of weights and size modifications starting at 72 points for foundry showings and progressing downward to 8 points or less in machine sizes, are designated as families.

BASKERVILLE, ATF

EFGHIJKLMNO abcde

BASKERVILLE 353, MONOTYPE

EFGHIJKLMNO abcde

All comparisons are made on 24 point type.

Character showing the monumental
quality of Baskerville capitals.
Note serif details.



A B C D E F G H

I J K L M N O P

Q R S T U V W

X Y Z & a b c d e f

g h i j k l m n o p q r

s t u v w x y z f i f f f l

f f f f l 1 2 3 4 5 6 7 8 9

0 \$. , ’ “ - : ; ! ? “ ”

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 vwxyzfiffllffiffll123
 4567890\$.,"-:;!?"

60 POINT BASKERVILLE, ATF

ABCDEFGHIJKLM
 NOPQRSTUVWX
 YZ&abcdefghijklmno
 pqrstuvwxyzfiffllffiffll1
 234567890\$.,"-:;!?"

48 POINT BASKERVILLE, ATF

A B C D E F G H I J K L M N O P Q
 R S T U V W X Y Z & a b c d e f g h i j
 k l m n o p q r s t u v w x y z f i f f f l f f f i f f l 1 2
 3 4 5 6 7 8 9 0 \$. , ' - . : ; ! ? " " " " " "

36 POINT BASKERVILLE, ATF

A B C D E F G H I J K L M N O P Q R S T U
 V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w
 x y z f i f f f l f f f i f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ; ! ? " " " " " "
 I 2 3 4 5 6 7 8 9 0

36 POINT BASKERVILLE ITALIC, MONOTYPE

A B C D E F G H I J K L M N O P Q R S T U
 V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v
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30 POINT BASKERVILLE, ATF

A B C D E F G H I J K L M N O P Q R S T U V W X Y
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30 POINT BASKERVILLE ITALIC, MONOTYPE

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 . , ' - . : ; ! ? " " " " " "

24 POINT BASKERVILLE, ATF

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 nopqrstuvwxyzfiffiffiffi1234567890\$.,'-.:;!?"“

18 POINT NO. 2 BASKERVILLE, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 pqrstuvwxyzfiffiffiffi1234567890\$.,'-.:;!?"“*

18 POINT NO. 2 BASKERVILLE ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 yziffiffiffi1234567890\$.,'-.:;!?"“

18 POINT NO. 1 BASKERVILLE, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 ziffiffiffi1234567890\$.,'-.:;!?"“*

18 POINT NO. 1 BASKERVILLE ITALIC, ATF

$\frac{14}{14}$ Amongst the several mechanic Arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a Sett of Types according to what I conceived to be their true proportion.

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BASKERVILLE: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	12	14	16	18	21	23	25	27	29	31	33	35	37	39	41	43	45	47	49	51	53	55	57	59	62
12 POINT	14	16	18	20	23	25	28	30	32	34	37	39	41	44	46	48	51	53	55	57	60	62	64	66	69

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BASKERVILLE: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	15	17	20	22	25	27	29	31	34	36	39	41	44	46	49	51	54	56	59	61	64	66	69	71	74
10 POINT	16	18	21	23	26	28	31	33	36	39	42	44	47	49	52	54	57	59	62	65	68	70	73	75	78

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BASKERVILLE: LINOTYPE

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	17	20	23	26	29	32	35	38	41	43	46	49	52	55	58	61	64	67	70	72	75	78	81	84	87	
8 POINT	19	22	25	28	32	35	38	41	44	47	50	54	58	61	64	66	69	72	76	79	82	85	88	91	95	

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BASKERVILLE BOLD: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60
12 POINT	14	16	19	21	23	25	28	30	32	35	37	39	41	44	46	48	51	53	55	58	60	62	65	67	69

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Mr. Caslon is an Artist, to whom the Republic of Learning has great obligations; his ingenuity has left a fairer copy for my emulation, than any other master. In his great variety of Characters I intend not to follow him; the Roman and Italic are all I have hitherto attempted; if in these he has left room for improvement, it is probably more owing to that variety which divided his attention, than to any other cause. I honor in my endeavours to advance this art; I must own it gives me great Satisfaction, to find that my Edition of Virgil has been so

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BODONI 375, MONOTYPE

QUICK SERVICE offices

BODONI, ATF

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BODONI 175, MONOTYPE

MACHINE reference

BODONI, BAUER

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All comparisons are made on 24 point type.

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Bodoni is precise, somewhat aristocratic
in character, imparting a quality of dignity.

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14 POINT	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60
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BODONI: LINOTYPE

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10 POINT	17	20	22	25	27	30	32	35	37	40	42	45	47	50	52	55	57	60	62	65	67	70	72	75	77
9 POINT	17	20	22	25	28	31	34	36	39	42	45	48	50	53	56	59	62	64	67	70	73	76	78	81	84

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The hearer of this my letter will confirm that I, being very busy with my Typographical Manual, have absolutely no time to write at length, all the more so on account of my uncertain health, which prevents me to bend over my desk for any long time in writing; I only employ myself thus for the strictly indispensable.

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8 POINT	18	21	24	27	31	34	37	40	43	46	49	53	57	60	63	65	68	71	74	77	80	83	86	89	93
6 POINT	24	28	32	36	41	45	49	53	57	61	65	69	74	78	82	86	90	94	98	102	106	110	114	118	123

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BODONI BOLD: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	11	13	15	17	20	22	24	26	28	30	32	34	36	38	39	41	43	45	47	49	51	53	55	57	59
12 POINT	12	14	16	18	21	23	25	28	31	33	35	37	39	42	44	46	48	50	52	54	56	58	60	63	65

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10 POINT	14	16	19	21	24	26	28	31	33	36	38	40	43	46	49	51	53	55	57	60	62	64	67	69	72
8 POINT	16	19	22	25	28	30	33	36	39	42	45	48	51	55	57	59	61	64	67	70	72	75	78	81	84

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48 POINT BODONI BOOK, ATF

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24 POINT BODONI BOOK ITALIC, ATF

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18 POINT BODONI BOOK, ATF

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18 POINT BODONI BOOK ITALIC, ATF



Quousque tandem abu-
têre, Catilina, patientiâ
nostrâ? quamdiu etiam
furor iste tuus nos elu-
det? quem ad finem sese
effrenata jactabit auda-
cia? nihilne te nocturnum
præsidium Palatii, nihil

M. TULLIUS CICERO

ORATOR ATQUE PHILOS.



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The bearer of this my letter will confirm that I, being very busy with my Typographical Manual, have absolutely no time to write at length, all the more so on account of my uncertain health, which prevents me to bend over my desk for any long time in writing; I only empty myself thus for the strictly indispensable.

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BODONI BOOK: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
8 POINT	19	23	26	29	33	36	39	42	46	49	52	56	60	63	66	69	72	76	79	82	85	89	92	95	99
6 POINT	25	29	33	37	42	46	50	54	58	63	67	71	76	80	84	88	92	96	100	105	109	113	117	121	126

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60 POINT BODONI EXTRA BOLD, BAUER

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24 POINT BODONI EXTRA BOLD ITALIC, BAUER

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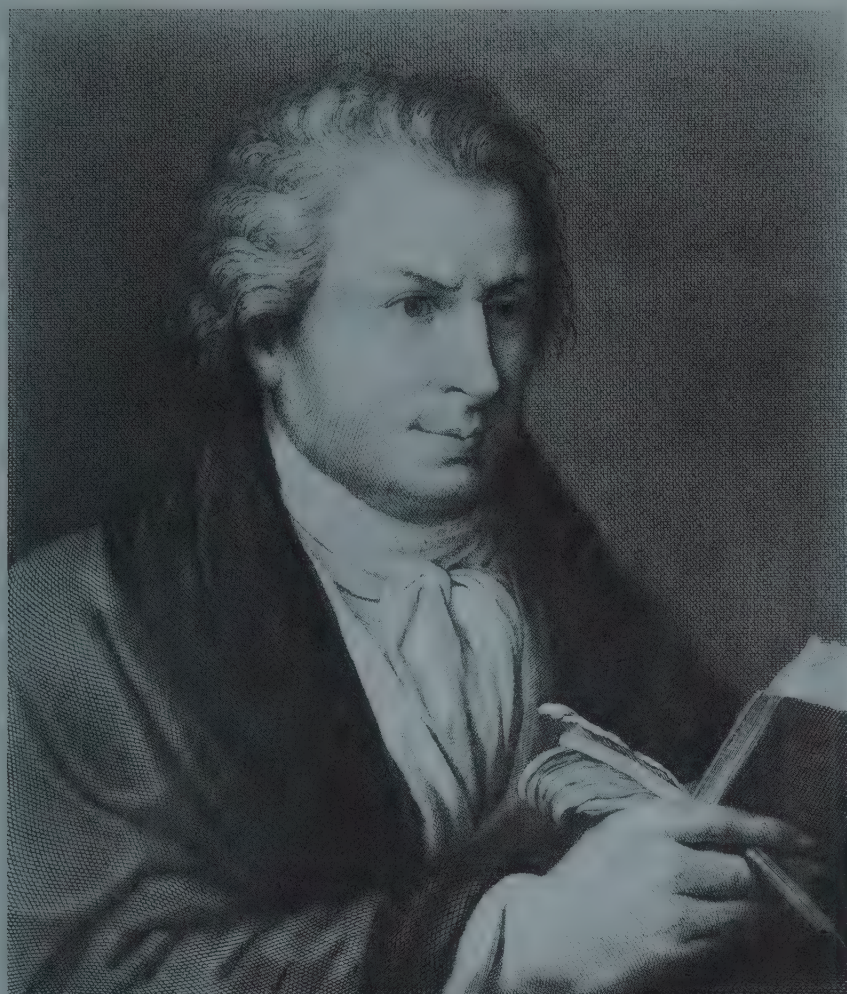
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ULTRA BODONI: LINOTYPE

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10 POINT	11	13	15	17	19	20	22	24	26	28	30	32	34	36	38	39	41	43	45	47	49	51	53	55	57
8 POINT	14	16	18	20	23	25	27	29	32	34	36	39	43	46	48	50	53	55	57	59	62	64	66	69	71



Hic ille est Magnus, typica quo nullus in arte
Plures depromsit divitias, veneres.

BOOKMAN, LUDLOW

Superior In Quality

NEW BOOKMAN (HESS) 398, MONOTYPE

USEFUL fine

BOOKMAN OLDSTYLE 98, MONOTYPE

DURING earliest

All comparisons are made on 24 point type.

A useful face with an
antique, oldstyle feel, Bookman
is both charming and useful.

ES
TG

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36 POINT BOOKMAN, LUDLOW

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36 POINT BOOKMAN ITALIC, LUDLOW

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24 POINT BOOKMAN, LUDLOW

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14 POINT BOOKMAN ITALIC, LUDLOW

¹⁴/₁₄ A Dissertation Upon English Typographical Founders and Founderies., by Edward Rowe Mores, 1778. The late MR CASLON, the *Coryphaeus* of Letterfounders, was not trained to this business. he was originally a *Gun-lock-graver*, and was taken from that instrument to an instrument of very different tendency, *the propagation of the Christian faith*.

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BOOKMAN: LINOTYPE

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14 POINT	10	12	14	16	18	19	21	23	25	27	28	30	32	34	36	37	39	41	43	45	46	48	50	52	54
12 POINT	13	15	17	19	22	24	26	28	30	33	35	37	39	41	44	46	48	50	52	55	57	59	61	63	66

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In the y. 1720 the *London Soc. for promoting Arab. in places of note for a great part of his life, deemed it expedient to print for the use of*

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BOOKMAN: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	13	16	18	20	23	25	27	29	32	34	36	39	41	43	46	48	50	53	55	57	59	62	64	66	69
10 POINT	15	18	20	23	26	28	31	33	36	39	41	44	46	49	52	54	57	59	62	65	67	69	72	75	78

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He cut the *Eng. Arabic* which we see in his specimens. this was after the y. 1721 and before the y. 1726. in which latter y. the Soc. had procured "two new founts of *Arab. types*, viz. One from the *Polyglott matrices*; and Another of a lesser size

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BOOKMAN: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	16	19	22	25	28	30	33	36	39	42	44	47	50	53	56	58	61	64	67	70	72	75	78	81	89
8 POINT	18	21	24	27	31	34	37	40	43	46	49	52	56	59	62	65	68	71	74	77	80	83	86	89	93

CASLON 540, ATF

ABCDE established

TRUE-CUT CASLON, LUDLOW

TYPE finer design

CASLON OLDSTYLE 337, MONOTYPE

YOUR NEXT urdes

All comparisons are made on 24 point type.

AMERICAN CASLON 637, MONOTYPE

TYPE USERS advantage

ENGLISH CASLON OLDSTYLE 37, MONOTYPE

RECEIVES ervonth

Highly individual 72 pt.

Caslon Q increased over 4 diameters.



A B C D E F G H

I J K L M N O P

Q R S T U V W

X Y Z & a b c d e f

g h i j k l m n o p q r s

t u v w x y z f i f f f l f f i

f f 1 2 3 4 5 6 7 8 9 0

\$. , ' " - . . ! ? " " " " " " " "

A B C D E F G H I

J K L M N O P Q

R S T U V W X

Y Z & a b c d e f g h i j k

l m n o p q r s t u v w x y

z f i f f l f f i f f l 1 2 3 4 5 6

7 8 9 0 \$. , ' " - . : ; ! ? ' " " "

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ&a
 bcdefghijklmnop
 qrstuvwxyzfiff
 ffff1234567890\$
 ‘ ’ _ . ! ? “ ”
 , - ; :

60 POINT CASLON 540, ATF

*ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&abcdefghijklmnop
ghijklmnopqrstuvwxyz
yzfi fffl ffi ffl 1234567
890\$. , ‘ - . : ! ? ’ ’ ‘*

60 POINT CASLON 540 ITALIC, ATF

ABCDEFGHIJKL
MNOPQRSTU
VWXYZ&abcdefghij
klmnopqrstuvwxyzfi
ffl ffi ffl 1234567890\$. ,
‘ - . : ! ? ’ ’ ‘

48 POINT CASLON 540, ATF

*A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z & a b c d e f g h i j k l m n o p q
r s t u v w x y z f i f f l f f i f f l 1 2 3 4 5
6 7 8 9 0 \$. , ’ “ - : ; ! ? ” ‘*

48 POINT CASLON 540 ITALIC, ATF

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ &
 abcdefghijklmnopqrstuv
 wxyz f i f f f f f f f f 1 2 3 4 5 6 7 8 9
 0 \$. , ' " - : ; ! ? ' ' " "

42 POINT CASLON 540, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ & a
 bcdefghijklmnopqrstuvwxyz
 fi ff fl ffi ffl 1234567890 \$., ' - . : ; !
 ? ” ” “*

42 POINT CASLON 540 ITALIC, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefg
 hijklmnopqrstuvwxyz fi ff fl
 ffi ffl 1234567890 \$., ' - . : ; ! ? ” ” “*

36 POINT CASLON 540, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghi
 jklmnopqrstuvwxyz fi ff fl ffi ffl 12
 34567890 \$., ' - . : ; ! ? ” ” “*

36 POINT CASLON 540 ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 fiffllffiffll1234567890\$

., ’ “ - . : ; ! ? ” “

30 POINT CASLON 540, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnop
 opqrstuvwxyzfi
 fffllffiffll1234567890\$*

., ’ “ - . : ; ! ? ” “

30 POINT CASLON 540 ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 fiffllffiffll1234567890\$. , ’ “ - . : ; ! ? ” “

24 POINT CASLON 540, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnop
 rstuvwxyzfi
 fffllffiffll1234567890\$. , ’ “ - . : ; ! ? ” “*

24 POINT CASLON 540 ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnop
 rstuvwxyzfi
 fffllffiffll1234567890\$. , ’ “ - . : ; ! ? ” “

18 POINT CASLON 540, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnop
 rstuvwxyzfi
 fffllffiffll1234567890\$. , ’ “ - . : ; ! ? ” “*

18 POINT CASLON 540 ITALIC, ATF

¹⁴/₁₄ From a letter to John Baskerville by Benjamin Franklin dated 1760:

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 &., "-:;!?" "1234567890\$ 1234567890\$
 ©., "-:;!?" "1234567890\$ 1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZVW
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &., "-:;!?" "1234567890\$
 ©., "-:;!?" "1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

CASLON: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	10	12	14	16	18	19	21	23	25	27	28	30	32	34	36	37	39	41	43	45	46	48	50	52	54
12 POINT	13	15	18	20	22	24	26	28	31	33	35	37	40	42	44	46	48	50	53	55	57	59	62	64	66

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$\frac{10}{14}$ From a letter to John Baskerville by Benjamin Franklin dated London, 1760:

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 &,"-:;!?"'1234567890\$
 &,"-:;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

$\frac{8}{8}$ From a letter to John Baskerville by Benjamin Franklin dated London, 1760:

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Yesterday he called to visit me, when, mischievously bent to try his Judgment, I stept into my Closet, tore off the Top of

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &,"-:;!?"'1234567890\$
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 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

CASLON: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	17	19	22	25	28	30	33	36	39	41	44	47	50	52	55	57	61	63	66	69	72	74	77	80	83
8 POINT	19	22	25	28	31	33	37	40	43	46	50	53	56	59	62	65	68	71	74	77	81	84	87	90	93

60 POINT CASLON, NEW, ATF

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZ&abcdefghijkl
 mnopqrstuvwxyz123
 4567890\$., “-:;!?”“

48 POINT CASLON, NEW, ATF

*ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZ&abcdefghijklmn
 opqrstuvwxyzfiffiffiffi
 1234567890\$., “-:;!?”“*

48 POINT CASLON, NEW ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstu
 vwxyz1234567890\$., “-:;!?”“

24 POINT CASLON, NEW, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstu
 vwxyzfiffiffiffi12345
 67890\$., “-:;!?”“*

24 POINT CASLON, NEW ITALIC, ATF

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRST
 &.,":;!?""1234567890\$
 &.,":;!?""1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

CASLON 3: LINOTYPE

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	11	13	15	17	18	20	22	23	25	27	28	30	32	34	35	37	39	40	42	44	45	47	50	52	54
12 POINT	13	15	17	19	21	23	25	27	30	31	34	36	38	40	42	44	46	48	50	52	55	57	59	61	63

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 &,"-:;!?"1234567890\$
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 abcdefghijklmnopqrstuvwxyz
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 &,"-:;!?"1234567890\$
 &,"-:;!?"1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

CASLON 3: LINOTYPE

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	14	17	19	22	24	26	29	31	34	36	38	40	43	45	48	50	53	55	58	60	62	64	67	69	72	
8 POINT	19	22	25	28	31	34	37	40	43	46	50	53	56	59	62	65	68	71	74	77	81	84	87	90	93	

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z &
a b c d e f g h i j k l m
n o p q r s t u v w x
y z 1 2 3 4 5 6 7 8 9 0
\$. , ' " - . : ; ! ? ' " " "

60 POINT CASLON BOLD, ATF

Dear Sir
Birmingham 2 Oct. 1752

To remove in some Measure of Impatience, I have sent you an Impression of the punches of the two lines Great Primer, which have been begun & finished in 9 Days only, & contain all the Letters ^{Roman} necessary in the Titles & half Titles. I can't forbear saying they please me, as I can make nothing more correct, nor shall you see any thing of mine much less so. You'll observe they strike the Eye much more sensibly than the smaller Characters tho' equally perfect, till the press shows them to more Advantage. The press is creeping slowly towards perfection; I flatter my self with being able to print nearly as good a colour & smooth strokes as the inclos'd; I should esteem it a favour if you'd send me the Initial Letters of all the Cantos, lest they should not be included in the said 1st, & three or four pages of any part of the Poem, from whence to form a Bill for the casting a suitable Number of each Letter. The Po. wants a few slight Touches & the Po. half an hour's Correction.

This Day we have resolutely set about 15 of the same Syd Italic Capitals, which will not be at all inferior to the Roman, & I doubt not to complete them in a fortnight. You need therefore be in no Pain about our being ready by the time appointed. Our best Respects to Mr. Dodley & our friends Mr. Beckett concludes me.

Y^r Most obed^t Serv^t John Baskerville

Vert.

Postscript reads "Pray put it in no One's power to let Mr. Caslon see them"

Pray put it in no One's power to let Mr. Caslon see them

ABCDEFGHIJKL
 MNOPQRSTU
 VWXYZ&abcdefghi
 jklmnopqrstuvwx
 yz1234567890\$.,’“-:
 .!?”“
 ;..

48 POINT CASLON BOLD, ATF

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&abcdef
ghijklmnopqrstuv
wxyz123456789
0\$.,’“-:;!??”“

48 POINT CASLON BOLD ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 34567890\$.,"-:;!?"“

24 POINT CASLON BOLD, ATF

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24 POINT CASLON BOLD ITALIC, ATF

ABCDEFGHIJKLM
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 nopqrstuvwxyz123
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60 POINT CASLON BOLD CONDENSED, ATF

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyz
 1234567890\$., " - : ; ! ? ' ' " "

48 POINT CASLON BOLD CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefgh
 ijklmnopqrstuvwxyz1234567890\$., " - : ; ! ? ' ' " "

24 POINT CASLON BOLD CONDENSED, ATF

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcdefg
 hijklmnopqrstuvwxyz123456
 7890\$.,‘-:;!?”“

48 POINT CASLON ANTIQUE, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyz1234567890\$.,‘-:;!?”“

24 POINT CASLON ANTIQUE, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,‘-:;!?”“

12 POINT CASLON ANTIQUE, ATF

CENTURY EXPANDED, LUDLOW

COMPOSITOR mixed

CENTURY EXPANDED, ATF

BRAZIL civilization

CENTURY EXPANDED 20, MONOTYPE

SERIES Printing

All comparisons are made on 24 point type.

Highly versatile, legible
and handsome, Century Expanded
serves many design needs.

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60 POINT CENTURY EXPANDED. ATF

*ABCDEFGHIJ
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60 POINT CENTURY EXPANDED ITALIC, ATF

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 rstuvwxyz fiffiffiffi 12
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48 POINT CENTURY EXPANDED, ATF

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z & a b c d e f g h i j k l m n o p
q r s t u v w x y z f i f f l f f i f f l 1 2
3 4 5 6 7 8 9 0 \$. , ’ ‘ - : ; ! ? ” ” “

48 POINT CENTURY EXPANDED ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
ghijklmnopqrstuvwxyzfi
fflffiffi1234567890\$.,"-:;!?"“”

42 POINT CENTURY EXPANDED. ATF

*A B C D E F G H I J K L M N O
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e f g h i j k l m n o p q r s t u v w x y z
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! ? ” ” “ “
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42 POINT CENTURY EXPANDED ITALIC. ATE

ABCDEFGHIJKLMNOPQR
 STUVWXYZ&abcdefghijkl
 mnopqrstuvwxyzfiffiffiffi123
 4567890\$.,’“-:;!?”“

36 POINT CENTURY EXPANDED, ATF

*ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ&abcdefghijkl
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 567890\$.,’“-:;!?”“*

36 POINT CENTURY EXPANDED ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstu
 vxyzfiffiffiffi1234567890\$.,’“-:;!?”“

30 POINT CENTURY EXPANDED, ATF

*ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstu
 vxyzfiffiffiffi1234567890\$.,’“-:;!?”“*

30 POINT CENTURY EXPANDED ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
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 567890\$.,'-.:;!?"'“

24 POINT CENTURY EXPANDED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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34567890\$.,'-.:;!?"'“

24 POINT CENTURY EXPANDED ITALIC, ATF

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18 POINT CENTURY EXPANDED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopq
rstuvwxyzfiffiffiffi1234567890\$.,'-.:;!?"'“

18 POINT CENTURY EXPANDED ITALIC, ATF

¹⁴/₁₄ From a letter by Benjamin Franklin to B. Vaughan dated Apr. 21, 1785:

If the Irish can manufacture cottons, stuffs and silks, and linens, and cutlery, and toys, and books etc. etc. etc., so as to sell them cheaper in England than the *manufacturers* of England sell them, is not this good for the *people* of England who are not manufacturers? and will not *even the manufacturers themselves share the benefit? Since if cottons*

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CENTURY EXPANDED: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	11	12	14	16	18	20	21	23	25	27	29	30	32	34	36	38	39	41	43	45	47	48	50	52	54
12 POINT	13	15	17	19	21	23	25	27	30	32	34	36	38	40	42	45	47	49	51	53	55	57	59	61	63

$\frac{11}{11}$ From a letter by Benjamin Franklin to B. Vaughan Esq. dated April 21, 1785:

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$\frac{10}{10}$ From a letter by Benjamin Franklin to B. Vaughan Esq. dated April 21, 1785:

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$\frac{10}{12}$ From a letter by Benjamin Franklin to B. Vaughan Esq. dated April 21, 1785:

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CENTURY EXPANDED: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	14	16	18	21	23	25	28	30	32	35	37	39	41	44	46	48	51	53	55	57	60	62	64	67	69
10 POINT	14	17	19	22	24	27	29	31	34	36	39	41	43	46	48	51	53	55	58	60	63	65	67	70	73

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CENTURY EXPANDED: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	16	19	21	24	27	29	32	35	37	40	43	46	48	51	54	56	59	61	64	67	70	72	75	78	81
8 POINT	17	20	23	26	29	32	35	37	40	43	46	49	52	55	57	60	63	66	69	72	75	78	81	83	87

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My grandson is a little indispoused, but sends you two pamphlets, *Figaro* and *Le Roy Voyageux*. The first is a play of Beaumarchais, which has had a great run here. The other a representation of all the supposed

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CENTURY EXPANDED: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
7 POINT	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67	70	73	77	80	83	86	90	93	96
8 POINT	22	25	29	32	36	40	43	47	51	54	58	61	65	68	72	76	79	83	87	90	94	97	101	105	108

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 rstuvwxyzfiffiffiffiff123
 4567890\$.,"-:;!?"'

48 POINT CENTURY SCHOOLBOOK, ATF

*ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 Z&abcdefghijklmnopqrstuvwxyz
 rstuvwxyzfiffiffiffiff123
 4567890\$.,"-:;!?"'*

48 POINT CENTURY SCHOOLBOOK ITALIC, ATF

ABCDEFGHIJKLMNOPQR
 STUVWXYZ&abcdefghijklm
 nopqrstuvwxyzfiffiffiffi12345
 67890\$.,"-:;!?"'

36 POINT CENTURY SCHOOLBOOK, ATF

*ABCDEFGHIJKLMNOPQR
 STUVWXYZ&abcdefghijklm
 nopqrstuvwxyzfiffiffiffi123456
 7890\$.,"-:;!?"'*

36 POINT CENTURY SCHOOLBOOK ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstu
 vxyzfiffiffiffi1234567890\$.,"-:;!?"'

30 POINT CENTURY SCHOOLBOOK, ATF

*ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstu
 vxyzfiffiffiffi1234567890\$.,"-:;!?"'*

30 POINT CENTURY SCHOOLBOOK ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiffiffiffi12345
 67890\$.,’-:;!?””“

24 POINT CENTURY SCHOOLBOOK, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&abcdefghijklmnopqrstuvwxyzfiffiffiffi1234
567890\$.,’-:;!?””“

24 POINT CENTURY SCHOOLBOOK ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
 lmnopqrstuvwxyzfiffiffiffi1234567890\$.,’-:;!?””“

18 POINT CENTURY SCHOOLBOOK, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
klmnopqrstuvwxyzfiffiffiffi1234567890\$.,’-:;!?””“

18 POINT CENTURY SCHOOLBOOK ITALIC, ATF

^{14/14}FOURNIER ON TYPEFOUND-
ING. Finding myself attached by
profession and inclination to the art
of founding letters, I have applied
myself first of all to finding out their
beauties and defects, and to observ-
ing the alterations which might be
made in them. In the next place I
have attempted to combine the art
of cutting letters with that of found-
*ing them, that I might be in a posi-
tion to put my observations into*

^{14/16}FOURNIER ON TYPEFOUND-
ING. Finding myself attached by
profession and inclination to the art
of founding letters, I have applied
myself first of all to finding out their
beauties and defects, and to observ-
ing the alterations which might be
made in them. In the next place I
*ing them, that I might be in a posi-
tion to put my observations into*

^{14/18}FOURNIER ON TYPEFOUND-
ING. Finding myself attached by
profession and inclination to the art
of founding letters, I have applied
myself first of all to finding out their
beauties and defects, and to observ-
ing the alterations which might be
*ing them, that I might be in a posi-
tion to put my observations into*

ABCDEFGHIJKLMNOPQRSTU
ABCDEFGHIJKLMNOPQRSTU
&., "-:;!?" "1234567890\$
&., "-:;!?" "1234567890\$
abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

^{12/12}FOURNIER ON TYPEFOUNDING.
Finding myself attached by profession and
inclination to the art of founding letters, I
have applied myself first of all to finding
out their beauties and defects, and to ob-
serving the alterations which might be
made in them. In the next place I have
attempted to combine the art of cutting
letters with that of founding them, that I
might be in a position to put my observa-
tions into practice without needing the in-
tervention of an alien hand. With this in
*view I gathered together specimens or ex-
amples of the most beautiful letters of va-*

^{12/14}FOURNIER ON TYPEFOUNDING.
Finding myself attached by profession and
inclination to the art of founding letters, I
have applied myself first of all to finding
out their beauties and defects, and to ob-
serving the alterations which might be
made in them. In the next place I have
attempted to combine the art of cutting
letters with that of founding them, that I
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amples of the most beautiful letters of va-*

^{12/16}FOURNIER ON TYPEFOUNDING.
Finding myself attached by profession and
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out their beauties and defects, and to ob-
serving the alterations which might be
made in them. In the next place I have
attempted to combine the art of cutting
*view I gathered together specimens or ex-
amples of the most beautiful letters of va-*

ABCDEFGHIJKLMNOPQRSTUVWX
ABCDEFGHIJKLMNOPQRSTUVWX
&., "-:;!?" "1234567890\$
&., "-:;!?" "1234567890\$
abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

CENTURY SCHOOLBOOK: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	11	13	14	16	18	20	22	23	25	27	29	31	32	34	36	38	40	41	43	45	47	49	50	52	54
12 POINT	13	15	17	19	21	23	25	27	29	32	34	36	38	40	42	44	46	48	50	53	55	57	59	61	63

¹¹/₁₁ FOURNIER ON TYPEFOUNDING. Finding myself attached by profession and inclination to the art of founding letters, I have applied myself first of all to finding out their beauties and defects, and to observing the alterations which might be made in them. In the next place I have attempted to combine the art of cutting letters with that of founding them, that I might be in a position to put my observations into practice without needing the intervention of an alien hand. With this in view I gathered together specimens or examples of the most beautiful letters of various foundries *both in France and countries abroad, and I took from each what seemed to me to be good with-*

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¹¹/₁₃ FOURNIER ON TYPEFOUNDING. Finding myself attached by profession and inclination to the art of founding letters, I have applied myself first of all to finding out their beauties and defects, and to observing the alterations which might be made in them. In the next place I have attempted to combine the art of cutting letters with that of founding them, that I might be in a position to put my observations into practice without needing the intervention of an alien hand. With this in view *both in France and countries abroad, and I took from each what seemed to me to be good with-*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,'-:;!?"'1234567890\$
 &.,'-:;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,'-:;!?"'1234567890\$
 &.,'-:;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

CENTURY SCHOOLBOOK: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	14	16	19	21	24	26	28	31	33	35	38	40	42	45	47	49	52	54	56	59	61	63	66	68	71
10 POINT	15	17	20	22	25	27	29	31	34	36	39	41	44	46	49	51	54	56	59	61	64	66	69	71	74

9/9

FOURNIER ON TYPEFOUNDING. Finding myself attached by profession and inclination to the art of founding letters, I have applied myself first of all to finding out their beauties and defects, and to observing the alterations which might be made in them. In the next place I have attempted to combine the art of cutting letters with that of founding them, that I might be in a position to put my observations into practice without needing the intervention of an alien hand. With this in view I gathered together specimens or examples of the most beautiful letters of various foundries both in France and countries abroad, and I took from each what seemed to me to be good without becoming a slave to any. I became especially devoted to the roman letter of those letter-cutters of whom I have spoken, foreigners having never done anything as good. Therefore, I have approximated to these as nearly as I could, taking care, at the same

8/8

FOURNIER ON TYPEFOUNDING. Finding myself attached by profession and inclination to the art of founding letters, I have applied myself first of all to finding out their beauties and defects, and to observing the alterations which might be made in them. In the next place I have attempted to combine the art of cutting letters with that of founding them, that I might be in a position to put my observations into practice without needing the intervention of an alien hand. With this in view I gathered together specimens or examples of the most beautiful letters of various foundries both in France and countries abroad, and I took from each what seemed to me to be good without becoming a slave to any. I became especially devoted to the roman letter of those letter-cutters of whom I have spoken, foreigners having never done anything as good. Therefore I have approximated to these as nearly as I could, taking care, at the same time, to make certain changes in them which seemed to me necessary, such as making the capitals range at the top with the lower-case ascenders. This change makes

9/11

FOURNIER ON TYPEFOUNDING. Finding myself attached by profession and inclination to the art of founding letters, I have applied myself first of all to finding out their beauties and defects, and to observing the alterations which might be made in them. In the next place I have attempted to combine the art of cutting letters with that of founding them, that I might be in a position to put my observations into practice without needing the intervention of an alien hand. With this in view I gathered together specimens or examples of the most beautiful letters of various foundries both in France and countries abroad, and I took from each what seemed to me to be good without becoming a slave to any. I became especially devoted to the roman letter of those letter-cutters of whom I have spoken, foreigners having never done anything as good. Therefore, I have approximated to these as nearly as I could, taking care, at the same

8/10

FOURNIER ON TYPEFOUNDING. Finding myself attached by profession and inclination to the art of founding letters, I have applied myself first of all to finding out their beauties and defects, and to observing the alterations which might be made in them. In the next place I have attempted to combine the art of cutting letters with that of founding them, that I might be in a position to put my observations into practice without needing the intervention of an alien hand. With this in view I gathered together specimens or examples of the most beautiful letters of various foundries both in France and countries abroad, and I took from each what seemed to me to be good without becoming a slave to any. I became especially devoted to the roman letter of those letter-cutters of whom I have spoken, foreigners having never done anything as good. Therefore I have approximated to these as nearly as I could, taking care, at the same time, to make certain changes in them which seemed to me necessary, such as making the capitals range at the top with the lower-case ascenders. This change makes

9/13

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8/12

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,'":;!?"'1234567890\$
 &.,'":;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,'":;!?"'1234567890\$
 &.,'":;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

CENTURY SCHOOLBOOK: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	16	19	21	24	27	29	32	34	37	40	42	45	48	50	53	56	58	61	64	66	69	72	74	77	80
8 POINT	17	20	23	26	29	31	34	37	40	43	46	49	51	54	57	60	63	65	68	71	74	77	80	83	86

ABCDEFGHIJKLMNOPQR
 STUVWXYZ&abcdefghijklm
 nopqrstuvwxyzfiffiffiffll123456
 7890\$.,'“-:;!?”“

36 POINT CENTURY BOLD, ATF

*ABCDEFGHIJKLMNOPQR
 STUVWXYZ&abcdefghijkl
 mnopqrstuvwxyzfiffiffiffll123
 4567890\$.,'“-:;!?”“*

36 POINT CENTURY BOLD ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiffiffiffll12345
 67890\$.,'“-:;!?”“

24 POINT CENTURY BOLD, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyzfiffiffiffll12
 34567890\$.,'“-:;!?”“*

24 POINT CENTURY BOLD ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuv
 wxyzfiffiffiffll1234567890\$.,'“-:;!?”“

14 POINT CENTURY BOLD, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrst
 uvwxyzfiffiffiffll1234567890\$.,'“-:;!?”“*

14 POINT CENTURY BOLD ITALIC, ATF

ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ&abcdefgh
 ijklmnopqrstuvwxyzfiff
 ffff1234567890\$

“ „!?”“
 „ - „ „ „

60 POINT CENTURY BOLD CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrs
 tuvwxyzfiffiffiffiff1234567890\$

“ „!?”“
 „ - „ „ „

48 POINT CENTURY BOLD CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzffiffiffiff123
 4567890\$. - !?

36 POINT CENTURY BOLD CONDENSED, ATF

The Tale of Chaucer



A Ponge man that called was mellekeus the which was myghty & ryche begat a doughter upon his wyf that callyd was prudence which doughter callyd was Sophy / Upon a day befor that he for his dysport went hym in to the feldeys for to playe / his wyf & his doughter hath he lefte within his hous of which the dore were fast shytted / Thre of his olde feres hath hit aspyed & setten ladders into the wallen of his holles & by the wyndowes ben entred in / & hit his wyf & wounded his doughter with fyue mortal woundes in & sondre places / that is to say in her feet / in her hondes / in her eres / in her nose / and in her mouth / and lesten her for dede and wenten her way / When mellekeus returned was in to his holles and salve al this myschep / he like a mad man rentynge his clothes began to wepe and crye

Prudence his wyf as ferforth as she durst besought hym of his wepyng to stynt / But not forhy he began to wepe and crye ever lenger the more / Thys noble wyf prudence remembryd her upon the sentence of Ouyde in his booke that clepyd is the Remedy of love / where

A i

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 uvwxyzfiffiffiffi1234567890\$.,’-:;!?”“

24 POINT CENTURY BOLD CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 RSTUVWXYZ&abcdefghij
 klmnopqrstuvwxyzfiffiffi
 ffi1234567890\$.,’-:;!?”“

36 POINT CENTURY SCHOOLBOOK BOLD, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z&abcdefghijklmnopqrstuvwxyzfiffiffi
 ffi1234567890\$.,’-:;!?”“

24 POINT CENTURY SCHOOLBOOK BOLD, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
 stuvwxyzfiffiffiffiffi1234567890\$.,’-:;!?”“

14 POINT CENTURY SCHOOLBOOK BOLD, ATF

FUTURA MEDIUM, BAUER

Books Reading

TEMPO MEDIUM, LUDLOW

LANDMARK tourist

SPARTAN MEDIUM, ATF

BRAZIL countries

AIRPORT GOTHIC, MONOTYPE

ABCDEFGH abcdefgh

All comparisons are made on 24 point type.

Designed within the framework
of "form follows function."
Futura remains one of the most
widely used faces.

tg

O

A B C D E F G H I J K L

M N O P Q R S T U

V W X Y Z & a b c d

e f g h i j k l m n o p q r

s t u v w x y z f f f i f l f t

1 2 3 4 5 6 7 8 9 0

\$. , ' - : ; ! ?

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 YZ&abcdefghijklm
 nopqrstuvwxyz ffi
 flfl1234567890
 \$., ' - .: ; ! ?

60 POINT FUTURA MEDIUM, BAUER

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcde
 fghijklmnopqrstuvwxyz
 ffi flfl1234567890
 \$., ' - .: ; ! ?

48 POINT FUTURA MEDIUM, BAUER

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcde
 fghijklmnopqrstuvwxyz
 ffi fl fi 1234567890
 \$., ' -:; !?

48 POINT FUTURA MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqr
 stuvwxyz ffi fl fi 1234567890
 \$., ' -:; !?

36 POINT FUTURA MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrs
 tuvwxyz ffi fl fi 1234567890
 \$., ' -:; !?

36 POINT FUTURA MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz ffflfl
 1234567890\$.,'-:;!?

30 POINT FUTURA MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz ffflfl
 1234567890\$.,'-:;!?

30 POINT FUTURA MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 ffflfl 1234567890\$.,'-:;!?

24 POINT FUTURA MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 ffflfl 1234567890\$.,'-:;!?

24 POINT FUTURA MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
 vwxyz ffflfl 1234567890\$.,'-:;!?

18 POINT FUTURA MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
 vwxyz ffflfl 1234567890\$.,'-:;!?

18 POINT FUTURA MEDIUM ITALIC, BAUER

$\frac{12}{12}$ The present popularity of the old style has encouraged French type-founders to revive other early printed forms, but they seem to regard the imitation of early manuscript forms as a reversion to barbarism and ugliness. But this imitation has been cleverly done by artists who have undertaken to make designs for book titles and book covers. Some have gone far beyond early typographic models, selecting the early Roman letter—the plain capital without serif or hair line, with an almost absolute uniformity of thick line. Others have copied and exaggerated the mannerisms of mediaeval copyists and engravers, with all their faults, bundling words

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ABCDEF GHIJ KLMNOP QRSTUV WXYZ
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ
 &, ' - : ; ! ? " " " 1 2 3 4 5 6 7 8 9 0 \$
 &, ' - : ; ! ? " " " 1 2 3 4 5 6 7 8 9 0 \$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

FUTURA MEDIUM: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
12 POINT	15	17	19	22	24	27	29	31	34	36	39	41	44	46	48	51	53	56	58	61	63	65	68	70	73
10 POINT	17	20	23	26	29	32	34	37	40	43	46	49	52	55	57	60	63	66	69	72	75	77	80	83	86

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ABCDEF GHIJ KLMNOP QRSTUV WXYZ
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ
 &, ' - : ; ! ? " " " 1 2 3 4 5 6 7 8 9 0 \$
 &, ' - : ; ! ? " " " 1 2 3 4 5 6 7 8 9 0 \$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 &abcdefghijklmnop
 qrstuvwxyz ffiffi12
 34567890\$.,'-:;!/?

60 POINT FUTURA LIGHT, BAUER

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrs
 tuvwxyz ffiffi1234567890
 \$.,'-:;!/?

36 POINT FUTURA LIGHT, BAUER

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstuv
 wxyz ffiffi1234567890\$.,'-:;!/?

36 POINT FUTURA LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijkl
mnopqrstuvwxyz ffiflff 1234567890\$.,'-:;!?

24 POINT FUTURA LIGHT, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklm
nopqrstuvwxyz ffiflff 1234567890\$.,'-:;!?

24 POINT FUTURA LIGHT ITALIC, BAUER

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g
h i j k l m n o p q r s t u v
w x y z f f i f l f f 1 2 3 4 5
6 7 8 9 0 \$.,'-:;!?

60 POINT FUTURA DEMIBOLD, BAUER

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
&abcdefghijklmnop
ghijklmnopqrstuv
wxyzfffi fl ff 12345
67890\$. , ' - : ; ! ? " ' "**

60 POINT FUTURA DEMIBOLD ITALIC, BAUER

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
&abcdefghijklmnop
ghijklmnopqrstuv
wxyzfffi fl ff 123456
7890\$. , ' - : ; ! ?**

36 POINT FUTURA DEMIBOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
 TUVWXYZ&abcdefghijklmnop
 opqrstuvwxyzffiflfl123456
 7890\$.,'-:;!?"'"**

36 POINT FUTURA DEMIBOLD ITALIC, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefgh
 ijklmnopqrstuvwxyzffiflfl1234567890\$.,'-:;!?"'"**

24 POINT FUTURA DEMIBOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyzffiflfl1234567890
 \$.,'-:;!?"'"**

24 POINT FUTURA DEMIBOLD ITALIC, BAUER

12/12

The present popularity of the old style has encouraged French type-founders to revive other early printed forms, but they seem to regard the imitation of early manuscript forms as a reversion to barbarism and ugliness. But this imitation has been cleverly done by artists who have undertaken to make designs for book titles and book covers. Some have gone far beyond early typographic models, selecting the early Roman letter—the plain capital without serif or hair line, with an almost absolute uniformity of thick line. Others have copied

10/10

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12/14

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10/12

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12/16

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,^-'!?'^1234567890\$
 &.,^-'!?'^1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,^-'!?'^1234567890\$
 &.,^-'!?'^1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

FUTURA BOLD: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
12 POINT	14	16	18	21	23	25	28	30	32	35	37	39	41	44	46	48	51	53	55	58	60	62	64	67	69
10 POINT	16	18	21	23	26	28	31	34	36	39	41	44	47	49	52	54	57	59	62	65	67	70	73	75	78

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f
g h i j k l m n o p q r s
t u v w x y z f f f i f i f t
1 2 3 4 5 6 7 8 9 0
\$. , ' - : ; ! ?

60 POINT FUTURA BOLD, BAUER

**ABCDEFGHIJKLMN
 OPQRSTUVWXYZ &
 abcdefghijklm
 nopqrstuvwxy
 zfffi fl ft
 1234567890
 \$., ' - : ; ! ?**

60 POINT FUTURA BOLD ITALIC, BAUER

**ABCDEFGHIJKLMN
 OPQRSTUVWXYZ &
 abcdefghijklm
 nopqrstuvwxy
 zfffi fl ft
 1234567890 \$., ' - : ; ! ?**

36 POINT FUTURA BOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghij
klmnopqrstuvwxyz fffi
fi 1234567890 \$., '-:;!?**

36 POINT FUTURA BOLD ITALIC, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ & abc
defghijklmnopqrstuvwxyz fffi fi 1234567
890 \$., '-:;!?**

24 POINT FUTURA BOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ & abc
defghijklmnopqrstuvwxyz fffi fi
1234567890 \$., '-:;!?**

24 POINT FUTURA BOLD ITALIC, BAUER

¹²/₁₂ The present popularity of the old style has encouraged French type-founders to revive other early printed forms, but they seem to regard the imitation of early manuscript forms as a reversion to barbarism and ugliness. But this imitation has been cleverly done by artists who have undertaken to make designs for book titles and book covers. Some have gone far beyond early typographic models, selecting the early Roman letter—the plain capital without serif or hair line, with an almost absolute uniformity of thick line. Others have copied and exaggerated the mannerisms of mediaeval copyists and engravers, with all

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.:^~:;!?"'1234567890\$
 &.:^~:;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.:^~:;!?"'1234567890\$
 &.:^~:;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

FUTURA DEMIBOLD: INTERTYPE

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
12 POINT	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50	51	53	55	57	59				
10 POINT	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60	62	65	67	70	72				

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ&abcdefghijklmnopqrstuvwxyz
 wxyzfffi fl ff 1234567890\$.,'-:;!?

36 POINT FUTURA BOOK, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&abcdefghijklmnopqrstuvwxyz
 uvwxyzfffi fl ff 1234567890
 \$.,'-:;!?

36 POINT FUTURA BOOK ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklm
 opqrstuvwxyzfffi fl ff 1234567890\$.,'-:;!?

24 POINT FUTURA BOOK, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklm
 nopqrstuvwxyzfffi fl ff 1234567890\$.,'-:;!?

24 POINT FUTURA BOOK ITALIC, BAUER

$\frac{12}{12}$ The present popularity of the old style has encouraged French type-founders to revive other early printed forms, but they seem to regard the imitation of early manuscript forms as a reversion to barbarism and ugliness. But this imitation has been cleverly done by artists who have undertaken to make designs for book titles and book covers. Some have gone far beyond early typographic models, selecting the early Roman letter—the plain capital without serif or hair line, with an almost absolute uniformity of thick line. Others have copied and exaggerated the mannerisms of mediaeval copyists and engravers, with all their faults, bundling words together without proper relief between lines, dividing them by periods and not by spaces, until they are almost unreadable. The closely huddled and carelessly formed letters of Botticelli and

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
&.,^-.!?'^1234567890\$
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&.,^-.!?'^1234567890\$
abcdefghijklmnopqrstuvwxyz

FUTURA MEDIUM CONDENSED: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
12 POINT	19	22	25	28	31	34	37	40	44	47	50	53	56	59	62	65	68	72	75	78	81	84	87	90	93
10 POINT	22	26	30	33	37	41	44	48	52	56	59	63	67	70	74	78	81	85	89	93	96	100	104	107	111

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fghijklmnopqrstuvwxyzfffi flft 1234567890
 \$., ' -:; !?

36 POINT FUTURA MEDIUM CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyzfffi flft
 1234567890\$., ' -:; !?

36 POINT FUTURA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstu
 vwxyzfffi flft 1234567890
 \$., ' -:; !?

36 POINT FUTURA DISPLAY, BAUER

ABCDEFGHIJKLMN OPQR
 STUVWXYZ&abcdefghijkl
 mnopqrstuvwxyzfffi flft
 1234567890\$., ' -:; !?

36 POINT FUTURA BLACK, BAUER

12/12

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12/16

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
&.,^~;!?'"/1234567890\$
abcdefghijklmnopqrstuvwxyz

10/10

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
&.,^~;!?'"/1234567890\$
abcdefghijklmnopqrstuvwxyz

FUTURA BOLD CONDENSED: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
12 POINT	17	19	22	25	28	31	33	36	39	42	44	47	50	53	56	58	61	64	67	70	72	75	79	81	83
10 POINT	19	22	25	28	31	34	37	40	44	47	50	53	56	59	62	65	68	72	75	78	81	84	87	90	93

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&12345
67890\$.,'-:;!?

36 POINT FUTURA INLINE, BAUER

GARAMOND, LUDLOW

ABCDEF the established

GARAMOND, MONOTYPE

ABCDEF abcdefghijk

GARAMOND, ATF

ABCDEF abcdefghijk

Oldstyle and delicate in concept,
Garamond has wide application in
both Roman and Italic form.

All comparisons are made on 24 point type.

A

C

P

N

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z & a
b c d e f g h i j k l m n o
p q r s t u v w x y z 1 2 3 4
5 6 7 8 9 0 \$. , ' ¢ - . : ! ? ” “

A B C D E F G H I J

K L M N O P Q R S

T U V W X Y Z &

a b c d e f g h i j k l m n o p q

r s t u v w x y z 1 2 3 4 5 6 7

8 9 0 \$. , ' " - . : ; ! ? ' ' " "

A B C D E F G H I J K L
 M N O P Q R S T U V
 W X Y Z & a b c d e f g h i
 j k l m n o p q r s t u v w x y
 z 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ! ?

60 POINT GARAMOND, MONOTYPE

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g h i j
k l m n o p q r s t u v w x y z 1 2 3
4 5 6 7 8 9 0 \$. , ' - . : ! ? " " "

60 POINT GARAMOND ITALIC, MONOTYPE

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcdefg
 hijklmnopqrstuvwxyzfi123
 4567890\$., " - : ; ! ? ' " "

48 POINT GARAMOND, ATF

*ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ&abcdefghijkl
 mnopqrstuvwxyzfi1234567890
 \$., " - : ; ! ? ' " "*

48 POINT GARAMOND ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstu
 vwxzfi1234567890\$., " - : ; ! ? ' " "

36 POINT GARAMOND, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvwxyzfifl12
 34567890\$.,'-'!?"'"

36 POINT GARAMOND ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z&abcdefghijklmnopqrstuvwxyzfifl1234567
 890\$.,'-'!?"'"

30 POINT GARAMOND, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyzfifl1234567890\$.,'
 -;:!?'"

30 POINT GARAMOND ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyzfifl1234567890\$.,'-'!?"'"

24 POINT GARAMOND, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghij
 klmnopqrstuvwxyzfifl1234567890\$.,'-'!?"'"

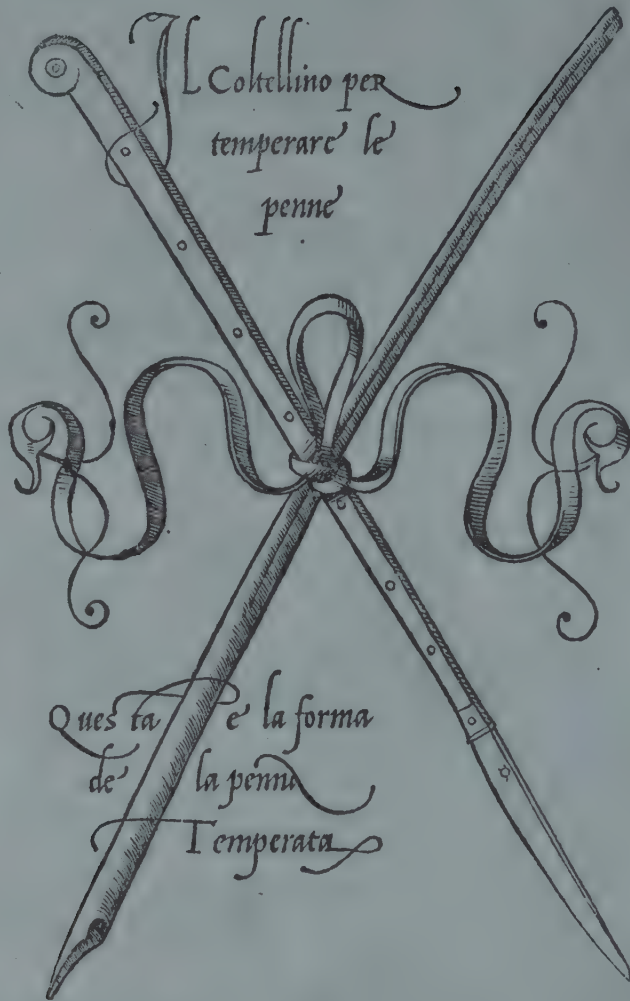
24 POINT GARAMOND ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
 vwxyzfifl1234567890\$.,'-'!?"'"

18 POINT GARAMOND, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy
 zfifl1234567890\$.,'-'!?"'"

18 POINT GARAMOND ITALIC, ATF



¹⁴/₁₅ From a letter by Benjamin Franklin to Noah Webster dated Dec. 26, 1789:

In examining the English Books, that were printed between the Restoration and the Accession of George the 2d, we may observe, that all *Substantives* were begun with a capital, in which we imitated our Mother Tongue, the German. This was more particularly useful to those, who were not well acquainted with the English; *there being such a prodigious Number of our Words, that are both Verbs and*

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NEW GARAMOND: SIMONCINI *This face must be set 1 pt leaded.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	11	14	16	18	21	23	25	28	30	32	34	36	38	40	42	44	47	49	51	53	55	57	59	61	63
12 POINT	14	16	19	21	24	26	28	31	33	35	38	40	43	45	47	50	52	54	57	59	62	64	66	69	71

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NEW GARAMOND: SIMONCINI

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	15	18	20	23	25	28	30	33	35	38	40	43	45	48	50	53	55	58	60	63	65	68	70	73	75	
10 POINT	17	20	22	25	27	30	32	35	38	40	43	46	49	51	54	57	59	62	65	68	70	73	76	78	81	

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NEW GARAMOND: SIMONCINI

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	18	22	24	27	29	32	34	37	40	43	46	49	52	54	57	60	63	66	69	72	75	77	80	83	86
8 POINT	19	23	25	28	31	34	37	40	43	46	50	53	56	59	62	65	68	71	74	78	81	84	87	90	93

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48 POINT GARAMOND LIGHT (GARAMONT, GOUDY 248) MONOTYPE

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 defghijklmnopqrstuvwxyz fi
 ffflfflffl1 2 3 4 5 6 7 8 9 0 \$. , ' ' - . : ; ! ? ' ' “*

48 POINT GARAMOND LIGHT ITALIC (GARAMONT, GOUDY 2481) MONOTYPE

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42 POINT GARAMOND LIGHT (GARAMONT, GOUDY 248) MONOTYPE

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rstuvwxyz fiff flffiffll 123
4567890\$.,'-:;!?"“*

42 POINT GARAMOND LIGHT ITALIC (GARAMONT, GOUDY 2481) MONOTYPE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
qrstuvwxyz fiff flffiffll 12345678
90\$.,'-:;!?"“*

36 POINT GARAMOND LIGHT (GARAMONT, GOUDY 248) MONOTYPE

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tuvwxyz fiff flffiffll 1234567890\$
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36 POINT GARAMOND LIGHT ITALIC (GARAMONT, GOUDY 2481) MONOTYPE

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30 POINT GARAMOND LIGHT (GARAMONT, GOUDY 248) MONOTYPE

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30 POINT GARAMOND LIGHT ITALIC (GARAMONT, GOUDY 2481) MONOTYPE

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24 POINT GARAMOND LIGHT ITALIC (GARAMONT, GOUDY 248) MONOTYPE

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24 POINT GARAMOND LIGHT ITALIC (GARAMONT, GOUDY 2481) MONOTYPE

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18 POINT GARAMOND LIGHT ITALIC (GARAMONT, GOUDY 248) MONOTYPE

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 stuvwxyz fi ff fl ffi ffl 1234567890\$.,'-:;!?"“*

18 POINT GARAMOND LIGHT ITALIC (GARAMONT, GOUDY 2481) MONOTYPE

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GARAMOND: INTERTYPE

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	14	16	18	21	23	25	28	30	32	34	37	39	41	44	46	48	51	53	55	57	60	62	64	66	69	
12 POINT	15	18	21	23	26	28	31	34	36	39	41	44	47	49	52	54	57	59	62	65	67	70	72	75	78	

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GARAMOND: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	16	19	22	25	27	30	32	35	38	40	43	46	49	51	54	57	59	62	65	67	70	73	75	78	81
10 POINT	17	20	23	26	29	32	35	38	41	43	46	49	52	55	58	61	64	66	70	72	75	78	81	84	87

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From a letter by Benjamin Franklin to Noah Webster dated Dec. 26, 1789:

$\frac{6}{6}$ In examining the English Books, that were printed between the Restoration and the Accession of George the 2d, we may observe, that all *Substantives* were begun with a capital, in which we imitated our Mother Tongue, the German. This was more particularly useful to those, who were not well acquainted with the English; there being such a prodigious Number of our Words, that are both *Verbs* and *Substantives*, and spelt in the same manner, tho' often accented differently in Pronunciation.

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From the same Fondness for an even and uniform Appearance of Characters in the Line, the Printers have of late banished also the Italic Types, in which Words of Importance to be attended to in the Sense of the Sentence, and Words on which an Emphasis should be put in Reading, used to be printed. And lately another Fancy has induced some Printers to use the short round s, instead of the long one, which formerly served well to distinguish a word readily by its varied appearance. Certainly the omitting this prominent Letter makes the Line appear more even; but renders it less im-

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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GARAMOND: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
8 POINT	20	24	27	31	34	37	41	44	47	51	54	57	61	64	67	71	74	78	81	85	88	91	95	98	102
6 POINT	24	27	31	35	39	43	47	51	55	59	63	67	71	75	79	83	86	90	94	98	102	106	110	114	118

ABCDEFGHIJKLMNOP
 PQRSTUVWXYZ&abc
 defghijklmnopqrstuvwxy
 zfi1234567890\$.,'-:;!?"'"

48 POINT GARAMOND BOLD, ATF

*ABCDEFGHIJKLMNOP
 QQRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyzfi12
 34567890\$.,'-:;!?"'"*

48 POINT GARAMOND BOLD ITALIC, ATF

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrst
 uvwxyzfi1234567890\$.,'-:;!?"'"

36 POINT GARAMOND BOLD, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&abcdefghijklmnopqrstuv
 wxyzfi1234567890\$.,'-.:;!?"'"*

36 POINT GARAMOND BOLD ITALIC, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvwxyzfifl
 1234567890\$.,'-.:;!?"'"*

30 POINT GARAMOND BOLD, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 YZ&abcdefghijklmnopqrstuvwxyzfifl12345
 67890\$.,'-.:;!?"'"*

30 POINT GARAMOND BOLD ITALIC, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
 defghijklmnopqrstuvwxyzfifl1234567890\$.,'-.:;!?"'"*

24 POINT GARAMOND BOLD, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcd
 efghijklmnopqrstuvwxyzfifl1234567890\$.,'-.:;!?"'"*

24 POINT GARAMOND BOLD ITALIC, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
 qrstuvwxyzfifl1234567890\$.,'-.:;!?"'"*

18 POINT GARAMOND BOLD, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrst
 uvwxyzfifl1234567890\$.,'-.:;!?"'"*

18 POINT GARAMOND BOLD ITALIC, ATF

Few gothics equal the strong simple beauty of good cuts of News Gothic — hardly any can match its usefulness.



NEWS GOTHIC, ATF

ABCDEFGH abcdefg

NEWS GOTHIC 20E, MONOTYPE

ABCD abcd

RECORD GOTHIC, LUDLOW

MODERN entire plant

All comparisons are made on 24 point type.

A B C D E F G H I J K

L M N O P Q R S T U

V W X Y Z & a b c d e f

g h i j k l m n o p q r s t

u v w x y z 1 2 3 4 5 6

7 8 9 0 \$. , ' " - . : ! ? " ' " "

72 POINT NEWS GOTHIC, ATF

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 Z&abcdefghijklmnop
 opqrstuvwxyz1234
 567890\$.,"'-:;!?"'""

60 POINT NEWS GOTHIC, ATF

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyz1
 234567890\$.,"'-:;!?"'""

48 POINT NEWS GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 STUVWXYZ&abcdefghijklmnop
 nopqrstuvwxyz123456789
 0\$.,"-:;!?"'"

42 POINT NEWS GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ&abcdefghijklmnopqrstu
 vxyz1234567890\$.,"-:;!?"'"

36 POINT NEWS GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz1234567
 890\$.,"-:;!?"'"

30 POINT NEWS GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdeg
 hijklmnopqrstuvwxyz1234567890\$.,"-:;!?"'"

24 POINT NEWS GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
 rstuvwxyz1234567890\$.,"-:;!?"'"

18 POINT NEWS GOTHIC, ATF

¹⁴/₁₄ Besides the three principal properties which we have mentioned, the following (like Satellites to good letter) are not undeserving the purchaser's examination, who ought to take notice, 1. Whether the letter stands even, and in line; which is the chief good quality in letter, and makes the face thereof sometimes to pass, though otherwise ill-shaped. 2. Whether it *stands parallel; and whether it drives out or gets in, either at the head, or*

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 &.,'":!?"'"1234567890\$
 &.,'":!?"'"1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

NEWS GOTHIC: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	10	12	14	15	17	19	20	22	24	26	29	31	32	34	36	37	39	41	43	44	46	48	49	51	53
12 POINT	12	14	16	18	20	23	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60	62

11/11

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11/13

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11/15

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 abcdefghijklmnopqrstuvwxyz

10/10

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10/12

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10/14

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 abcdefghijklmnopqrstuvwxyz

NEWS GOTHIC: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	14	16	18	21	23	25	28	30	32	35	37	40	43	46	48	51	53	55	57	60	62	64	67	69	71
10 POINT	15	17	20	22	24	27	29	32	34	36	39	42	45	48	51	53	56	58	60	63	65	68	70	72	74

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NEWS GOTHIC: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	16	19	22	24	27	30	32	35	38	41	44	47	50	53	55	57	59	62	65	68	70	73	76	78	81
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We cannot too strongly urge the advantage to be derived from letter having a deep nick, and also that the nick should differ from other founts of that body in the same house. This may appear a trifling consideration; but in a large fount the difference in weight

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ABCDEF GHIJ KLMNOPQRSTUVWXYZ
 ABCDEF GHIJ KLMNOPQRSTUVWXYZ
 &.,',:;1234567890\$
 &.,',:;1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

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We cannot too strongly urge the advantage to be derived from letter having a deep nick, and also that the nick should differ from other founts of that body in the same house. This may appear a trifling consideration; but in a large fount the difference in weight will be considerable, and consequently a saving to the purchaser. A deep nick is an advantage to the compositor, from its more readily catching the eye than a shallow one, and consequently greatly facilitates him in his business.

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ABCDEF GHIJ KLMNOPQRSTUVWXYZ
 ABCDEF GHIJ KLMNOPQRSTUVWXYZ
 &.,',:;1234567890\$
 &.,',:;1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

NEWS GOTHIC: INTERTYPE

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
7 POINT	19	22	26	29	32	35	38	42	45	48	52	56	60	63	65	67	70	74	77	80	83	86	90	93	96	
6 POINT	20	23	26	30	33	36	40	43	46	50	54	58	62	65	68	71	74	77	80	83	86	89	92	96	99	

ABCDEFGHIJKLMNOPQRSTUVWXYZ

PQRSTUVWXYZ&ab

cdefghijklmnopqrstu

vwxxyz1234567890\$

‘ ’ “ ” ‘ ’ “ ” ‘ ’ “ ”

“ ” ‘ ’ “ ” ‘ ’ “ ”

72 POINT NEWS GOTHIC CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STUVWXYZ&abcdefghijk

lmnopqrstuvwxyz12345

67890\$. ‘ ’ “ ” ‘ ’ “ ”

60 POINT NEWS GOTHIC CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ&abcdefghijklmnopqrstu
 vwxyz1234567890\$.,"-:;!?"'"

48 POINT NEWS GOTHIC CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z&abcdefghijklmnopqrstu
 vwxyz1234567890\$.,"-:;!?"'"

42 POINT NEWS GOTHIC CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
 cdefghijklmnopqrstuvwxyz1234567890\$
 .,"-:;!?"'"

36 POINT NEWS GOTHIC CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
 qrstu
 vwxyz1234567890\$.,"-:;!?"'"

30 POINT NEWS GOTHIC CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
 st
 uvwxyz1234567890\$.,"-:;!?"'"

24 POINT NEWS GOTHIC CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
 vwxyz1234567890\$.,"-:;!?"'"

18 POINT NEWS GOTHIC CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ

XYZ&abcdefghijklmnopqrstuvw

xyz1234567890\$. ' ' - . ! ? " " " "

72 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&a

bcd efghijklmnopqrstuvwxyz1234567

890\$. ' ' - . ! ? " " " "

60 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghij

klmnopqrstuvwxyz1234567890\$. ' ' - . ! ? " " " "

48 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop

qrstuvwxyz1234567890\$. ' ' - . ! ? " " " "

42 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 yz1234567890\$., ' " - . : ! ? ' " "

36 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890
 \$., ' " - . : ! ? ' " "

30 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$., ' " - . : ! ? ' " "

24 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$., ' " - . : ! ? ' " "

18 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$., ' " - . : ! ? ' " "

14 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$., ' " - . : ! ? ' " "

12 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$., ' " - . : ! ? ' " "

10 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$., ' " - . : ! ? ' " "

8 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$., ' " - . : ! ? ' " "

6 POINT NEWS GOTHIC EXTRA CONDENSED, ATF

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvwxyz
 klmnopqrstuvwxyz
 yz1234567890
 \$., " - .: ! ? " " "

60 POINT NEWS GOTHIC BOLD, ATF

ABCDEFGHIJKLMNO
 PQRSTUVWXYZ&abc
 defghijklmnopqrstuv
 wxyz1234567890\$
 ., " - .: ! ? " " "

48 POINT NEWS GOTHIC BOLD, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
 defghijklmnopqrstuvwxyz1234567890\$.,
 " ' - . ! ? ' " ' "

24 POINT NEWS GOTHIC BOLD, ATF

Engraved tablet used as a printing block. Peking, China.



14/14

Besides the three principal properties which we have mentioned, the following (like Satellites to good letter) are not undeserving the purchaser's examination, who ought to take notice, 1. Whether the letter stands even, and in line; which is the chief good quality in letter, and makes the face thereof sometimes to pass, though otherwise ill-shaped. 2. Whether it *stands parallel; and whether it drives out or gets in, either at the head, or*

12/12

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14/16

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,'-.:;!?"'1234567890\$
 &.,'-.:;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,'-.:;!?"'1234567890\$
 &.,'-.:;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

NEWS GOTHIC BOLD: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	11	13	15	17	19	20	22	24	26	28	30	31	33	35	37	39	41	43	44	46	48	50	52	54	56
12 POINT	13	15	18	20	22	24	26	29	31	33	35	37	40	42	44	46	48	51	53	55	57	59	62	64	66

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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NEWS GOTHIC BOLD: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	15	17	20	22	25	27	29	32	34	37	39	42	44	47	49	51	54	56	59	61	64	66	69	71	74
10 POINT	16	18	21	23	26	29	31	34	36	39	42	44	47	49	52	55	57	60	62	65	68	70	73	75	78

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 &.,'";!?"'1234567890\$
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NEWS GOTHIC BOLD: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	17	20	23	26	29	31	34	37	40	43	46	48	51	54	57	60	63	66	68	71	74	77	80	83	86
8 POINT	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75	78	81	84	87	90

$\frac{7}{9}$ Besides the three principal properties which we have mentioned, the following (like Satellites to good letter) are not undeserving the purchaser's examination, who ought to take notice, 1. Whether the letter stands even, and in line; which is the chief good quality in letter, and makes the face thereof sometimes to pass, though otherwise ill-shaped. 2. Whether it stands parallel; and whether it drives out or gets in, either at the head, or the foot, and is, as Printers call it, bottle-arsed; which is a fault that cannot be mended but by rubbing the whole fount over again. 3. Whether the thin lower-case letters, especially the dots over the i and j, are come in casting. 4. Whether the break is ploughed away and smoothened. 5. Whether it be well scraped, so as not to want rubbing down by the compositor. 6. Whether each letter has a due proportion, as to thickness; and whether they are not so thin as to hinder each other from appearing with a full face; or so thick as to occasion a gap between letter and letter. 7. Whether it be well bearded: which founders in France are obliged to do, to their own disadvantage, on account of their shallow letter. 8. Whether it have a deep and open, single or double nick, different from other founts of the same body, and in the same printing-house.

We cannot too strongly urge the advantage to be derived from letter having a deep nick, and also that the nick should differ from other founts of that body in the same house. This may appear a trifling consideration; but in a large fount the difference in weight

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ABCDEFGHIJKLMNPOQRSTUVWXYZ
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 abcdefghijklmnopqrstuvwxyz

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ABCDEFGHIJKLMNPOQRSTUVWXYZ
 ABCDEFGHIJKLMNPOQRSTUVWXYZ
 &,".,:;!?"'1234567890\$
 &,".,:;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

NEWS GOTHIC BOLD: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
7 POINT	18	22	26	29	32	35	38	42	45	48	50	54	58	61	64	67	70	74	77	80	82	86	90	93	96
6 POINT	21	25	28	32	35	39	42	46	49	53	56	60	63	67	70	74	77	81	84	88	91	95	98	102	105

STANDARD, AMSTERDAM CONTINENTAL

BICYCLE name

VENUS MEDIUM, BAUER

ANTHOLOGY scheme

UNIVERS 55, ATF

ABCDEF abcdefgh

RECORD GOTHIC, LUDLOW

METHODS production

All comparisons are made on 24 point type.

A review of the great diversity
of choices and the subtle variety of
form in the Standard series
explains the great acceptance of this
popular European sans serif face.

e

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a

G

A B C D E F G H I J K

L M N O P Q R S T U

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ABCDEFGHIJKLM
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 123
 4567890\$.,"-:;!?"'""

60 POINT STANDARD MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ&abcdefgh
 ijklmnopqrstuvwxyz1234
 567890\$.,"-:;!?"'""

42 POINT STANDARD MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstu
 vwxyz1234567890\$.,"-:;!?"'""

30 POINT STANDARD MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z&abcdefghijklmnopqrstuvwxyz1234
 567890\$., "-:;!?"'"

24 POINT (large) STANDARD MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fghijklmnopqrstuvwxyz1234567890\$., "-:;!?"'"

24 POINT (small) STANDARD MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmno
 pqrstuvwxyz1234567890\$., "-:;!?"'"

18 POINT STANDARD MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234
 567890\$., "-:;!?"'"

14 POINT STANDARD MEDIUM, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
 PQRSTUVWXYZ&ab
 cdefghijklmnopqrstuv
 wxyz1234567890\$., "-:
 ;!?"'"**

42 POINT STANDARD MEDIUM ITALIC, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z&abcdefghijklmnopqrstuvwxyz123456
 7890\$., "-:;!?"'"**

24 POINT (small) STANDARD MEDIUM ITALIC, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$
 ., "-:;!?"'"**

12 POINT STANDARD MEDIUM ITALIC, AMSTERDAM CONTINENTAL

10/10

OBSERVATONS ON COMPOSING. Although this essential point has been passed over with little notice by most writers upon this subject, still (so great are the evils resulting from ill-contracted habits, which naturally keep pace with our growth), we cannot avoid pointing out a few instances of the sure consequences attendant on them. There are many persons now employed in the art, who frequently, with great justice, inveigh in strong terms against the conduct of those unto whose care they were first entrusted, for suffering them to contract those ill-becoming postures which are productive of knock knees, round shoulders, and other deformities. It is deeply to be regretted, that those who undertake so important a

9/9

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10/12

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9/11

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10/14

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9/13

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
&.,'":;!?"'1234567890\$
abcdefghijklmnopqrstuvwxyz

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abcdefghijklmnopqrstuvwxyz

AKZIDENZ GROTESK, MEDIUM: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	14	16	18	21	23	25	28	30	32	35	37	40	43	46	48	51	53	55	58	60	64	67	69	71	73
9 POINT	15	18	20	23	25	28	30	33	35	38	40	43	45	48	50	53	55	58	60	63	65	68	70	73	75

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What to a learner may appear fatiguing, time and habit

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What to a learner may appear fatiguing, time and habit will render easy and familiar; and though to work with his cases on a level with his breast, may at first tire his arms, yet use will so inure him to it, that it will become afterwards equally unpleasant to work at a low frame. His perseverance in this mode must be strengthened by the reflection, that it will most effectually prevent his becoming round shouldered, a distinguishing mark by which compositors are in general known, especially if they are above the common stature. This method will likewise keep the body in an erect position, and prevent those effects which result from pressure on the stomach.

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AKZIDENZ GROTESK, MEDIUM LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
8 POINT	16	19	22	24	27	30	32	35	38	41	43	46	49	51	54	57	59	62	65	68	70	73	76	78	81
6 POINT	21	25	28	32	35	39	42	46	49	53	56	60	63	67	70	74	77	81	84	88	91	95	98	102	105

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ&
 abcdefghijklmnopqrstu
 vwxyz1234567980\$.,
 " ' - . : ! ? " ' " '

48 POINT STANDARD REGULAR, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQR
 STUVWXYZ&abcdefghijklmnop
 opqrstuvwxyz1234567890\$.,
 " ' - . : ! ? " ' " '

36 POINT STANDARD REGULAR, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstu
 vwxyz1234567890\$., " ' - . : ! ? " ' " '

30 POINT STANDARD REGULAR, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstu
 vwxyz1234567890\$., " ' - . : ! ? " ' " '

24 POINT (large) STANDARD REGULAR, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
1234567890\$.,'-:;!?"'"

24 POINT (small) STANDARD REGULAR, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopq
rstuvwxyz1234567890\$.,'-:;!?"'"

18 POINT STANDARD REGULAR, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy
z1234567890\$.,'-:;!?"'"

14 POINT STANDARD REGULAR, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
stuvwxyz123456789
0\$.,'-:;!?"'"*

36 POINT STANDARD REGULAR ITALIC, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefgh
hijklmnopqrstuvwxyz1234567890\$.,'-:;!?"'"*

24 POINT (small) STANDARD REGULAR ITALIC, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy
z1234567890\$.,'-:;!?"'"*

12 POINT STANDARD REGULAR ITALIC, AMSTERDAM CONTINENTAL

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abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&.,'":;!?"'1234567890\$
abcdefghijklmnopqrstuvwxyz

AKZIDENZ GROTESK, REGULAR: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	14	16	18	21	23	25	28	30	32	35	37	40	43	46	48	51	53	55	58	60	64	67	69	71	73
9 POINT	15	18	20	23	25	28	30	33	35	38	40	43	45	48	50	53	55	58	60	63	65	68	70	73	75

8/8

OBSERVATIONS ON COMPOSING. Although this essential point has been passed over with little notice by most writers upon this subject, still (so great are the evils resulting from ill-contracted habits, which naturally keep pace with our growth), we cannot avoid pointing out a few instances of the sure consequences attendant on them. There are many persons now employed in the art, who frequently, with great justice, inveigh in strong terms against the conduct of those unto whose care they were first entrusted, for suffering them to contract those ill-becoming postures which are productive of knock knees, round shoulders, and other deformities. It is deeply to be regretted, that those who undertake so important a charge, are not better qualified to fulfil that duty: instead of suffering the tender shoot to grow wild and uncultivated, when the pruning-knife, in a gentle hand, with a little admonition, would have checked its improper growth, and trained it in a right course.

What to a learner may appear fatiguing, time and habit

8/10

OBSERVATIONS ON COMPOSING. Although this essential point has been passed over with little notice by most writers upon this subject, still (so great are the evils resulting from ill-contracted habits, which naturally keep pace with our growth), we cannot avoid pointing out a few instances of the sure-consequences attendant on them. There are many persons now employed in the art, who frequently, with great justice, inveigh in strong terms against the conduct of those unto whose care they were first entrusted, for suffering them to contract those ill-becoming postures which are productive of knock knees, round shoulders, and other deformities. It is deeply to be regretted, that those who undertake so important a charge, are not better qualified to fulfil that duty: instead of suffering the tender shoot to grow wild and uncultivated,

8/12

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,'":;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz

6/6

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What to a learner may appear fatiguing, time and habit will render easy and familiar; and though to work with his cases on a level with his breast, may at first tire his arms, yet use will so inure him to it, that it will become afterwards equally unpleasant to work at a low frame. His perseverance in this mode must be strengthened by the reflection, that it will most effectually prevent his becoming round shouldered, a distinguishing mark by which compositors are in general known, especially if they are above the common stature. This method will likewise keep the body in an erect position, and prevent those effects which result from pressure on the stomach.

6/8

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6/10

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What to a learner may appear fatiguing, time and habit will render easy and familiar; and though to work with his cases on a level with his breast,

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,'":;!?"'1234567890\$
 abcdefghijklmnopqrstuvwxyz

AKZIDENZ GROTESK, REGULAR: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
8 POINT	16	19	22	24	27	30	32	35	38	41	43	46	49	51	54	57	59	62	65	68	70	73	76	78	81
6 POINT	21	25	28	32	35	39	42	46	49	53	56	60	63	67	70	74	77	81	84	88	91	95	98	102	105

**A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g h
i j k l m n o p q r s t u v w
x y z 1 2 3 4 5 6 7 8 9
0 \$. , ' " - : ; ! ? ' " " "**

60 POINT STANDARD BOLD, AMSTERDAM CONTINENTAL

**A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & a b c d e f
g h i j k l m n o p q r s t u v w x y z 1
2 3 4 5 6 7 8 9 0 \$. , ' " - : ; ! ? ' " " "**

42 POINT STANDARD BOLD, AMSTERDAM CONTINENTAL

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a
b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9
0 \$. , ' " - : ; ! ? ' " " "**

24 POINT (small) STANDARD BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
nopqrstuvwxyz1234567890\$,"-:;!?"

24 POINT STANDARD LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
xyz1234567890\$,"-:;!?"

18 POINT STANDARD LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$
,"-:;!?"

14 POINT STANDARD LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

12 POINT STANDARD LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

10 POINT STANDARD LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

8 POINT STANDARD LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

6 POINT STANDARD LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
xyz1234567890\$,"-:;!?"

24 POINT (large) STANDARD LIGHT CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz&123
4567890\$,"-:;!?"

24 POINT (small) STANDARD LIGHT CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

18 POINT STANDARD LIGHT CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

14 POINT STANDARD LIGHT CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

12 POINT STANDARD LIGHT CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

10 POINT STANDARD LIGHT CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

8 POINT STANDARD LIGHT CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,"-:;!?"

6 POINT STANDARD LIGHT CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ&abcdefghijklmnop
nopqrstuvwxyz123456789
0\$,"-:;!?"

60 POINT STANDARD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
defghijklmnopqrstuvwxyz1234567890\$
,"-:;!?"

42 POINT STANDARD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz12
34567890\$,"-:;!?"

24 POINT (small) STANDARD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 YZ&abcdefghijklmnopqrstuvwxy1
 234567890\$., " - : ! ? ' " " "

60 POINT STANDARD MEDIUM CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcd
 efghijklmnopqrstuvwxy1234567890\$., " - :
 . ! ? ' " " "

42 POINT STANDARD MEDIUM CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy1234567
 890\$., " - : ! ? ' " " "

24 POINT STANDARD MEDIUM CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&abcdefghijklmnop
 nopqrstuvwxyz123456789
 0\$., " - : ! ? ' " " "

60 POINT STANDARD BOLD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z&abcdefghijklmnopqrstuvwxyz12
 34567890\$., " - : ; ! ? ' " " "

42 POINT STANDARD BOLD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
 stuvwxyz1234567890\$., " - : ; ! ? ' " " "

24 POINT (small) STANDARD BOLD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNO
 PQRSTUVWXYZ&ab
 cdefghijklmnopqrs
 tuvwxyz12345678
 90\$., " - : ; ! ? ' " " "

60 POINT STANDARD EXTRA BOLD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 YZ&abcdefghijklmnopqrstu vwx
 yz1234567890\$., " - : ; ! ? ' " " "

42 POINT STANDARD EXTRA BOLD CONDENSED, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuv
wxyz1234567890\$,"-:;!?"'"**

24 POINT (small) STANDARD EXTRA BOLD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&abcdefghijklmnop
mnopqrstuvwxyz12345678
90\$,"-:;!?"'"

30 POINT STANDARD EXTRA LIGHT EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&abcdefghijklmnopqrstuvwxy
z1234567890\$,"-:;!?"'"

24 POINT STANDARD EXTRA LIGHT EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy123
4567890\$,"-:;!?"'"

12 POINT STANDARD EXTRA LIGHT EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqr
stuvwxyz123456789
0\$,"-:;!?"'"

42 POINT STANDARD LIGHT EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 YZ&abcdefghijklmnopqrstuvwxyz12
 34567890\$., "-:;!?"'"

24 POINT STANDARD LIGHT EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvw
 yz1234567890\$., "-:;!?"'"

12 POINT STANDARD LIGHT EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ&
 abcdefghijklmnopq
 rstuvwxyz12345678
 90\$., "-:;!?"'"

42 POINT STANDARD EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstuvw
 xyz1234567890\$., "-:;!?"'"

24 POINT (small) STANDARD EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuv
 wxyz1234567890\$., "-:;!?"'"

12 POINT STANDARD EXTENDED, AMSTERDAM CONTINENTAL

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z & a b
c d e f g h i j k l
m n o p q r s t u
v w x y z 1 2 3
4 5 6 7 8 9 0 \$
“ ” _ . ! ? ” ” ”
“ ” _ . ! ? ” ” ”

60 POINT STANDARD EXTRA BOLD EXTENDED, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLM
NOPQRSTUVWXYZ
Z&abcdefghijklm
nopqrstuvwxyz12
34567890\$.,'“-;:!
?'"“**

42 POINT STANDARD EXTRA BOLD EXTENDED, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
&abcdefghijklmnop
qrstuvwxyz123456
7890\$.,'“-;:!?'"“**

24 POINT (small) STANDARD EXTRA BOLD EXTENDED, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmno
pqrstuvwxyz1234
567890\$.,'“-;:!
?'"“**

12 POINT STANDARD EXTRA BOLD EXTENDED, AMSTERDAM CONTINENTAL

ויהי

אחרי זאת משה עבד ידוה ויאמר ידוה אל יהושע בן נון משרת משה
לאמר : משה עבדי מת ועתה קום עטר את הירדן הזה אתה וכל העם
הזה אל הארץ אשר אנכי נתן לדם לבני ישראל : כל מקום אשר תדרוך
כף דגלכם בו לכם נתתיו כאשר דברתי אל משה : מזהב וברז וזהבן
הזהב ועד הנהר הגדול נהר פרת כל ארץ הנהלים ועד הים הגדול מבוא
השמש ידוה גבולכם : לא יתיצב איש לפניך כל ימי חייך כאשר הייתי עם
משה אחיה עמך לא ארפך ולא אעזבך : חזק ואמץ כי אתה תגדיל את
העם הזה אל הארץ אשר נשבעתי לאבותם לתת לדם : רק חזק ואמץ
מאד לשמור ולעשות ככל התורה אשר צוה משה עבדי אל תסור ממנו
ימין ושמאל למען תשכיל בכל אשר תלך : לא יבלש ספר התורה הזה
מפניך והגית בו יומם ולילה למען תשמור לעשות ככל הכתוב בו כי אז
תצליח את דרכך ואז תשכיל : הלא צויתך חזק ואמץ אל תערוץ ואל
תחת כי עמך ידוה אלהיך בכל אשר תלך : ויצו יהושע
את שוטרי העם לאמר : עבדו בקרב המלכה וצו את העם לאמר הכינו
לכם צדקה כי בעוד שלשת ימים אתם עוברים את הירדן לבא לרשת את



TIMES ROMAN. STEPHENSON BLAKE

ABCDEFGH abcde

TIMES ROMAN 327. MONOTYPE

ABCDEFGH abcde

All comparisons are made on 24 point type.

Times Roman has a timeless
quality at once contemporary, traditional
and authoritative in all sizes.



A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Z & a b c d e f g h

i j k l m n o p q r s t u

v w x y z f i f f f l f f f i f f f l

1 2 3 4 5 6 7 8 9 0 \$. ,

“ _ . . ! ? ” ” “
 - , . .

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z & a b
c d e f g h i j k l m n o p q
r s t u v w x y z f i f f f l f f i
f f i 1 2 3 4 5 6 7 8 9 0 \$. , ’ “
- . : ! ? ” “ “
- . : , . .

60 POINT TIMES ROMAN, MOULDTYPE FOUNDRY LTD.

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 YZ&abcdefghijklmnop
 pqrstuvwxyzfiffiffiffi
 1234567890\$.,"-:;!?"'“

48 POINT TIMES ROMAN, MONOTYPE

*ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 Z&abcdefghijklmnop
 qrstuvwxyzffiffiffiffi12
 34567890\$.,"-:;!?"'*

48 POINT TIMES ROMAN ITALIC, MONOTYPE

ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ&abcdefghij
 klmnopqrstuvwxyzfiffiffiffi12
 34567890\$.,"-:;!?"'“

36 POINT TIMES ROMAN, MONOTYPE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 fffiffiffi123
 4567890\$.,'-:;!?*

36 POINT TIMES ROMAN ITALIC, MONOTYPE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&abcdefghijklmnopqrstuv
 wxyzfiffiffiffi1234567890\$.,'-:;!?"“*

30 POINT TIMES ROMAN, MONOTYPE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&abcdefghijklmnopqrstuvw
 xyzffiffiffiffi1234567890\$.,'-:;!?*

30 POINT TIMES ROMAN ITALIC, MONOTYPE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z&abcdefghijklmnopqrstuvwxyzfiffiffiffi123
 4567890\$.,'-:;!?"“*

24 POINT TIMES ROMAN, MONOTYPE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyzfiffiffiffi1234
 567890\$.,'-:;!?"“*

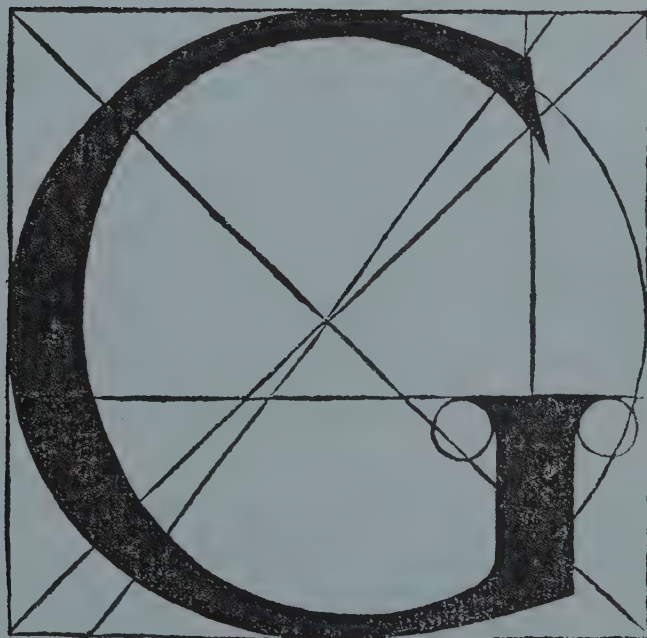
24 POINT TIMES ROMAN ITALIC, MONOTYPE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
 stuvwxyzfiffiffiffi1234567890\$.,'-:;!?"“*

18 POINT TIMES ROMAN, MONOTYPE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
 mnopqrstuvwxyzfiffiffiffi1234567890\$.,'-:;!?'”“*

18 POINT TIMES ROMAN ITALIC, MONOTYPE



Leonardo drawing of the letter G
 from "Divina Proportione." Venice, 1509.

Questa lettera G, se forma cōmel .C. del suo tondo e qua-
 dro. La gamba deritta de sotto uol esser alta un terzo del
 suo quadro: è grossa dele noue parti luna de l'alteza del
 suo quadrato.

$\frac{14}{14}$ To cast off manuscript with accuracy and precision, is a task of a disagreeable nature, which requires great attention and mature deliberation. The trouble and difficulty is much encreased, when the copy is not only irregularly written (which is too frequently the case), but also abounds with interlineations, erasures, and variations in the sizes of paper. To surmount these defects the closest application and attention is required; yet, at times, so numerous are the alterations and additions, that they not un-

$\frac{12}{12}$ To cast off manuscript with accuracy and precision, is a task of a disagreeable nature, which requires great attention and mature deliberation. The trouble and difficulty is much encreased, when the copy is not only irregularly written (which is too frequently the case), but also abounds with interlineations, erasures, and variations in the sizes of paper. To surmount these defects the closest application and attention is required; yet, at times, so numerous are the alterations and additions, that they not unfrequently baffle the skill and judgment of the most experienced calculators of copy. Such an imperfect and slovenly mode of send-

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,":!?"1234567890\$
 &.,":!?"1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &.,":!?"1234567890\$
 &.,":!?"1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

TIMES ROMAN: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60	62
12 POINT	13	16	18	20	23	25	27	29	32	34	36	39	41	43	46	48	50	53	55	57	59	62	64	66	69

To cast off manuscript with accuracy and precision, is a task of a disagreeable nature, which requires great attention and mature deliberation. The trouble and difficulty is much encreased, when the copy is not only irregularly written (which is too frequently the case), but also abounds with interlineations, erasures, and variations in the sizes of paper. To surmount these defects the closest application and attention is required; yet, at times, so numerous are the alterations and additions, that they not unfrequently baffle the skill and judgment of the most experienced calculators of copy. Such an imperfect and slovenly mode of sending works to the *press (which is generally attended with unpleasant consequences to all parties) cannot be too strongly*

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TIMES ROMAN: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	15	17	20	22	25	27	30	32	35	37	40	43	46	49	51	53	55	57	60	62	65	67	70	72	75
10 POINT	16	18	21	24	27	29	32	35	37	40	43	45	48	51	54	56	59	62	64	67	70	72	75	78	81

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TIMES ROMAN: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	17	20	23	26	29	31	34	37	40	43	46	49	52	55	58	60	63	66	69	72	75	78	81	84	87
8 POINT	18	21	24	27	31	34	37	40	43	46	49	52	56	59	62	65	68	71	74	77	80	83	86	89	93

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This preparation being made, we then take that part of the copy for our calculation which comes nearest to the general tendency of the writing, and reckon the number of words contained in one line, previously counting a number of separate lines, so that the one we

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This preparation being made, we then take that part of the copy for our calculation which comes nearest to the general tendency of the writing, and reckon the number of words contained in one line, previously counting a number of separate lines, so that the one we adopt may be a fair average; we then take the number of lines in a page, and multiply the one by the other, which we again multiply by the quantity of folios the manuscript copy may contain, and thus we are put in possession of the amount of the words contained in the work, with as little loss of time, and as much accuracy as circumstances will admit; the necessary allow-

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TIMES ROMAN: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
7 POINT	20	23	27	30	33	37	40	43	46	50	53	56	59	63	66	70	73	76	79	83	86	89	92	96	99
6 POINT	22	25	29	32	36	39	43	47	50	54	58	62	65	69	72	76	79	83	86	90	94	98	101	105	108

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Q R S T U V W X

Y Z & a b c d e f g h

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48 POINT TIMES ROMAN BOLD, MOULDTYPE FOUNDRY LTD.

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24 POINT TIMES ROMAN BOLD, MOULDTYPE FOUNDRY LTD.

Weiss displays classical
characteristics — lending
dignity and suggesting elegance.



WEISS ROMAN, BAUER

INDUSTRY fireworks

ELIZABETH, BAUER

WORKMEN excursions

EUSEBIUS, LUDLOW

LINES display

DEROOS ROMAN, ATF

COUNTRIES doubtful

All comparisons are made on 24 point type.

ABCDEFGHIJKLMNOP
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36 POINT WEISS ROMAN, BAUER

A B C D E F G H I J K L M N O P Q R S T
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 v w x y z f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ! ? " " "

36 POINT WEISS ITALIC, BAUER

A B C D E F G H I J K L M N O P Q R S T U V
 W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y
 z f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ! ? " " "

30 POINT WEISS ROMAN, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y
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30 POINT WEISS ITALIC, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h
 i j k l m n o p q r s t u v w x y z f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ! ? " " "

24 POINT WEISS ROMAN, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m
 n o p q r s t u v w x y z f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ! ? " " "

24 POINT WEISS ITALIC, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t
 u v w x y z f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ! ? " " "

18 POINT WEISS ROMAN, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z
 f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ! ? " " "

18 POINT WEISS ITALIC, BAUER

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16 POINT WEISS ROMAN, BAUER

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 890\$. , ' - . : ! ? " " "

16 POINT WEISS ITALIC, BAUER

$\frac{14}{14}$ Many years ago a cynical Frenchman sneered at England as the country of a dozen religions and of one sauce. Yet Frenchmen and Englishmen, and Americans too, persist in a simplicity of taste concerning letters which some may regard as equally narrow. The calligrapher of the middle ages, who delighted to show his skill in new forms of letters, would despise the plainness of our printed books. There are modern readers, also, who admire the freedom of the letters made by engravers; others, again, who like the quaintness of the letters of mediæval

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WEISS: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	14	16	19	21	23	25	28	30	32	35	37	40	42	44	47	49	51	53	56	58	60	62	65	67	70
12 POINT	16	18	21	24	26	29	31	34	36	39	42	44	47	50	52	55	57	60	62	65	68	70	73	75	78

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WEISS: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	18	21	24	27	30	33	36	39	42	45	48	51	54	56	60	62	65	68	71	74	77	80	83	86	89
10 POINT	19	22	26	29	32	36	39	42	45	49	52	55	58	61	65	68	71	74	78	81	84	87	91	94	97

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WEISS: INTERTYPE

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9 POINT	21	24	28	31	34	38	41	45	48	52	55	59	62	65	69	73	76	79	83	86	90	93	97	100	104
8 POINT	23	27	31	35	39	43	49	50	54	58	62	66	70	74	77	81	85	89	93	97	100	105	108	112	116

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24 POINT WEISS INITIALS 2. BAUER

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24 POINT WEISS INITIALS 3, BAUER

Text Faces	210
Display Faces	254
Scripts	363
Classic Styles	371
Foreign Faces	390
Romantic Styles	398

¹²/₁₂ THE HISTORY OF PRINTING BY PHILIP LUCKOMBE, 1770. Having given a list of the places where, and by whom first introduced, in Europe, we shall now observe that it extended itself to Africa and America, not indeed at the invitation of the natives, especially of America, but by means of the Europeans, and particularly of the Spanish missionaries; who carried it to the latter for their ends, where it has made some progress. Printing houses being set up in the cities of Goa, Rachol, &c. in the country of Salsetta; *Manilla, the metropolis of the Philippine islands, &c. from whence there have been sev-*

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CALEDONIA: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
12 POINT	13	15	17	19	22	24	26	28	30	33	35	37	39	41	44	46	48	50	52	55	57	59	61	63	66
11 POINT	14	16	19	21	24	26	28	31	33	36	38	40	43	45	48	50	52	55	57	60	62	64	67	69	72

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CALEDONIA: LINOTYPE

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10 POINT	15	18	20	23	26	28	31	33	36	39	41	44	46	49	52	54	57	59	62	65	67	69	72	75	78
9 POINT	16	19	22	25	28	30	33	36	39	42	44	47	50	53	56	58	61	64	67	70	72	75	78	81	84

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PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
12 POINT	14	16	18	20	23	25	27	29	32	34	36	38	41	43	45	47	50	52	54	56	59	61	63	65	68
10 POINT	15	18	20	23	26	28	31	33	36	38	41	43	46	48	51	54	56	59	61	64	66	69	71	74	77

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The accompanying diagram of a piece of type (fig. 2) shows its face, body, nick,

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CHELTENHAM: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	12	14	16	18	21	23	25	27	29	31	33	35	37	39	42	44	46	48	50	52	54	56	58	60	63
12 POINT	15	17	20	22	25	27	30	32	35	37	40	42	45	47	50	52	55	57	60	62	65	67	70	72	75

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The accompanying diagram of a piece of type (fig. 2) shows its face, body, nick, groove, feet, and pin-mark; and the plan of the face (fig. 3) shows the stem, hair-line, serif, counter, beard, and shoulder.

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The accompanying diagram of a piece of type shows the stem, hair-line, serif, counter, beard, and shoulder.

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The accompanying diagram of a piece of type (fig. 2) shows its face, body, nick, groove, feet, and pin-mark; and the plan of the face (fig. 3) shows the stem, hair-line, serif, counter, beard, and shoulder.

The body (or shank) of a piece of type is the metal between the shoulder and the feet (described later), and the term "body" is also used to denote the size or thickness of types, leads, etc. The pin-mark is an indentation on the upper part of the body, made by the pin in casting. The nick is

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The body (or shank) of a piece of type is the metal between the shoulder and the feet (described later), and the term "body" is also used to denote the size or thickness of types, leads, etc. The pin-mark is an indentation on the upper part of the body, made by the pin in casting. The nick is the groove across the lower part of the body of the type, and is a guide to the position in which it is to be set up. The feet are the projections on each side of the groove on which the type stands, the groove being the hollow left between the feet where formerly was the jet.

The face of a type is the letter on its upper end which carries the ink to be impressed upon the paper; the counter is the cavity left by the surrounding lines of the face. The stem is the thick stroke or line of the

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CHELTENHAM: LINOTYPE

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
10 POINT	17	20	23	26	29	31	34	37	40	43	46	49	52	55	58	60	63	66	69	72	75	78	81	84	87				
8 POINT	21	24	28	31	35	38	42	45	49	52	56	59	63	66	70	73	77	80	84	87	91	94	98	101	105				

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The accompanying diagram of a piece of type (fig. 2) shows its face, body, nick, groove, feet, and pin-mark; and the plan of

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CHELTENHAM BOLD: LINOTYPE

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	10	11	13	15	17	18	20	22	23	25	27	28	30	32	34	35	37	39	40	42	44	45	47	49	51	
12 POINT	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60	

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The accompanying diagram of a piece of type (fig. 2) shows its face, body, nick, groove, feet, and pin-mark; and the plan of the face (fig. 3) shows the stem, hair-line, serif, counter, beard, and shoulder.

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The accompanying diagram of a piece of type (fig. 2) shows its face, body, nick, groove, feet, and pin-mark; and the plan of the face (fig. 3) shows the stem, hair-line, serif, counter, beard, and shoulder.

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CHELTENHAM BOLD: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	13	15	17	19	22	24	26	28	30	33	35	37	39	41	44	46	48	50	52	55	57	59	61	63	66
8 POINT	16	19	22	25	28	30	33	36	39	42	44	47	50	53	56	58	61	64	67	70	72	75	78	81	84

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GIAMBATTISTA BODONI, "TO THE READER," 1818. This essay is the fruit of many years' assiduous labour—a real labour of love—in the service of the art of printing. Printing is the final outcome of man's most beautiful, ingenious and useful invention: that I mean, of writing: and its most valuable form where it is required to turn out many copies of the same text. This applies still more where it is important to ensure uniformity, and most of all where the work in question is one which deserves transmission in clearer and more readable form for the enjoyment of posterity. When we consider the range of usefulness of printing, together with the long series of devices which have brought us from

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GIAMBATTISTA BODONI, "TO THE READER," 1818. This essay is the fruit of many years' assiduous labour—a real labour of love—in the service of the art of printing. Printing is the final outcome of man's most beautiful, ingenious and useful invention: that I mean, of writing: and its most valuable form where it is required to turn out many copies of the same text. This applies still more where it is important to ensure uniformity, and most of all where the work in question is one which deserves transmission in clearer and more readable form for the enjoyment of posterity. When we consider the range of

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CLARENDON: LINOTYPE *This face must be set 1 pt leaded.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	13	15	17	20	22	24	26	29	31	33	35	38	40	42	44	47	49	51	53	56	58	60	62	65	67
8 POINT	16	18	21	23	26	29	31	33	36	38	40	43	46	49	51	54	56	59	61	64	67	70	72	75	77

^{14/15} Ever since the sixteenth century, elaborate diagrams have been published to show how letters should be drawn, as we shall learn from some accounts given of men who suggested new methods of designing them. Generally a diagram of minute squares was first made, and on this the design and dimension of each letter were determined. Jaugeon, who was appointed by the Académie des Sciences of Paris in the last years of the seven-

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ.,"-:;!?"'“&1234567890\$
 VWXYZ.,"-:;!?"'“&1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ.,"-:;!?"'“&1234567890\$
 YZ.,"-:;!?"'“&1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

DEVINNE: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	10	12	14	16	18	19	21	23	25	27	28	30	32	34	36	37	39	41	43	45	46	48	50	52	54
12 POINT	12	14	16	18	21	23	25	27	29	31	33	35	37	39	42	44	46	48	50	52	54	56	58	60	63

11/12 Ever since the sixteenth century, elaborate diagrams have been published to show how letters should be drawn, as we shall learn from some accounts given of men who suggested new methods of designing them. Generally a diagram of minute squares was first made, and on this the design and dimension of each letter were determined. Jaugeon, who was appointed by the Académie des Sciences of Paris in the last years of the seventeenth century to supply a scheme or series of directions by which type should be cut, began by stating that “the eye is *he set forth were extremely complicated—every Roman capital was to be designed on a*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 ., “- : ; ! ? ” ‘ & 1234567890\$
 ., “- : ; ! ? ” ‘ & 1234567890\$
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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DEVINNE: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
11 POINT	13	16	18	20	23	25	27	29	32	34	36	39	41	43	46	48	50	53	55	57	59	62	64	66	69				
10 POINT	15	18	20	23	26	28	31	33	36	39	41	44	46	49	52	54	57	59	62	65	67	69	72	75	78				

9/10

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In casting type the two schools of typography spoken of on an earlier page—one experimental and crude, the other

9/11

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ., ' - : ; ! ? " " " & 1234567890\$
 ., ' - : ; ! ? " " " & 1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

8/9

Ever since the sixteenth century, elaborate diagrams have been published to show how letters should be drawn, as we shall learn from some accounts given of men who suggested new methods of designing them. Generally a diagram of minute squares was first made, and on this the design and dimension of each letter were determined. Jaugeon, who was appointed by the Académie des Sciences of Paris in the last years of the seventeenth century to supply a scheme or series of directions by which type should be cut, began by stating that "the eye is the sovereign ruler of taste." The rules which he set forth were extremely complicated—every Roman capital was to be designed on a framework of 2304 little squares. Grandjean, the first type-cutter who attempted to follow them, is said to have observed sarcastically, that he should certainly accept Jaugeon's dictum that "the eye is the sovereign ruler of taste," and accepting this, should throw the rest of his rules overboard and perfected—had probably different methods. One cast letters in moulds of clay or sand; the other understood something

8/10

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ., ' - : ; ! ? " " " & 1234567890\$
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 abcdefghijklmnopqrstuvwxyz

DEVINNE: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
9 POINT	17	20	23	26	29	31	34	37	40	43	46	49	52	55	58	60	63	66	69	72	75	78	81	84	87				
8 POINT	18	21	24	27	31	34	37	40	43	46	49	52	56	59	62	65	68	71	74	77	80	83	86	89	93				

^{9/9} The Greek alphabet had a close relation to the Phœnician, or (as perhaps it is more properly called) the Semitic alphabet. In the first place, the forms were in many cases very much alike. The word "alphabet," which gives a clue to the connection, is derived from alpha and beta, the names of the first and second letters of the Greek alphabet. "The names of the Semitic letters," Sir Edward Maunde Thompson tells us, "are Semitic words, each describing the letter from its resemblance to some particular object, as, aleph, an ox, beth, a house. When the Greeks took over their Semitic letters, they also took over their Semitic names." Both the names of the letters and their order in the two alphabets are the same. This alphabet was employed by the Phœnicians, by the Jews, and by the Moabites, and from early inscriptions, the primitive Phœnician alphabet, consisting of twenty-two letters, can be made up.

The Greeks learned the art of writing in the ninth

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The Greeks learned the art of writing in the ninth century B.C.—perhaps earlier. The primitive Greek alphabet was generally known as the Cadmean alphabet, and it had many varieties. The alphabets first in use were written from right to left; then the boustrophedon method of writing came into

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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abcdefghijklmnopqrstuvwxyz

DOMINANTE: SIMONCINI

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	14	17	20	23	26	29	31	34	37	39	42	44	47	50	52	55	58	60	63	65	68	71	73	76	78	
8 POINT	17	20	23	26	29	32	35	37	40	43	46	49	52	55	58	61	63	66	69	72	75	78	81	84	86	

¹⁴/₁₆ In cutting type by hand to-day, the first thing a type-cutter does in following his design, or that supplied him, is to make a counter-punch. This consists in cutting out the spaces inside of certain letters, such as O, or the upper part of an A. This counter-punch is sunk into the end of a bar of steel, and when this is done the inside of the model letter is finished. The outlines of the model letter are then cut until it assumes its proper shape, numerous "smoke-

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 YZ.,'-:;!?"'&1234567890\$1234567890\$
 YZ.,'-:;!?"'&1234567890\$1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 YZ.,'-:;!?"'&1234567890\$1234567890\$
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 abcdefghijklmnopqrstuvwxyz
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ELECTRA: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	12	14	16	18	21	23	25	27	29	31	33	35	37	39	42	44	46	48	50	52	54	56	58	60	63
12 POINT	14	16	19	21	24	26	28	31	33	36	38	40	43	45	48	50	52	55	57	60	62	64	67	69	72

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 .,:;!?"'&1234567890\$1234567890\$
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 abcdefghijklmnopqrstuvwxyz
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 .,:;!?"'&1234567890\$1234567890\$
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

ELECTRA: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	15	17	20	22	25	27	30	32	35	37	40	42	45	47	50	52	55	57	60	62	65	67	70	72	75
10 POINT	16	18	21	24	27	29	32	35	37	40	43	45	48	51	54	56	59	62	64	67	70	72	75	78	81

9/10

In cutting type by hand to-day, the first thing a type-cutter does in following his design, or that supplied him, is to make a counter-punch. This consists in cutting out the spaces inside of certain letters, such as O, or the upper part of an A. This counter-punch is sunk into the end of a bar of steel, and when this is done the inside of the model letter is finished. The outlines of the model letter are then cut until it assumes its proper shape, numerous "smoke-proofs" meanwhile having been examined to see that the letter follows the form which the designer intends. After the punch is completed, the steel is hardened, and it is then punched into a bar of cold rolled copper, producing what is called a "strike." In this state it is really an unfinished matrix. It is then "fitted" so that it will cast in the proper position on its body. When this matrix is square on its sides, holds its letter in the same position as do the matrices of other letters of the new alphabet, and has the same

9/11

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But all type is not cut by hand to-day; in fact, quite the con-

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ELECTRA: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	17	20	23	26	29	31	34	37	40	43	46	49	52	55	58	60	63	66	69	72	75	78	81	84	87
8 POINT	19	23	26	29	33	36	39	42	46	49	52	56	60	63	66	69	72	76	79	82	85	89	92	95	99

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FAIRFIELD: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	12	14	16	18	21	23	25	27	29	31	33	35	37	39	42	44	46	48	50	52	54	56	58	60	63
12 POINT	14	16	19	21	24	26	28	31	33	36	38	40	43	45	48	50	52	55	57	60	62	64	67	69	72

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FAIRFIELD: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
11 POINT	15	18	20	23	26	28	31	33	36	39	41	44	46	49	52	54	57	59	62	65	67	69	72	75	78
10 POINT	16	19	22	25	28	30	33	36	39	42	44	47	50	53	56	58	61	64	67	70	72	75	78	81	84

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The ingredients of modern printing types are, roughly speaking, lead, tin, antimony, and sometimes a little copper; these vary in proportion, according to the size of the type being cast. The dense, ductile, and fusible at a low temperature. Lead is too soft to be used alone; antimony is therefore introduced to give it hard-

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FAIRFIELD: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75	78	81	84	87	90
8 POINT	19	22	25	28	32	35	38	41	44	48	51	54	58	61	64	67	70	73	76	80	83	86	89	92	96

¹²/₁₃ Amongst the several mechanic Arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a *Sett of Types according to what I conceived to be their true proportion.*

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FOLIO GROTESQUE LIGHT: INTERTYPE *This face must be set 1 pt leaded.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
12 POINT	15	18	20	23	25	27	30	32	35	37	40	42	45	47	50	52	55	57	60	62	65	67	70	72	75
10 POINT	18	21	24	28	32	35	38	41	44	47	50	53	57	60	63	66	69	72	76	79	82	85	88	91	95

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Amongst the several mechanic Arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a Sett of Types according to what I conceived to be their true proportion.

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9 POINT	19	22	26	30	33	36	40	43	46	49	53	56	59	62	66	69	73	76	79	82	86	89	92	95	99
8 POINT	20	24	28	32	36	39	43	46	50	54	58	61	65	68	72	75	79	82	86	90	94	97	101	104	108

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FRANKLIN GOTHIC: INTERTYPE

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14 POINT	9	10	12	14	15	17	18	20	21	23	24	26	28	29	31	32	34	35	37	38	40	41	43	44	46
12 POINT	10	12	14	16	19	21	23	25	27	28	30	32	34	36	38	40	42	44	46	47	49	51	53	55	57

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FRANKLIN GOTHIC: INTERTYPE

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10 POINT	12	14	16	18	21	23	25	27	29	31	34	36	38	40	42	44	46	48	50	52	55	57	59	61	63	
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4 POINT	25	30	34	38	41	45	49	53	57	61	65	69	73	77	81	85	89	93	97	101	105	109	113	117	122

$\frac{12}{13}$ Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based—and of many other departments of art in that same wonderful time. Note, too, the relation of the French manuscripts and types of a slightly later date to the manuscripts and the types of the Italian Renaissance.

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10 POINT	15	17	20	22	25	27	29	32	34	37	39	42	44	47	49	51	54	56	59	61	64	66	69	71	74

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PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	16	19	22	24	27	30	32	35	38	41	43	46	49	51	54	57	59	62	65	68	70	73	76	78	81
8 POINT	18	21	24	27	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	92

7/8
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based—and of many other departments of art in that same wonderful time. Note, too, the relation of the French manuscripts and types of a slightly later date to the manuscripts and the types of the Italian Renaissance.

In spite of the increasing interest in the history of printing, and the attention paid in many quarters to the work of famous typographers, a knowledge of standards among the rank and file of printers is still greatly lacking. To the average printer of to-day, type is type, printing is printing—it is all about alike; and he concerns himself only with alleged labour-saving contrivances, or new type-faces that ensure convenience at the expense of proper design. In a more advanced class is to be found the printer who, knowing something of the historical side of printing and realizing intellectually that there is a standard of excellence, yet has never considered the question as applying in any practical way to him—

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7 POINT	19	23	26	30	33	36	40	43	46	50	53	56	59	63	66	69	73	76	79	83	86	89	92	96	99
6 POINT	21	25	28	32	35	39	42	46	49	53	56	60	63	67	70	74	77	81	84	88	91	95	98	102	105

10/8
Ever since the sixteenth century, elaborate diagrams have been published to show how letters should be drawn, as we shall learn from some accounts given of men who suggested new methods of designing them. Generally a diagram of minute squares was first made, and on this the design and dimension of each letter were determined. Jaugeon, who was appointed by the Académie des Sciences of Paris in the last years of the seventeenth century to supply a scheme or series of directions by which type should be cut, began by stating that "the eye is the sovereign ruler of taste." The rules which he set forth were extremely complicated—every Roman capital was to be designed on a framework of 2304 little squares. Grandjean, the first type-cutter who attempted to follow them, is said to have observed

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HELVETICA BOLD: LINOTYPE

	PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	15	17	20	22	25	27	29	32	34	37	39	42	44	47	49	51	54	56	59	61	64	66	69	71	74	
8 POINT	18	21	24	27	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	92	

^{14/15} Whence are derived the shapes of the characters in which you read the sentence before you; and whence comes the type in which this sentence is printed? The type of this book is a font transitional between the "old style" types of the school of Caslon and the English equivalent of the pseudo-classic types made at the beginning of the nineteenth century under the influence of Didot of Paris, Bodoni of Parma, and Unger of Berlin. These pseu-

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14 POINT	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60
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PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
9 POINT	15	18	21	23	26	28	31	33	36	39	42	44	47	49	52	54	57	59	62	65	68	70	73	75	78
8 POINT	18	21	24	27	29	31	34	37	40	43	46	48	51	54	57	60	63	65	68	71	74	77	80	83	86

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NEWS GOTHIC CONDENSED: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	14	16	19	21	24	26	29	31	34	36	38	40	43	45	48	50	53	55	58	60	62	64	67	69	72
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PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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NEWS GOTHIC CONDENSED: INTERTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
8 POINT	22	25	28	32	35	38	42	45	49	52	56	59	63	66	70	73	77	80	84	87	91	94	98	101	105
6 POINT	23	27	30	34	39	42	46	50	54	58	62	65	69	73	77	81	85	88	92	96	100	104	108	112	116

From a letter to John Baskerville by Benjamin Franklin dated London, 1760:

Let me give you a pleasant Instance of the Prejudice some have entertained against your Work. Soon after I returned, discoursing with a Gentleman concerning the Artists of Birmingham, he said you would [be] a Means of blinding all the Readers in the Nation; for the Strokes of your Letters, being too thin and narrow, hurt the Eye, and he could never read a Line of them without Pain. "I thought," said I, "you were going to complain of the Gloss of the Paper, some object to." "No, no," says he, "I have heard that mentioned, but it is not that; it is in the Form and Cut of the Letters themselves; they have not that Height and Thickness of the Stroke which make the common Printing so

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8 POINT	19	22	25	28	31	34	37	40	43	46	50	53	56	59	62	65	68	71	74	77	81	84	87	91	93
6 POINT	23	27	30	34	37	40	44	47	51	54	58	62	66	69	73	76	80	84	88	91	95	98	102	106	110

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If the Irish can manufacture cottons, stuffs and silks, and linens, and cutlery, and toys, and books etc. etc. etc., so as to sell them cheaper in England than the *manufacturers* of England sell them, is not this good for the *people* of England who are not *manufacturers*? and will not even the manufacturers themselves share the benefit? Since if cottons are cheaper, all the other manufacturers *who wear cottons will save in that article, and so of the rest. If books can be had*

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10 POINT	16	19	22	24	26	28	31	33	36	38	41	43	46	48	51	53	56	58	61	63	66	68	71	74	77

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8 POINT	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	68	72	75	78	81	84	87	90
6 POINT	22	26	30	33	36	39	43	46	50	53	57	60	64	67	71	74	78	81	85	88	92	95	99	103	107

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SCOTCH 2: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

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12 POINT	14	16	18	20	23	25	27	29	32	34	36	38	41	43	45	47	50	52	54	56	59	61	63	65	68
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The Greeks learned the art of writing in the ninth century B.C.—perhaps earlier. The primitive Greek alphabet was generally known as the Cadmean alphabet, and it had many varieties. The alphabets first in use were written from right to left; then the boustrophedon method of writing came into vogue, in which the lines ran alternately from right to left and from left to right, like the furrows of a plough; and finally writing all ran from left to right as it does

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SCOTCH 2: LINOTYPE *When long descenders are used (as shown) type must be set on a slug one point greater than specified size.

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	15	18	20	23	26	28	31	33	36	39	41	44	46	49	52	54	57	59	62	65	67	69	72	75	78
8 POINT	19	23	26	29	33	36	39	42	46	49	52	56	60	63	66	69	72	76	79	82	85	89	92	95	99

$\frac{14}{14}$ GIAMBATTISTA BODONI, "TO THE READER," 1818. This essay is the fruit of many years' assiduous labour—a real labour of love—in the service of the art of printing. Printing is the final outcome of man's most beautiful, ingenious and useful invention: that I mean, of writing: and its most valuable form where it is required to turn out many copies of the same text. This *applies still more where it is important to ensure uniformity, and most of all*

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$\frac{12}{12}$ GIAMBATTISTA BODONI, "TO THE READER," 1818. This essay is the fruit of many years' assiduous labour—a real labour of love—in the service of the art of printing. Printing is the final outcome of man's most beautiful, ingenious and useful invention: that I mean, of writing: and its most valuable form where it is required to turn out many copies of the same text. This applies still more where it is important to ensure uniformity, and most of all where the work in question is one which deserves transmission in clearer *and more readable form for the enjoyment of of posterity. When we consider the range of*

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TRADE GOTHIC LIGHT: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
14 POINT	12	14	16	18	20	21	23	25	27	29	31	33	35	37	39	41	43	45	47	49	51	53	55	57	59
12 POINT	14	16	18	21	23	25	28	30	32	35	37	39	41	44	46	48	51	53	55	58	60	62	64	67	69

10/10
GIAMBATTISTA BODONI, "TO THE READER," 1818. This essay is the fruit of many years' assiduous labour—a real labour of love—in the service of the art of printing. Printing is the final outcome of man's most beautiful, ingenious and useful invention: that I mean, of writing; and its most valuable form where it is required to turn out many copies of the same text. This applies still more where it is important to ensure uniformity, and most of all where the work in question is one which deserves transmission in clearer and more readable form for the enjoyment of posterity. When we consider the range of usefulness of printing, together with the long series of devices which have brought us from the first discovery of letters to our present power of printing on thousands of sheets of fine laid paper words no

8/8
GIAMBATTISTA BODONI, "TO THE READER," 1818. This essay is the fruit of many years' assiduous labour—a real labour of love—in the service of the art of printing. Printing is the final outcome of man's most beautiful, ingenious and useful invention: that I mean, of writing; and its most valuable form where it is required to turn out many copies of the same text. This applies still more where it is important to ensure uniformity, and most of all where the work in question is one which deserves transmission in clearer and more readable form for the enjoyment of posterity. When we consider the range of usefulness of printing, together with the long series of devices which have brought us from the first discovery of letters to our present power of printing on thousands of sheets of fine laid paper words no longer evanescent but fixed and preserved with sharper outlines than the articulation of lips can give them, the thought of such surpassing achievement compels admiration at the force of the human intellect. But it would be superfluous to enlarge on the merits of an invention which has already been the subject of many elaborate treatises and of much eloquent

10/12
GIAMBATTISTA BODONI, "TO THE READER," 1818. This essay is the fruit of many years' assiduous labour—a real labour of love—in the service of the art of printing. Printing is the final outcome of man's most beautiful, ingenious and useful invention: that I mean, of writing; and its most valuable form where it is required to turn out many copies of the same text. This applies still more where it is important to ensure uniformity, and most of all where the work in question is one which deserves transmission in clearer and more readable form for the enjoyment of posterity. When we consider the range of usefulness of printing, together with the long series of devices which have brought us from the first discovery of letters to our present power of printing on thousands of sheets of fine laid paper words no

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TRADE GOTHIC LIGHT: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
10 POINT	15	18	20	23	26	28	31	33	36	38	41	43	46	48	51	54	56	59	61	64	66	69	71	74	77
8 POINT	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75	78	81	84	87	90

Besides the three principal properties which we have mentioned, the following (like Satellites to good letter) are not undeserving the purchaser's examination, who ought to take notice, 1. Whether the letter stands even, and in line; which is the chief good quality in letter, and makes the face thereof sometimes to pass, though otherwise ill-shaped. 2. Whether it stands parallel; and whether it drives out or gets in, either at the head, or the foot, and is, as Printers call it, bot-

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TRADE GOTHIC EXTENDED: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
12 POINT	4	7	11	14	18	20	21	22	25	26	28	30	32	33	35	37	39	41	42	44	46	48	49	51	53
10 POINT	13	15	17	19	21	23	25	27	29	31	33	35	37	39	41	43	45	47	49	51	53	55	57	60	62

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TRADE GOTHIC EXTENDED: LINOTYPE

PICAS	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
8 POINT	15	18	20	22	24	26	28	31	33	35	38	40	42	45	47	49	52	55	57	59	61	64	66	69	71
6 POINT	19	21	23	26	28	31	33	36	39	42	44	47	50	53	55	58	61	64	66	69	72	75	77	80	83

**ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefg
hijklmnopqrstuvwxyz
1234567890\$.,'-:;!?**

48 POINT AURORA BOLD CONDENSED, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ & abcdefghijklmnopqrst
uvwxyz 1234567890\$.,'-:;!?**

36 POINT AURORA BOLD CONDENSED, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMNOPQRSTUVWXYZ & ab
cdefghijklmnopqrstuvwxyz 12345678
90\$.,'-:;!?**

28 POINT AURORA BOLD CONDENSED, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdef
ghijklmnopqrstuvwxyz 1234567890\$.,'-:;!?**

24 POINT AURORA BOLD CONDENSED, AMSTERDAM CONTINENTAL

**ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuv
wxyz 1234567890\$.,'-:;!?**

16 POINT AURORA BOLD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz12345
67890\$.,'-:;!?

14 POINT AURORA BOLD CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&abcdefghijklmnopqrstuvwxyz
1234567890\$.,'-:;!?

60 POINT AURORA CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&a
bcdefghijklmnopqrstuvwxyz1234567
890\$.,'-:;!?

48 POINT AURORA CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijkl
mnopqrstuvwxyz1234567890\$.,'-:;!?

36 POINT AURORA CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,'-:;!?

28 POINT AURORA CONDENSED, AMSTERDAM CONTINENTAL

*Aurora Condensed is a re-cut of Insetat Grotesk in sizes from 60 point down to 14 point. Sizes above or below these are called Insetat Grotesk.

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
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48 POINT CHELTENHAM OLDSTYLE, LUDLOW

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 OPQRSTUVWXYZ
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 vwxyz 1 2 3 4 5 6 7 8 9 0 \$
 . , - ' : ; ! ?*

48 POINT CHELTENHAM OLDSTYLE ITALIC, LUDLOW

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ &abcdefghijklmnopqrs
 tvwxyz 1 2 3 4 5 6 7 8 9 0 \$. , - ' : ; ! ?

36 POINT CHELTENHAM OLDSTYLE, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 TUVWXYZ&abcdefghijklmnop
 qrstuvwxyz 1234567890\$.,-':;!?*

36 POINT CHELTENHAM OLDSTYLE ITALIC, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
 cdefghijklmnopqrstuvwxyz 1234567890\$.,-':;!?*

24 POINT CHELTENHAM OLDSTYLE, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890\$.,-':;!?*

24 POINT CHELTENHAM OLDSTYLE ITALIC, LUDLOW

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 567890\$.,-':;!?*

36 POINT CHELTENHAM OLDSTYLE CONDENSED, LUDLOW

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24 POINT CHELTENHAM OLDSTYLE CONDENSED, LUDLOW

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36 POINT CHELTENHAM BOLD CONDENSED, LUDLOW

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 xyz1234567890\$.,-':;!?*

36 POINT CHELTENHAM BOLD CONDENSED ITALIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
 mnopqrstuvwxyz1234567890\$.,-':;!?

24 POINT CHELTENHAM BOLD CONDENSED, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghi
 jklmnopqrstuvwxyz1234567890\$.,-':;!?*

24 POINT CHELTENHAM BOLD CONDENSED ITALIC, LUDLOW

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 .,-':;!?

36 POINT CHELTENHAM BOLD EXTRA CONDENSED, LUDLOW

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 wxyz1234567890\$.,-':;!?

24 POINT CHELTENHAM BOLD EXTRA CONDENSED, LUDLOW

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 OPQRSTUVWXYZ&a
 bcdefghijklmnopqrst
 uvwxyz 1234567890
 \$.,-':;!?

36 POINT CHELTENHAM BOLD EXTENDED, LUDLOW

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 VWXYZ&abcdefghijklmnopqrstu
 vwxyz 1234567890\$.,-':;!?

24 POINT CHELTENHAM BOLD EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&abcdefghijklmnop
 opqrstuvwxyz 1234567890\$
 .,-':;!?

36 POINT CHELTENHAM WIDE, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&a
 bcdefghijklmnopqrstuvwxyz 1234567890\$
 .,-':;!?

24 POINT CHELTENHAM WIDE, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 STUVWXYZ&abcdefghijklmnopqrstuvwxyz
 mnopqrstuvwxyz123456789
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36 POINT CHELTENHAM BOLD OUTLINE, LUDLOW

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 abcdefghijklmnopqrstuvwxyz1234567890\$
 .,-':;!?

24 POINT CHELTENHAM BOLD OUTLINE, LUDLOW

A B C D E F G H I J K L
 M N O P Q R S T U
 V W X Y Z

48 POINT CHELTENHAM CURSIVE, LUDLOW

A B C D E F G H I J K L M N O
 P Q R S T U V W X Y Z

36 POINT CHELTENHAM CURSIVE, LUDLOW

A B C D E F G H I J K L M N O P Q R S T U
 V W X Y Z

24 POINT CHELTENHAM CURSIVE, LUDLOW

A B C D E F G H I J K
 L M N O P Q R S T U V
 W X Y Z & a b c d e f g h
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 w x y z fl 1 2 3 4 5 6 7 8 9
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60 POINT CHISEL, STEPHENSON BLAKE



Stela of the lady Ta-Byet-Mut.
 Egyptian twenty-second dynasty.

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PQRSTUVWXYZ&abc
defghijklmnopqrstuvw
xyzfl1234567890\$.,''-.,
!?'''''

48 POINT CHISEL, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz12345
67890\$. , ' - . : ! ? " " "

30 POINT CHISEL, STEPHENSON BLAKE

A B C D E F
 G H I J K L
 M N O P Q R
 S T U V W X
 Y Z & a b c d e
 f g h i j k l m n
 o p q r s t u v
 w x y z 1 2 3
 4 5 6 7 8 9 0
 \$. , ' ^ _ : ; ! ? * ~

48 POINT CHISEL EXPANDED, STEPHENSON BLAKE

A B C D E F G H I J
 K L M N O P Q R S
 T U V W X Y Z & a
 b c d e f g h i j k l m
 n o p q r s t u v w x
 y z 1 2 3 4 5 6 7 8 9 0
 \$. , ' ^ - : ; ! ? " " " "

36 POINT CHISEL EXPANDED, STEPHENSON BLAKE

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z
 & a b c d e f g h i j k l m n o p q
 r s t u v w x y z 1 2 3 4 5 6 7 8 9
 0 \$. , ' ^ - : ; ! ? " " " "

18 POINT CHISEL EXPANDED, STEPHENSON BLAKE

CITY

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7
 8 9 0 \$. , ' ^ - : ; ! ? " "

30 POINT CITY LIGHT, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n
 o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$. , ' ^ - : ; ! ? " "

24 POINT CITY LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$

., ' -:;!?"

12 POINT CITY LIGHT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 QRS TUVWXYZ & abcde
 fghijklmnopqrstuvwx
 yz1234567890\$. ' -:;!?"

48 POINT CITY MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijk
 lmnopqrstuvwxyz1234567890\$. ' -:;!?"

24 POINT CITY MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz12345678
 90\$. ' -:;!?"

12 POINT CITY MEDIUM, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z & a
b c d e f g h i j k l m n o p q r s t
u v w x y z 1 2 3 4 5 6 7 8 9 0
\$. , ' - : ; ! ? " "

48 POINT CITY BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefg
hijklmnopqrstuvwxyz1234567890\$./-:~!?"

24 POINT CITY BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234
567890\$. ' : ; ! ? "

12 POINT CITY BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 WXYZ&abcdefgh
 ijklmnopqrstuvw
 xyzfiffl12345678
 90\$.,'“-:;!?”“

48 POINT CLARENDON (HAAS), AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ&a
 bcdefghijklmnopqrstu
 vwxyzfifl1234567890
 \$.,'“-:;!?”“

36 POINT CLARENDON (HAAS), AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&abcdefghijklm
 nopqrstuvwxyzfifl12345678
 90\$.,'“-:;!?”“

28 POINT CLARENDON (HAAS), AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ&abcdefghijklmnopqrstuvwxyz
 wxyzfi1234567890\$.,'-'!?"“

24 POINT CLARENDON (HAAS), AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklm
 nopqrstuvwxyzfi1234567890\$.,'-'!?"“

16 POINT CLARENDON (HAAS), AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzi
 1234567890\$.,'-'!?"“

12 POINT CLARENDON (HAAS), AMSTERDAM CONTINENTAL

**A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z & a b c d e f
 g h i j k l m n o p q r s t
 u v w x y z f i 1 2 3 4 5
 6 7 8 9 0 \$. , ' - : ; ! ? " “**

48 POINT CLARENDON BOLD (HAAS), AMSTERDAM CONTINENTAL

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z & a
b c d e f g h i j k l m n o p q r s t
u v w x y z f i l 1 2 3 4 5 6 7 8 9
0 \$. , ' - . : ; ! ? " " "**

36 POINT CLARENDON BOLD (HAAS), AMSTERDAM CONTINENTAL

**A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z & a b c d e f g h i j k
l m n o p q r s t u v w x y z f i l 1 2 3 4 5
6 7 8 9 0 \$. , ' - . : ; ! ? " " "**

28 POINT CLARENDON BOLD (HAAS), AMSTERDAM CONTINENTAL

**A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & a b c d e f g h i j k l m n o p q r s t
u v w x y z f i l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ; ! ? " " "**

24 POINT CLARENDON BOLD (HAAS), AMSTERDAM CONTINENTAL

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l
m n o p q r s t u v w x y z f i l 1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ; ! ? " " "**

16 POINT CLARENDON BOLD (HAAS), AMSTERDAM CONTINENTAL

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z f i l
1 2 3 4 5 6 7 8 9 0 \$. , ' - . : ; ! ? " " "**

12 POINT CLARENDON BOLD (HAAS), AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOP
 PQRSTUVWXYZ&abc
 defghijklmnopqrstuvwxy
 zfffflffiffll1234567890\$
 „ -.:!?”“
 ., -.:!?”

48 COLUMBIA, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&abcdefghijklmnop
 qrstuvwxyzfffflffiffll1234567890\$
 „ -.:!?”“
 ., -.:!?”

36 COLUMBIA, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
 cdefghijklmnopqrstuvwxyzfffflffiffll1234567890\$
 „ -.:!?”“
 ., -.:!?”

24 COLUMBIA, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOP
 PQRSTUVWXYZ&ab
 cdefghijklmnopqrstuvw
 xyzfiflffffiffll1234567890
 \$., " - .: ! ? ' ' "

48 POINT COLUMBIA BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&abcdefghijklmno
 pqrstuvwxyzfifflffffiffll12345678
 90\$., " - .: ! ? ' ' "

36 POINT COLUMBIA BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfifflffffiffll1234567
 890\$., " - .: ! ? ' ' "

24 POINT (large) COLUMBIA BOLD, AMSTERDAM CONTINENTAL

48 POINT CONDENSED GOTHIC OUTLINE 6-CO-LUDLOW

36 POINT CONDENSED GOTHIC OUTLINE 6-CO-LUDLOW

24 POINT CONDENSED GOTHIC OUTLINE 6-CO-LUDLOW

CONSORT

36 POINT CONSORT. STEPHENSON BLAKE

24 POINT CONSORT, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuv
wxyzfiffiffiffi1234567890\$.,’-:;!?”“

12 POINT CONSORT, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ&abcdefghijklmnop
opqrstuvwxyzfiffiffiffi12345
67890\$.,’-:;!?”“

30 POINT CONSORT LIGHT, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ&abcdefghijklmnopqrstuvwxzfi
fiffiffi1234567890\$.,’-:;!?”“

24 POINT CONSORT LIGHT, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrst
uvwxyzfiffiffiffi1234567890\$.,’-:;!?”“

12 POINT CONSORT LIGHT, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstuvwxy
zfiffiffiffi1234567890\$.,’-:;!?”“

36 POINT CONSORT CONDENSED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijk
lmnopqrstuvwxyzfiffiffiffi1234567890\$.,’-:;!?”“

24 POINT CONSORT CONDENSED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffiffiffi1234567
890\$.,’-:;!?”“

12 POINT CONSORT CONDENSED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ&
 abcdefghijklmnopqrstu
 vwxyzfiffllft1234567890
 \$., ‘-:;!?”“

54 POINT DIDOT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRST
 UVWXYZ&abcdefghijklmnop
 qrstuvwxyzfiffllft1234567890\$
 ., ‘-:;!?”“

42 POINT DIDOT, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVW
 XYZ&abcdefghijklmnopqrstu
 vwxyzfiffllft1234567890\$., ‘-:;!?”“

30 POINT (large) DIDOT, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WX YZ&abcdefghijklmnopqrstuvwxyz
 1234567890\$.,'-'!?'”“*

30 POINT (large) DIDOT ITALIC, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghi
 jklmnopqrstuvwxyzfifflft1234567890\$.,'-'!?'”“*

24 POINT DIDOT, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcd
 efghijklmnopqrstuvwxyz1234567890\$.,'-'!?'”“*

24 POINT DIDOT ITALIC, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuv
 wxyzfifflft1234567890\$.,'-'!?'”“*

18 POINT (large) DIDOT, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNCPQRSTUVWXYZ&abcdefghijklmnopq
 rstuvwxyz1234567890\$.,'-'!?'”“*

18 POINT (large) DIDOT ITALIC, AMSTERDAM CONTINENTAL

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y Z & a b c d e
f g h i j k l m n
o p q r s t u v w
x y z f i f f f l f f
f f 1 2 3 4 5 6
7 8 9 0 \$. , ' " - : ;
! ? " " " " " "

36 POINT EGYPTIAN EXPANDED, STEPHENSON BLAKE

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z & a
b c d e f g h i j k l m n o
p q r s t u v w x y z f i f f
f l f f f f 1 2 3 4 5 6 7 8
9 0 \$. , ' " - : ; ! ? " " " " " "

24 POINT EGYPTIAN EXPANDED, STEPHENSON BLAKE

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z & a b c d e f g h
i j k l m n o p q r s t u v w x y z f i f f f l
f f f f 1 2 3 4 5 6 7 8 9 0 \$. , ' " - : ; ! ? " " " " " "

18 POINT EGYPTIAN EXPANDED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvw
 xyzfiiffiffi1234567890\$.,'-;!?

18 POINT EGYPTIAN EXPANDED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
 cdefghijklmnopqrstuvwxyzfiiffiffi123
 4567890\$.,'-;!?

12 POINT EGYPTIAN EXPANDED, STEPHENSON BLAKE

ABCDEFGHIFG
 HIJKLMN
 OPQRST
 UVWXYZ
 Z&abcdefghijklmnop
 hijklmnop
 qrstuvw
 xyzfiiffiffi1
 23456789
 O\$.,'-;!?

36 POINT EGYPTIAN EXPANDED OPEN, STEPHENSON BLAKE

A B C D E F G H I
J K L M N O P
Q R S T U V W
X Y Z & a b c d e
f g h i j k l m n o p
q r s t u v w x y z
fi ffi fl ffl fffl 1 2 3 4
5 6 7 8 9 0 \$. , ' - : ; ! ?

30 POINT EGYPTIAN EXPANDED OPEN, STEPHENSON BLAKE

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z & a b c
d e f g h i j k l m n o p q
r s t u v w x y z fi ffi fl ffl
ffl 1 2 3 4 5 6 7 8 9 0 \$.
, ' - : ; ! ?

24 POINT EGYPTIAN EXPANDED OPEN, STEPHENSON BLAKE

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ&12
 34567890\$.,'“-
 :;!?"’“

36 POINT ENGRAVERS BOLD, ATF

ABCDEFGHIJKLMNO
 PQRSTUVWXYZ&123
 4567890\$.,'“-:;!?"’“

24 POINT ENGRAVERS BOLD, ATF

ABCDEFGHIJKLMN OPQRSTUVWXYZ&123456789
 0\$.,'“-:;!?"’“

12 POINT NO. 2 ENGRAVERS BOLD, ATF

EUROSTILE

ABCDEF
 GHIJKL

72 POINT EUROSTILE BOLD EXTENDED 415-22, AMSTERDAM CONTINENTAL

MNOPQ

RSTUV

WXYZ&

abdefg

hijklmno

pqrstuv

wxyz123

456789

0\$ „ _ - . : ; , ' " ?

72 POINT EUROSTILE BOLD EXTENDED 415-22, AMSTERDAM CONTINENTAL

A B C D E F G H I
J K L M N O P Q
R S T U V W X Y
Z & a b c d e f g h i j
k l m n o p q r s t u
v w x y z 1 2 3 4 5
6 7 8 9 0 \$. , ' " - : ;
! ? " " " "

48 POINT EUROSTILE BOLD EXTENDED 415-22, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & a b c d
e f g h i j k l m n o p q r s t u v w x y
z 1 2 3 4 5 6 7 8 9 0 \$. , ' " - : ; ! ? " " "

30 POINT EUROSTILE BOLD EXTENDED 415-22, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6
7 8 9 0 \$. , ' " - : ; ! ? " " "

18 POINT EUROSTILE BOLD EXTENDED 415-22, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j
k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$. , ' " - : ; ! ? " " "

12 POINT EUROSTILE BOLD EXTENDED 415-22, AMSTERDAM CONTINENTAL

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ&
 abcdefghijklmn
 opqrstuvwxyz
 1234567890
 \$.,'-'::!?"'"

48 POINT EUROSTILE EXTENDED 415-12, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyz12
 34567890\$.,'-'::!?"'"

30 POINT EUROSTILE EXTENDED 415-12, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz12345678
 90\$.,'-'::!?"'"

18 POINT EUROSTILE EXTENDED 415-12, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmno
 pqrstuvwxyz1234567890\$.,'-'::!?"'"

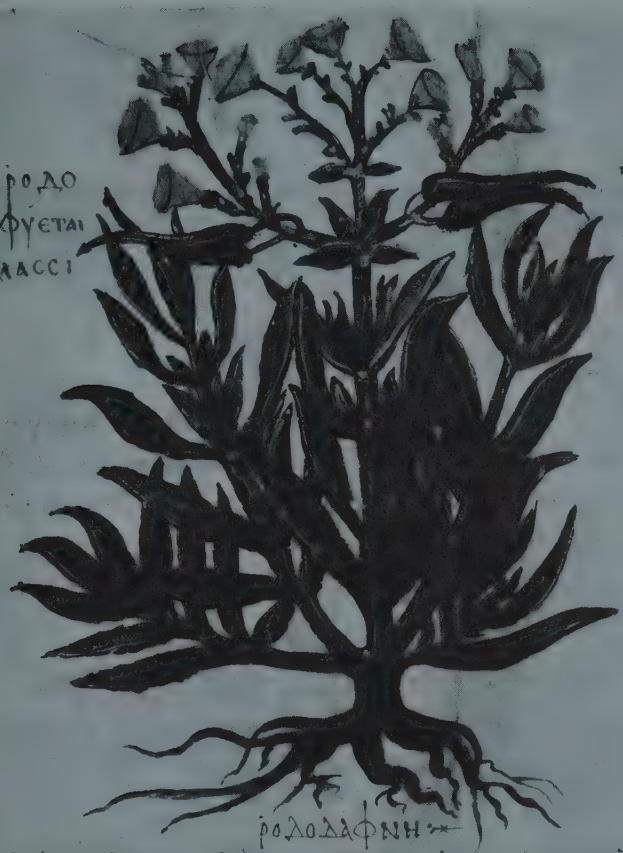
12 POINT EUROSTILE EXTENDED 415-12, AMSTERDAM CONTINENTAL

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Α

ροδοδαφνη

οιδε· επιόγγος· οιδε· αιλιοςταρις· οιδε· ηηριοις· οιδε· ροδοδενδρο·
 ρωμαιοι· ρορανλρονλι· οιδε· λανροροσα· λονκανοι· ικμανη· αιγν
 πττιοι· οχινφι· αφροι· ροδοδαφνη·
 Θαιμος· γωριμος· αιμυδαλhos· μαιλο· τθρα· και· τραχι· τθρα· ε· χωρ
 φυλλαι· τοδδ· αφθοσ· ροδοι· δδ· και· πορδδ· φθρ· ως· ιερα· τα· ι· κβ· τα· γ·
 με· μο· τ· πληρ· δ· ε· ρι· ω· λου· σι· γ· φ· δ· σ· σ· ο· μοι· α· τοι· σ· α· και· τοι· σ· α·
 πο· υ· ροι· σ· ρι· ζ· α· δ· δ· απο· ζ· υ· και· μαι· λ· ρ· α· ι· ζ· υ· λ· ο· δ· h· σ· γ· υ· σ· α· μ· ε· ρ· ω· α· λ·
 μ· υ· ρ· α· φ· υ· η· αι· ε· ρ· πα· ρ· α· θ· α· α· σ· τοι· σ· το· ποι· σ· και· πα· ρ· α· πο· το· α· μοι·
 δ· ι· α· α· μ· η· ρ· δ· ε· ε· χ· ε· το· α· μ· ε· ρ· ο· s· και· τα· φ· υ· λ· λ· αι· λ· η· λ· ρ· ω· ρ· μ· ε· ρ· πα· μ· τι· α· ρ· φ· θ· α·
 τι· λ· η· λ· αι· α· ρ· θ· ρ· α· α· α· ρ· δ· σ· α· τι· λ· η· λ· αι· α· ρ· μ· ε· ρ· α· σ· υ· ρ· ο· i· ρ· α· το· ρ· ο· σ· θ· η·
 ρι· α· ρ· δ· η· λ· η· μ· α· τα· και· μα· μ· λ· ο· ρ· ω· η· γ· η· ρ· ο· u· πα· ρ· α· μ· η· ζ· α· s· το· α· δ· δ· α· σ· θ· e·
 μ· α· κ· α· τα· το· ρ· ω· ρ· ζ· α· ρ· α· μ· η· γ· α· και· πο· ρ· ο· u· α· ν· τα· ε· π· α· λ· η· το· α· το· u· ρ· α· μ· α·
 λ· η· το· ρ· ο· σ· θ· η· α· πο· θ· η· ρ· η· σ· η· q·

ABCDEFGHIJK
LMNOPQRRST
UVWXYZ&abc
defghijklmnopqr
stuvwxyz12345
67890\$.,'-:;!?"

66 POINT FOLIO MEDIUM, BAUER

ABCDEFGHIJKLM
NOPQRRSTUVWX
YZ&abcdefghijklmn
opqrstuvwxyz12345
67890\$.,'-:;!?"

54 POINT FOLIO MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&abcdefghijklmnopqrstu
 vwxyz1234567890\$.,'-:;!?"

36 POINT FOLIO MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
 defghijklmnopqrstuvwxyz1234567890\$.,'-:;!?"

24 POINT FOLIO MEDIUM, BAUER

ABCDEFGHIJKLM
 NOPQRRSTUVWX
 YZ&abcdefghijklmnop
 pqrstuvwxyz1234567
 890\$.,'-:;!?

54 POINT FOLIO LIGHT, BAUER

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 &abcdefghijklmnopq
 rstuvwxyz12345678
 90\$. , ' -: ! ?

54 POINT FOLIO LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRRSTU
 VWXYZ&abcdefghijklmnop
 rstuvwxyz1234567890\$. , ' -: ! ?

36 POINT FOLIO LIGHT, BAUER

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnop
 rstuvwxyz1234567890\$. , ' -: ! ?

36 POINT FOLIO LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRRSTU
 VWXYZ&abcdefghijklmnop
 rstuvwxyz1234567890\$. , ' -: ! ?

24 POINT FOLIO LIGHT, BAUER

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnop
 rstuvwxyz1234567890\$. , ' -: ! ?

24 POINT FOLIO LIGHT ITALIC, BAUER

A B C D E F G H I J
K L M N O P Q R
S T U V W X Y Z
& a b c d e f g h i j k l
m n o p q r s t u v w
x y z 1 2 3 4 5 6 7
8 9 0 \$. , ' - : ; ! ? " "

66 POINT FOLIO BOLD, BAUER

**ABCDEFGHIJKLM
NOPQRRSTUV
WXYZ&abcdefgh
ijklmnopqrstuvw
xyz1234567890
\$.,'-:;!?"**

54 POINT FOLIO BOLD, BAUER

**ABCDEFGHIJKLMNOPQRR
STUVWXYZ&abcdefghijklm
nopqrstuvwxyz1234567890
\$.,'-:;!?"**

36 POINT FOLIO BOLD, BAUER

**ABCDEFGHIJKLMNOPQRRSTUVWXYZ
&abcdefghijklmnopqrstuvwxyz12345678
90\$.,'-:;!?"**

24 POINT FOLIO BOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ&abcdefghijklmnop
opqrstuvwxyz1234567890
\$.,'-:;!?"**

36 POINT FOLIO EXTRABOLD, BAUER

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&abcd
efghijklmnopqrstuv
wxyz1234567890
\$.,'-:;!?**

66 POINT FOLIO BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ&abcdefghijklmnop
nopqrstuvwxyz12345678
90\$.,'-:;!?

54 POINT FOLIO BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
ghijklmnopqrstuvwxyz1234567890
\$.,'-:;!?

36 POINT FOLIO BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,'-:;!?

24 POINT FOLIO BOLD CONDENSED, BAUER

AaBCDEEeFG
 HIJKLMMmNN
 OPQRRrSTUV
 WXYZ&abcd
 efghijklmnop
 qrstuvwxyz
 1234567890
 \$.,'-:;!?"'"

66 POINT FOLIO MEDIUM EXTENDED (& alternate characters), BAUER

A B C D E F G H I
J K L M N O P Q
R S T U V W X Y
Z & a b c d e f g h
i j k l m n o p q r s
t u v w x y z
1 2 3 4 5 6 7 8 9 0
\$. , ' - : ; ! ? “ ”

66 POINT FOLIO MEDIUM EXTENDED ITALIC, BAUER

AaBCDEEeFGHIJ
 KLMMmNNnOPQ
 RrSTUVWXYZ&
 abcdefghijklmn
 opqrstuvwxyz
 \$.,'-:;!?"'"

54 POINT FOLIO MEDIUM EXTENDED (& alternate characters), BAUER

*ABCDEFGHIJKLMN
 NOPQRSTUVWXYZ
 &abcdefghijklmnop
 rstuvwxyz1234567
 890\$.,'-:;!?"'"*

54 POINT FOLIO MEDIUM EXTENDED ITALIC, BAUER

AaBCDDEeFGHIJKLMMNn
OPQRRrSTUVWXYZ&abcdef
ghijklmnopqrstuvwxyz1234
567890\$.,'-:;!?"'

36 POINT FOLIO MEDIUM EXTENDED (& alternate characters), BAUER

*ABCDEF GHIJKLMNOPQRS
TUVWXYZ&abcdefghijklm
nopqrstuvwxyz1234567890
\$.,'-:;!?"'*

36 POINT FOLIO MEDIUM EXTENDED ITALIC, BAUER

AaBCDDEeFGHIJKLMMNnOPQRRrSTU
VWXYZ&abcdefghijklmnopqrstuvw
yz1234567890\$.,'-:;!?"'

24 POINT FOLIO MEDIUM EXTENDED (& alternate characters), BAUER

*ABCDEF GHIJKLMNOPQRSTUVWXYZ
&abcdefghijklmnopqrstuvwxyz12345
67890\$.,'-:;!?"'*

24 POINT FOLIO MEDIUM EXTENDED ITALIC, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
, . = ' : ; ! ?

48 POINT FRAKTUR 16-2, LUDLOW

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
, . = ' : ; ! ?

24 POINT FRAKTUR 16-2, LUDLOW

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
, . = ' : ; ! ?

48 POINT FRAKTUR 16-1, LUDLOW

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o
p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 . , ' : ; ! ?

24 POINT FRAKTUR 16-1, LUDLOW

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & a b c d e f g h
i j k l m n o p q r s t u v w x y z 1
2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

48 POINT FRAKTUR 16-3, LUDLOW

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

24 POINT FRAKTUR 16-3, LUDLOW

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z & a b c d
e f g h i j k l m n o p q r
s t u v w x y z 1 2 3 4
5 6 7 8 9 0 \$. , - ' : ; ! ?

60 POINT FRANKLIN GOTHIC, LUDLOW

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z & a b c d e f g h i j k l
m n o p q r s t u v w x y z 1 2 3 4 5 6
7 8 9 0 \$. , - ' : ; ! ?

36 POINT FRANKLIN GOTHIC, LUDLOW

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5
6 7 8 9 0 \$. , - ' : ; ! ?

24 POINT FRANKLIN GOTHIC, LUDLOW

ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ&abcdefg
 hijklmnopqrstuvwxyz
 1234567890\$.,-':;.!?

60 POINT FRANKLIN GOTHIC EXTRA CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 1234567890\$.,-':;.!?

36 POINT FRANKLIN GOTHIC EXTRA CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrst
 uvwxyz1234567890\$.,-':;.!?

24 POINT FRANKLIN GOTHIC EXTRA CONDENSED, LUDLOW

A B C D E F G
 H I J K L M N O
 P Q R S T U V
 W X Y Z & a b
 c d e f g h i j k l m
 n o p q r s t u v w
 x y z f i f f f l 1 2 3
 4 5 6 7 8 9 0 \$
 . , “ - : ; ! ? ” “

42 POINT HELLENIC WIDE, BAUER

A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z & a b c d e
 f g h i j k l m n o p q r s t u
 v w x y z f i f f f l 1 2 3 4 5
 6 7 8 9 0 \$. , “ - : ; ! ? ” “

30 POINT HELLENIC WIDE, BAUER

A B C D E F G H I J K L M N O P
 Q R S T U V W X Y Z & a b c d e
 f g h i j k l m n o p q r s t u v w x y z f i
 f f f l 1 2 3 4 5 6 7 8 9 0 \$, ' - . : ; ! ? " " "

24 POINT HELLENIC WIDE, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W
 X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y
 z f i f f f l 1 2 3 4 5 6 7 8 9 0 \$, ' - . : ; ! ? " " "

18 POINT HELLENIC WIDE, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c
 d e f g h i j k l m n o p q r s t u v w x y z f i f f f l 1 2 3 4 5 6 7 8 9 0
 \$, ' - . : ; ! ? " " "

14 POINT HELLENIC WIDE, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z
 f i f f f l 1 2 3 4 5 6 7 8 9 0 \$, ' - . : ; ! ? " " "

10 POINT HELLENIC WIDE, BAUER

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 YZ&abcdefghijklm
 nopqrstuvwxyzfffi
 ft1234567890
 \$.,'-:;! ?

60 POINT HORIZON LIGHT, BAUER

ABCDEFGHIJKLMNO
 PQRSTUVWXYZ&abc
 defghijklmnopqrstuvwx
 yzfffi ft1234567890
 \$.,'-:;! ?

48 POINT HORIZON LIGHT, BAUER

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuv
 wxyzfffi flft1234567890
 \$., ' - : ; ! ?

48 POINT HORIZON LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&abcdefghijklmnop
 opqrstuvwxyzfffi flft12345678
 90\$., ' - : ; ! ?

36 POINT HORIZON LIGHT, BAUER

ABCDEFGHIJKLMNOPQR
 STUVWXYZ&abcdefghijklm
 nopqrstuvwxyzfffi flft12345678
 90\$., ' - : ; ! ?

36 POINT HORIZON LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ&abcdefghijklmnopqrstuvwxy
zffiflft1234567890\$.,'-:;!?

30 POINT HORIZON LIGHT, BAUER

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstuvwxy
zffiflft1234567890\$.,'-:;!?*

30 POINT HORIZON LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
ijklmnopqrstuvwxyzffiflft1234567890\$.,'-:;!?

24 POINT HORIZON LIGHT, BAUER

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
hijklmnopqrstuvwxyzffiflft1234567890\$.,'-:;!?*

24 POINT HORIZON LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
stuvwxyzffiflft1234567890\$.,'-:;!?

18 POINT HORIZON LIGHT, BAUER

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrs
tuvwxyzffiflft1234567890\$.,'-:;!?*

18 POINT HORIZON LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
vwxyzffiflft1234567890\$.,'-:;!?

16 POINT HORIZON LIGHT, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
xyz ffflfl 1234567890\$.,'-:;!?

16 POINT HORIZON LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
MNOPQRSTUVWXYZ
WXYZ&abcdefghi
jklmnopqrstuvwxyz
zfflfl 1234567890
\$.,'-:;!?

60 POINT HORIZON MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstuvwxyz
fflfl 1234567890\$.,'-:;!?

30 POINT HORIZON MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrs
tuvwxyz fflfl 1234567890\$.,'-:;!?

18 POINT HORIZON MEDIUM, BAUER

ABCDEFGHIJK
 LMNOPQRSTU
 VWXYZ&abcde
 fghijklmnopqrst
 uvwxyzfffi flft123
 4567890\$.,'-:;! ?

60 POINT HORIZON BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrst
 uvwxyzfffi flft1234567890\$.,'-:;! ?

30 POINT HORIZON BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrst
 uvwxyzfffi flft1234567890\$.,'-:;! ?

18 POINT HORIZON BOLD, BAUER

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y Z & a b c d e
f g h i j k l m n
o p q r s t u v
w x y z f i f f f l
f f f f l 1 2 3 4 5
6 7 8 9 0 \$. , ' "
- : ; ! ? ' ' ' "

48 POINT LATIN WIDE. STEPHENSON BLAKE

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z & a
b c d e f g h i j k l m
n o p q r s t u v w x
y z fi ffi fl ffl 1 2 3
4 5 6 7 8 9 0 \$. , ' " - : ;
! ? ” ” “

36 POINT LATIN WIDE, STEPHENSON BLAKE

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p q
r s t u v w x y z fi ffi fl ffl 1 2
3 4 5 6 7 8 9 0 \$. , ' " - : ; ! ? ” ” “

18 POINT LATIN WIDE, STEPHENSON BLAKE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d
e f g h i j k l m n o p q r s t u v w x y z fi ffi fl ffl 1 2 3 4 5 6 7 8 9
0 \$. , ' " - : ; ! ? ” ” “

12 POINT LATIN WIDE, STEPHENSON BLAKE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z fi ffi
fl ffl 1 2 3 4 5 6 7 8 9 0 \$. , ' " - : ; ! ? ” ” “

6 POINT LATIN WIDE, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
mnopqrstuvwxyzfiffiffiffi12
34567890\$.,"-:;!?"'“

36 POINT LATIN BOLD CONDENSED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
ijklmnopqrstuvwxyzfiffiffiffi1234567890\$.,'-:;!?"“

24 POINT LATIN BOLD CONDENSED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffiffiffi1234567890\$.,'-:;!?"''

12 POINT LATIN BOLD CONDENSED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz f i f f l f f i
f f 1 2 3 4 5 6 7 8 9 0 \$. , ' - : ; ! ? " " "

48 POINT LATIN ELONGATED, STEPHENSON BLAKE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f
g h i j k l m n o p q r s t u v w x y z f i f f l f f f l 1 2 3 4 5 6 7 8 9 0 \$
, , ‘ ’ : ; ! ? “ ” ‘ ’
, , - . ; !

36 POINT LATIN ELONGATED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
fiffiffi1234567890\$.,'-:;!?"''

24 POINT LATIN ELONGATED, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffiffi1234567890\$
,,'-:;!?"''

18 POINT LATIN ELONGATED, STEPHENSON, BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffiffi1234567890\$.,'-:;!?"''

12 POINT LATIN ELONGATED, STEPHENSON BLAKE

LIGHTLINE GOTHIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&abcdefghijklmnopqrstuvw
xyz1234567890\$.,'-:;!?"''

36 POINT LIGHTLINE GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&abcdefghijklmnopqrstuvwxyz1234567
890\$.,'-:;!?"''

30 POINT LIGHTLINE GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefg
hijklmnopqrstuvwxyz1234567890\$.,'-:;!?"''

24 POINT LIGHTLINE GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
stuvwxyz1234567890\$.,'-:;!?"''

18 POINT LIGHTLINE GOTHIC, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Z&1234567890\$.,-':;!?

18 POINT #2 LINING LITHO LIGHT 45-L, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ&1234567890\$.,-':;!?

18 POINT #2 LINING LITHO BOLD 45-B, LUDLOW

LINING PLATE GOTHIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&1234567890\$.,-':;!?

24 POINT #1 LINING PLATE GOTHIC BOLD, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.,-':;!?

12 POINT #4 LINING PLATE GOTHIC BOLD, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ&1234567890\$
.,-':;!?

24 POINT #2 LINING PLATE GOTHIC HEAVY, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234
567890\$.,-':;!?

18 POINT #1 LINING PLATE GOTHIC HEAVY, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.,-':;!?

18 POINT #2 LINING PLATE GOTHIC HEAVY CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890\$.,-':;!?

12 POINT #4 LINING PLATE GOTHIC HEAVY CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.,-':!?

12 POINT #4 LINING PLATE GOTHIC HEAVY EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.,-':!?

12 POINT #2 LINING PLATE GOTHIC HEAVY EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ&1234567890\$
.,-':!?

24 POINT #2 LINING PLATE GOTHIC LIGHT, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234
567890\$.,-':!?

18 POINT #1 LINING PLATE GOTHIC LIGHT, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.,-':!?

18 POINT #2 LINING PLATE GOTHIC LIGHT CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.,-':!?

12 POINT #4 LINING PLATE GOTHIC LIGHT EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890\$.,-':!?

12 POINT #2 LINING PLATE GOTHIC LIGHT EXTENDED, LUDLOW

MICROGRAMMA

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&12
34567890\$.,'-:!?"'“”

36 POINT MICROGRAMMA NORMAL, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&1234567890\$.,'-:;!?"'

30 POINT (small) MICROGRAMMA NORMAL, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234
 567890\$.,'-:;!?"'

18 POINT MICROGRAMMA NORMAL, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&1234567890\$.,'-:;!?"'

36 POINT MICROGRAMMA CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 1234567890\$.,'-:;!?"'

30 POINT (small) MICROGRAMMA CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890\$.,'-:;!?"'

18 POINT MICROGRAMMA CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJK
 LMNOPQRSTU
 VWXYZ&1234
 567890\$.,'-:;!?"'

36 POINT MICROGRAMMA EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ&12
34567890\$.,'-:;!?"'“

30 POINT (small) MICROGRAMMA EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&1234567890\$.,'-:;!?"'“

18 POINT MICROGRAMMA EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
Z&1234567890\$
,,'-:;!?"'“

36 POINT MICROGRAMMA BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQR
STUVWXYZ&123456789
0\$.,'-:;!?"'“

30 POINT (small) MICROGRAMMA BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.,'-:;!?"'“

18 POINT MICROGRAMMA BOLD, AMSTERDAM CONTINENTAL

A B C D E F G H I J
 K L M N O P Q R S
 T U V W X Y Z & 1
 2 3 4 5 6 7 8 9 0 \$
 . , ' - : ; ! ? " " " "

36 POINT MICROGRAMMA BOLD EXTENDED, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z & 1 2 3 4 5 6 7 8 9 0 \$
., ' - : ; ! ? " " ' ' "

30 POINT (small) MICROGRAMMA BOLD EXTENDED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ&1234567890\$
, ' - . ! ? " " "

18 POINT MICROGRAMMA BOLD EXTENDED, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z & a b c d e f g h i j k l
m n o p q r s t u v w x y z f f f i
f f f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' " -
.: ! ? ' " " "

48 POINT MODERN 20, STEPHENSON BLAKE

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v
w x y z f f f i f f f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' " - : . : ! ? ' " " "

30 POINT MODERN 20, STEPHENSON BLAKE

*A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u
v w x y z f f f i f f f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' " - : . : ! ? ' " " "*

30 POINT MODERN 20 ITALIC, STEPHENSON BLAKE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j
k l m n o p q r s t u v w x y z f f f i f f f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' " - : . : ! ? ' " " "

18 POINT MODERN 20, STEPHENSON BLAKE

*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h
i j k l m n o p q r s t u v w x y z f f f i f f f i f f f l 1 2 3 4 5 6 7 8 9 0 \$. , ' " - : . : ! ? ' " " "*

18 POINT MODERN 20 ITALIC, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
ghijklmnopqrstuvwxyz
1234567890\$,-'::!?

48 POINT RECORD GOTHIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$,-'::!?

36 POINT RECORD GOTHIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
ghijklmnopqrstuvwxyz1234567890\$,-'::!?

24 POINT RECORD GOTHIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ
Z&abcdefghijklmnopqrstuvwxyz
opqrstuvwxyz123
4567890\$.,-'::!?

60 POINT RECORD GOTHIC BOLD, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ
Z&abcdefghijklmnopqrstuvwxyz
opqrstuvwxyz123
4567890\$.,-'::!?*

60 POINT RECORD GOTHIC BOLD ITALIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&abcdefghijklmnopqrstuvwxyz
 1234567890\$.,-'::!?

36 POINT RECORD GOTHIC BOLD, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 VWXYZ&abcdefghijklmnopqrstuvwxyz
 uvwxyz1234567890\$.,-'::!?*

36 POINT RECORD GOTHIC BOLD ITALIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fghijklmnopqrstuvwxyz1234567890\$.,-'::!?

24 POINT RECORD GOTHIC BOLD, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fghijklmnopqrstuvwxyz1234567890\$.,-'::!?*

24 POINT RECORD GOTHIC BOLD ITALIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ&abcdefgh
ijklmnopqrstuvwxyz123
4567890\$.-':!?

60 POINT RECORD GOTHIC THINLINE CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklnopqrstuvwxyz12345678
90\$.-':!?

36 POINT RECORD GOTHIC THINLINE CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
stuvwxyz1234567890\$.-':!?

24 POINT RECORD GOTHIC THINLINE CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefgh
ijklmnopqrstuvwxyz1234567890\$.-':!?

48 POINT RECORD GOTHIC EXTRA CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuv
wxyz1234567890\$,-'!?

36 POINT RECORD GOTHIC EXTRA CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$,-'!?

24 POINT RECORD GOTHIC EXTRA CONDENSED, LUDLOW

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&abcdefghi
jklmnopqrstuvwxyz1234
567890\$,-'!?

60 POINT RECORD GOTHIC CONDENSED, LUDLOW

*ABCDEFGHIJKLMNOPQRSTU
VWXYZ&abcdefghijklmnopqr
stuvwxyz1234567890\$,-'!?*

60 POINT RECORD GOTHIC CONDENSED ITALIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
cdefghijklmnopqrstuvwxyz1234567890
\$,-'.:;!?

36 POINT RECORD GOTHIC CONDENSED, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
cdefghijklmnopqrstuvwxyz1234567890
\$,-'.:;!?*

36 POINT RECORD GOTHIC CONDENSED ITALIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrs
tuvwxyz1234567890\$,-'.:;!?

24 POINT RECORD GOTHIC CONDENSED, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrst
uvwxyz1234567890\$,-'.:;!?*

24 POINT RECORD GOTHIC CONDENSED ITALIC, LUDLOW

ABCDEFGHIJKL
MNOPQRSTUVW
XYZ&abcdefghijkl
mnopqrstuvwxyz
1234567890\$,-'.:;!?

48 POINT RECORD GOTHIC EXTENDED, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 NOPQRSTUVWXYZ
 Z&abcdefghijklm
 nopqrstuvwxyz12
 34567890\$.,-':;!?*

48 POINT RECORD GOTHIC EXTENDED ITALIC, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 RSTUVWXYZ&abcdefghi
 jklmnopqrstuvwxyz123
 4567890\$.,-':;!?*

36 POINT RECORD GOTHIC EXTENDED, LUDLOW

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 RSTUVWXYZ&abcdefghi
 jklmnopqrstuvwxyz123
 4567890\$.,-':;!?*

36 POINT RECORD GOTHIC EXTENDED ITALIC, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Z&abcdefghijklmnopqrstuvwxyz123
4567890\$,-'::!?

24 POINT RECORD GOTHIC EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Z&abcdefghijklmnopqrstuvwxyz
1234567890\$,-'::!?

24 POINT RECORD GOTHIC EXTENDED ITALIC, LUDLOW

ABCDEFGHIJKL
MNOPQRSTU
VWXYZ&abcde
fghijklmnop
qrstuvwxyz
1234567890
\$,-'::!?

60 POINT RECORD GOTHIC MEDIUM EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ&abcdefghijklmnop
opqrstuvwxyz1234567890\$
.,-'::!?

36 POINT RECORD GOTHIC MEDIUM EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
z1234567890\$.,-'::!?

24 POINT RECORD GOTHIC MEDIUM EXTENDED, LUDLOW

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
&abcdefghijklmnop
ghijklmnopqrstuv
wxyz12345678
90\$.,-'::!?

60 POINT RECORD GOTHIC BOLD MEDIUM EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&abcdefghijklmnop
 nopqrstuvwxyz12345678
 90\$.,-'::!/?

36 POINT RECORD GOTHIC BOLD MEDIUM EXTENDED, LUDLOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ&a
 bcdefghijklmnopqrstuvwxyz12345678
 0\$.,-'::!/?

24 POINT RECORD GOTHIC BOLD MEDIUM EXTENDED, LUDLOW

ABCDEFGHIJ
 KLMNOPQR
 STUVWXYZ&
 abcdefghijkl
 mnopqrstuv
 wxyz123456
 7890\$.,-'::!/?

60 POINT RECORD GOTHIC BOLD EXTENDED, LUDLOW

***ABCDEFGHIJ
KLMNOPQR
STUVWXYZ&
abcdefghijkl
mnopqrstuv
wxyz123456
7890\$.,-'::!?***

60 POINT RECORD GOTHIC BOLD EXTENDED ITALIC, LUDLOW

***ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmn
opqrstuvwxyz
1234567890\$.
,-'::!?***

36 POINT RECORD GOTHIC BOLD EXTENDED, LUDLOW

***ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
fghijklmnopqrstuvwxyz
1234567890\$.,-'::!?***

36 POINT RECORD GOTHIC BOLD EXTENDED ITALIC, LUDLOW

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,-'::!**

24 POINT RECORD GOTHIC BOLD EXTENDED, LUDLOW

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,-'::!***

24 POINT RECORD GOTHIC BOLD EXTENDED ITALIC, LUDLOW

ROMAN COMPRESSED 3

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ&abcdefghijklmnop
pqrstuvwxyzffiffiffi123456
7890\$.,"-::!?"“”**

48 POINT ROMAN COMPRESSED 3, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfi fl ffi ffl 1234567
 890\$, ’ - . : ; ! ? ” “

30 POINT ROMAN COMPRESSED 3, STEPHENSON BLAKE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
 vwxyzfi fl ffi ffl 1234567890\$, ’ - . : ; ! ? ” “

18 POINT ROMAN COMPRESSED 3, STEPHENSON BLAKE

STENCIL

A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z & 1 2 3 4 5 6 7 8 9 0 \$
. , - ’ : ; ! ?

36 POINT STENCIL, LUDLOW

TORINO

A B C D E F G H I J K L M N O
 P Q R S T U V W X Y Z & a b c
 d e f g h i j k l m n o p q r s t u v w
 x y z f i f f f l f f f i f f f 1 2 3 4 5 6 7 8 9 0
 \$, . , ’ - . : ; ! ? ” “

48 POINT TORINO, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ&
abcdefghijklmnopqrst
uvwxyzfiffiffiffiffi12345
67890\$. , ’ - . : ; ! ? ’ ’ ’ ’*

48 POINT TORINO ITALIC, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
cdefghijklmnopqrstuvwxyzfiffiffiffiffi1234567
890\$. , ’ - . : ; ! ? ’ ’ ’ ’*

24 POINT (large) TORINO, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
&abcdefghijklmnopqrstuvwxyzfiffiffiffiffi12
34567890\$. , ’ - . : ; ! ? ’ ’ ’ ’*

24 POINT (large) TORINO ITALIC, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffiffiffiffi
1234567890\$. , ’ - . : ; ! ? ’ ’ ’ ’*

14 POINT TORINO, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffiffiffiffi
1234567890\$. , ’ - . : ; ! ? ’ ’ ’ ’*

14 POINT TORINO ITALIC, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ &
 abcdefghijklmnopqr
 stuvwxyz12345678
 90!?\$.,:;)'

48 POINT UNIVERS 55, ATF

*ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 &abcdefghijklmnop
 pqrstuvwxyz12345
 67890!?\$.,:;('*

48 POINT UNIVERS 56, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890!?\$.,:;()''

36 POINT UNIVERS 55, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890!?\$.,:;()''

36 POINT UNIVERS 56, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890!?\$.,:;)''

30 POINT UNIVERS 55, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890!?\$.,:;()''

30 POINT UNIVERS 56, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyz 12345678
 90!?\$.,:;)'"

24 POINT (large) UNIVERS 55, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyz 1234567
 890!?\$.,:;('"*

24 POINT (large) UNIVERS 56, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ &abcdefghijklmnopq
 rstuvwxyz1234567890!?\$.,:;)'"

24 POINT (small) UNIVERS 55, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ &abcdefghi
 jklmnopqrstuvwxyz1234567890!?\$.,:;()'"*

24 POINT (small) UNIVERS 56, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ &abcdefghijklmnopq
 rstuvwxyz1234567890!?\$.,:;()'"

18 POINT UNIVERS 55, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ &abcdefghijklmnopq
 rstuvwxyz1234567890!?\$.,:;()'"*

18 POINT UNIVERS 56, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ &abcdefghijklmnopq
 rstuvwxyz1234567890!?\$.,:;()'"

14 POINT UNIVERS 55, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ &abcdefghijklmnopq
 rstuvwxyz1234567890!?\$.,:;()'"*

14 POINT UNIVERS 56, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890!?\$

...:()''

12 POINT UNIVERS 55, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890!?\$

...:()''

12 POINT UNIVERS 56, ATF

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqrs
tuvwxyz123456789
0!?\$.,:;)''

48 POINT UNIVERS 45, ATF

*ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqr
stuvwxyz12345678
90!?\$.,:;('''*

48 POINT UNIVERS 46, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 TUVWXYZ&abcdefghijklmnop
 opqrstuvwxyz1234567890
 !?\$.,:;)"

36 POINT UNIVERS 45, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
 STUVWXYZ&abcdefghijklmnop
 mnopqrstuvwxyz1234567
 890!?\$.,:;(*

36 POINT UNIVERS 46, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&a
 bcdefghijklmnopqrstuvwxyz1234567890
 !?\$.,:;)"

24 POINT (large) UNIVERS 45, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz12345678
 90!?\$.,:;(*

24 POINT (large) UNIVERS 46, ATF

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZ&abcdefghijkl
 mnopqrstuvwxyz1
 234567890!?\$
 .,:;)"'

48 POINT UNIVERS 65. ATF

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstuvwxyz
lmnopqrstuvwxyz
1234567890!?\$
...:('"***

48 POINT UNIVERS 66. ATF

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcdefg
 hijklmnopqrstuvwxyz123
 4567890!?\$.,:;()''

36 POINT UNIVERS 65, ATF

*ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyz1
 234567890!?\$.,:;(''*

36 POINT UNIVERS 66, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz1234
 567890!?\$.,:;)''

24 POINT (large) UNIVERS 65, ATF

*ABCDEFGHIJKLMNOPQRSTUVWX
 YZ&abcdefghijklmnopqrstuvwxyz123
 4567890!?\$.,:;(''*

24 POINT (large) UNIVERS 66, ATF

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g h
i j k l m n o p q r s t u v w x
y z 1 2 3 4 5 6 7 8 9 0 ! ? \$
.,:;)'"

48 POINT UNIVERS 75, ATF

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g
h i j k l m n o p q r s t u v
w x y z 1 2 3 4 5 6 7 8 9
0 ! ? \$. , : ; (' "

48 POINT UNIVERS 76, ATF

**A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & a b c d e
f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? \$. , : ;) ' "**

36 POINT UNIVERS 75, ATF

***A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & a b c d e
f g h i j k l m n o p q r s t u v w x y
z 1 2 3 4 5 6 7 8 9 0 ! ? \$. , : ; (' "***

36 POINT UNIVERS 76, ATF

**A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? \$. , : ;) ' "**

24 POINT (large) UNIVERS 75, ATF

***A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y
z 1 2 3 4 5 6 7 8 9 0 ! ? \$. , : ; (' "***

24 POINT (large) UNIVERS 76, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ&abcdefghijklmnop
qrstuvwxyz1234567890!?.,:
;('

48 POINT UNIVERS 47, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ&abcdefghijklmn
opqrstuvwxyz1234567890
!?\$%&,:;'"*

48 POINT UNIVERS 48, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&abcdefghijklmnopqrstuvwxyz1234567
890!?\$.,:;('

36 POINT UNIVERS 47, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
Z&abcdefghijklmnopqrstuvwxyz1234
567890!?\$.,:;('"*

36 POINT UNIVERS 48, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
1234567890!?\$.,:;('"

24 POINT (large) UNIVERS 48, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
qrstuvwxyz1234567890!?\$.,:;('"*

24 POINT (large) UNIVERS 48, ATF

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&abcdefghijkl
mnopqrstuvwxyz1234567
890!?\$.,:;)"**

48 POINT UNIVERS 57, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
hijklmnopqrstuvwxyz12
34567890!?\$.,:;('"*

48 POINT UNIVERS 58, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstuvwxy
z1234567890!?\$.,:;)"*

36 POINT UNIVERS 57, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&abcdefghijklmnopqrstuv
wxyz1234567890!?\$.,:;('"*

36 POINT UNIVERS 58, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
mnopqrstuvwxyz1234567890!?\$.,:;)"*

24 POINT (large) UNIVERS 57, ATF

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghi
jklmnopqrstuvwxyz1234567890!?\$.,:;('"*

24 POINT (large) UNIVERS 58, ATF

Created by Deberny et Peignot, Paris, for ATF.

**A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & a b c d e f
g h i j k l m n o p q r s t u v w x y z 1 2
3 4 5 6 7 8 9 0 ! ? \$. , : ; (" ' "**

48 POINT UNIVERS 67, ATF

***A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z & a b c
d e f g h i j k l m n o p q r s t u v
w x y z 1 2 3 4 5 6 7 8 9 0 ! ? \$. ,
: ;) ' " ' "***

48 POINT UNIVERS 68, ATF

**A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & a b c d e f g h i j k l m n o p q r s t u
v w x y z 1 2 3 4 5 6 7 8 9 0 ! ? \$. , : ; (" ' "**

36 POINT UNIVERS 67, ATF

36 POINT UNIVERS 68, ATF

30 POINT UNIVERS 67, ATF

30 POINT UNIVERS 68, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 STUVWXYZ&abcdefghijklmnop
 nopqrstuvwxyz1234567890\$
 .,:;-'!?

42 POINT VENUS MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 STUVWXYZ&abcdefghijklmnop
 nopqrstuvwxyz1234567890\$
 .,:;-'!?

36 POINT VENUS MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 1234567890\$.,:;-'!?

30 POINT VENUS MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fg hijklmnopqrstuvwxyz1234567890\$
 .,:;-'!?

24 POINT VENUS MEDIUM, BAUER

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fghijklmnopqrstuvwxyz1234567890\$
 .,:;-'!?*

24 POINT VENUS MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

18 POINT VENUS MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

18 POINT VENUS MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

16 POINT VENUS MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

16 POINT VENUS MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

14 POINT VENUS MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

14 POINT VENUS MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

12 POINT VENUS MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

12 POINT VENUS MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

10 POINT VENUS MEDIUM, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

10 POINT VENUS MEDIUM ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopq
rstuvwxyz1234567890\$.,':;!?)

18 POINT VENUS LIGHT, BAUER

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrs
tuvwxyz1234567890\$.,':- '!?*

18 POINT VENUS LIGHT ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy1234567890\$.,':;!?)

12 POINT VENUS LIGHT, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy1234567890\$.,':- '!?

12 POINT VENUS LIGHT ITALIC, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopq
rstuvwxyz12345
67890\$.,':- '!?**

42 POINT VENUS BOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,':- '!?**

36 POINT VENUS BOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&abcdefghijklmnop
nopqrstuvwxyz1234567890\$
.,:;- '!?**

36 POINT VENUS BOLD ITALIC, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
&abcdefghijklmnopqrstuvwxyz1234567
890\$.,:;- '!?**

30 POINT VENUS BOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,:;- '!?**

30 POINT VENUS BOLD ITALIC, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
defghijklmnopqrstuvwxyz1234567890\$.,:;- '!?**

24 POINT VENUS BOLD, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstu
vwxyz123456789
0\$.,:;- '!?**

24 POINT VENUS BOLD ITALIC, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
fghijklmnop
qrstuvwxyz1234567890\$.,:;- '!?**

18 POINT VENUS BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

18 POINT VENUS BOLD ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

16 POINT VENUS BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

16 POINT VENUS BOLD ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

14 POINT VENUS BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

14 POINT VENUS BOLD ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

12 POINT VENUS BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

12 POINT VENUS BOLD ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

10 POINT VENUS BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;-'!?

10 POINT VENUS BOLD ITALIC, BAUER

Note: Venus Bold Italic matches the weight of Venus Extra Bold in the Roman.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
lmnopqrstuvwxyz1234567890\$.,'-:;!?

18 POINT VENUS EXTRA BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz12345
67890\$.,'-:;!?

12 POINT VENUS EXTRA BOLD, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ&abcdefghijklmnopqr
stuvwxyz1234567890\$.,,:- '!?

66 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ&abcdefghijklmnopqrstvwxyz
1234567890\$.,,:- '!?

54 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
defghijklmnopqrstuvwxyz1234567890\$.,:
;- '!?

42 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
pqrstuvwxyz1234567890\$.,:- ' ! ?

36 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
wxyz1234567890\$.,:- ' ! ?

30 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz123
4567890\$.,:- ' ! ?

24 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,:- ' ! ?

18 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,:- ' ! ?

16 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,:- ' ! ?

14 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,:- ' ! ?

12 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,:- ' ! ?

10 POINT VENUS LIGHT CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ&abcdefg
hijklmnopqrstuvwxyz
1234567890\$.,:- '!?

84 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ&abcdefghijklmno
pqrstuvwxyz1234567890
\$.,:- '!?

66 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ&abcdefghijklmnopqrstuvw
yz1234567890\$.,:- '!?

54 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
defghijklmnopqrstuvwxyz1234567890\$
.,:- '!?

42 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijk
lmnopqrstuvwxyz1234567890\$.,:- '!?

36 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrs
tuvwxyz1234567890\$.,:- '!?

30 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy
z1234567890\$.,:- '!?

24 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;:-'!?

18 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;:-'!?

16 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;:-'!?

14 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;:-'!?

12 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,;:-'!?

10 POINT VENUS BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ&ab
cdefghijklmnopqrst
uvwxyz1234567890
\$.,;:-'!?

84 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghij
klmnopqrstuvwxyz 123
4567890 \$. , ; - ' ! ?

66 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ & abcdefghijklmnopq
rstuvwxyz 1234567890 \$. , ; - ' ! ?

54 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz123456
7890\$.,,:- ' ! ?

42 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefgh
ijklmnopqrstuvwxyz1234567890\$.,,:- ' ! ?

36 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
qrstuvwxyz1234567890\$.,,:- ' ! ?

30 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,,:- ' ! ?

24 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy
z1234567890\$.,,:- ' ! ?

18 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy
z1234567890\$.,,:- ' ! ?

16 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy
z1234567890\$.,,:- ' ! ?

14 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy
z1234567890\$.,,:- ' ! ?

12 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$.,:- ' !?

10 POINT VENUS EXTRA BOLD CONDENSED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 TUVWXYZ&abcdefghijklmnop
 pqrstuvwxyz1234567890\$.,:- '
 !?

36 POINT VENUS LIGHT EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ&abcdefghijklmnopqrstu
 vwx
 yz1234567890\$.,:- ' !?

30 POINT VENUS LIGHT EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxy
 z123456789
 0\$.,:- ' !?

24 POINT VENUS LIGHT EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fghijklmnopqrstuvwxyz1234567890\$.,:- ' !?

18 POINT VENUS LIGHT EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fghijkl
 mnopqrstuvwxyz1234567890\$.,:- ' !?

16 POINT VENUS LIGHT EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
 fghijklmnopqrstu
 vxyz1234567890\$.,:- ' !?

14 POINT VENUS LIGHT EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz12
34567890\$.,:-'?!

12 POINT VENUS LIGHT EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz1234567890\$
,:-'?!

10 POINT VENUS LIGHT EXTENDED, BAUER

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqrstu
vwxyz1234567890\$.,:
;-'?!

42 POINT VENUS MEDIUM EXTENDED, BAUER

ABCDEFGHIJKLMNOPQR
STUVWXYZ&abcdefghijklm
nopqrstuvwxyz1234567890
\$.,:-'?!

36 POINT VENUS MEDIUM EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTU
VWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,:-'?!

30 POINT VENUS MEDIUM EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Z&abcdefghijklmnopqrstuvwxy123456
7890\$.,:- ' ! ?

24 POINT VENUS MEDIUM EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcd
efghijklmnopqrstuvwxy1234567890\$.,:- ' ! ?

18 POINT VENUS MEDIUM EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghij
klmnopqrstuvwxy1234567890\$.,:- ' ! ?

16 POINT VENUS MEDIUM EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqr
stuvwxy1234567890\$.,:- ' ! ?

14 POINT VENUS MEDIUM EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy12
34567890\$.,:- ' ! ?

12 POINT VENUS MEDIUM EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy1234567890\$
,:- ' ! ?

10 POINT VENUS MEDIUM EXTENDED, BAUER

**A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z & a b c d e f g h i j k
l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 \$. , : ;
- ' ! ?**

42 POINT VENUS BOLD EXTENDED, BAUER

**A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z & a b c
d e f g h i j k l m n o p q r s t u v w
x y z 1 2 3 4 5 6 7 8 9 0 \$. , : ; - '
! ?**

36 POINT VENUS BOLD EXTENDED, BAUER

**A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & a b c d e f g h i j k l m
n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9
0 \$. , : ; - ' ! ?**

30 POINT VENUS BOLD EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,:- ' ! ?

24 POINT VENUS BOLD EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&a
bcdefghijklmnopqrstuvwxyz123456789
0\$.,:- ' ! ?

18 POINT VENUS BOLD EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
fghijklmnopqrstuvwxyz1234567890\$.,:- ' ! ?

16 POINT VENUS BOLD EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijk
lmnopqrstuvwxyz1234567890\$.,:- ' ! ?

14 POINT VENUS BOLD EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,:- ' ! ?

12 POINT VENUS BOLD EXTENDED, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,:- ' ! ?

10 POINT VENUS BOLD EXTENDED, BAUER

**ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&abcde
fghijklmnopqrs
tuvwxyz12345
67890\$.,;:-'!?**

42 POINT VENUS EXTRA BOLD EXTENDED, BAUER

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopq
rstuvwxyz1234567
890\$.,;:-'!?**

36 POINT VENU EXTRA BOLD EXTENDED, BAUER

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopq
rstuvwxyz12
34567890\$.,;:-'!?**

30 POINT VENUS EXTRA BOLD EXTENDED, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ&abcdefghijklmnop
pqrstuvwxyz1234567890\$
,;:-'!?**

24 POINT VENUS EXTRA BOLD EXTENDED, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
&abcdefghijklmnopqrstu
vwxyz1234567890\$,;:-'!**

18 POINT VENUS EXTRA BOLD EXTENDED, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
cdefghijklmnopqrstuvw
xyz1234567890\$,;:-'!**

16 POINT VENUS EXTRA BOLD EXTENDED, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
fghijklmnopqrstuvwxyz1
234567890\$,;:-'!**

14 POINT VENUS EXTRA BOLD EXTENDED, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
fghijklmnopqrstuvwxy
z1234567890\$,;:-'!**

12 POINT VENUS EXTRA BOLD EXTENDED, BAUER

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcde
fghijklmnopqrstuvwxyz1
234567890\$,;:-'!**

10 POINT VENUS EXTRA BOLD EXTENDED, BAUER

BANK SCRIPT

A B C D E F G H I J K
L M N O P Q R S T U V
W X Y Z & a b c d e f g h i j k l m n o p q
r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$
, ' = . : ; ! ? " " "

48 POINT BANK SCRIPT, ATF

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5
6 7 8 9 0 \$, ' = . : ; ! ? " " "

24 POINT BANK SCRIPT, ATF

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x
y z 1 2 3 4 5 6 7 8 9 0 \$, ' = . : ; ! ? " " "

14 POINT BANK SCRIPT, ATF

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z
 & a b c d e f g h i j k l m n o p q r s t u v w
 x y z 1 2 3 4 5 6 7 8 9 0 \$. , ' ' = : ; ! ? ' ' “

48 POINT COMMERCIAL SCRIPT, ATF

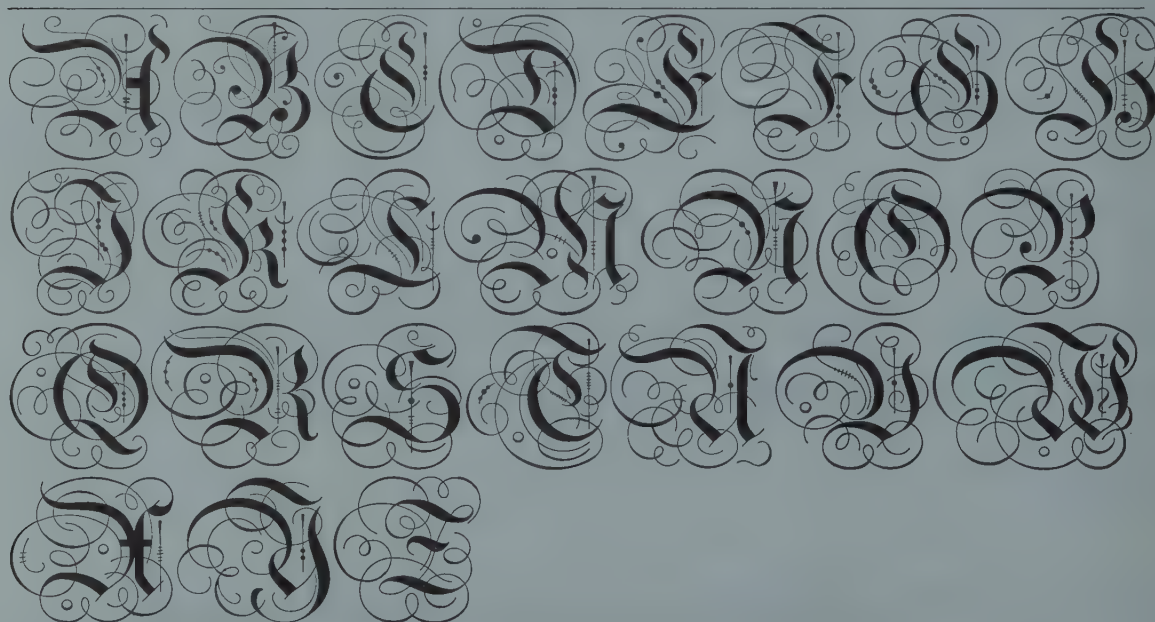
A B C D E F G H I J K L M N O P Q R S T U V W X
 Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$
 . , ' ' = : ; ! ? ' ' “

24 POINT COMMERCIAL SCRIPT, ATF

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 \$. , ' ' = : ; ! ? ' ' “

14 POINT COMMERCIAL SCRIPT, ATF

DUTCH INITIALS



60 POINT DUTCH INITIALS, ATF

A A B B C C D D E E
 F F G G H H I I J J K K L L M M
 N O P Q R R S S T T
 U V W X Y Z Th Et abcdefgh
 ijkl mnopqrstuvwxyzt h 1 2 3 4
 5 6 7 8 9 0 \$. , ' - : ; ! ?

60 POINT LEGEND, BAUER

A A B B C C D D E E F F G G
 H H I I J J K K L L M M N O P Q R
 R S S T T U V W X Y Z Th Et
 abcdefghijklmnopqrstuvwxyzt h 1 2 3
 4 5 6 7 8 9 0 \$. , ' - : ; ! ?

48 POINT LEGEND, BAUER

A B C D E F G H I J K L M N O P Q R R S S T U V W X Y Z Th
 & a b c d e f g h i j k l m n o p q r s t u v w x y z th 1 2 3 4 5 6 7 8 9 0 \$. , ' - : ; ! ?

18 POINT LEGEND, BAUER

LIBRA

a b c d e f g h i j k l m n o p q r s t u
 v w x y z & 1 2 3 4 5 6 7 8 9 0 \$. , ' - : ; ! ? " " "

36 POINT LIBRA, AMSTERDAM CONTINENTAL

a b c d e f g h i j k l m n o p q r s t u v w x y z & 1 2 3 4 5 6 7 8 9 0 \$
 . , ' - : ; ! ? " " "

24 POINT LIBRA, AMSTERDAM CONTINENTAL

a b c d e f g h i j k l m n o p q r s t u v w x y z & 1 2 3 4 5 6 7 8 9 0 \$. , ' - : ; ! ? " " "

12 POINT LIBRA, AMSTERDAM CONTINENTAL

MISTRAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y
 Z & a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3
 4 5 6 7 8 9 0 \$. , ' ' - : ; ! ? " " "

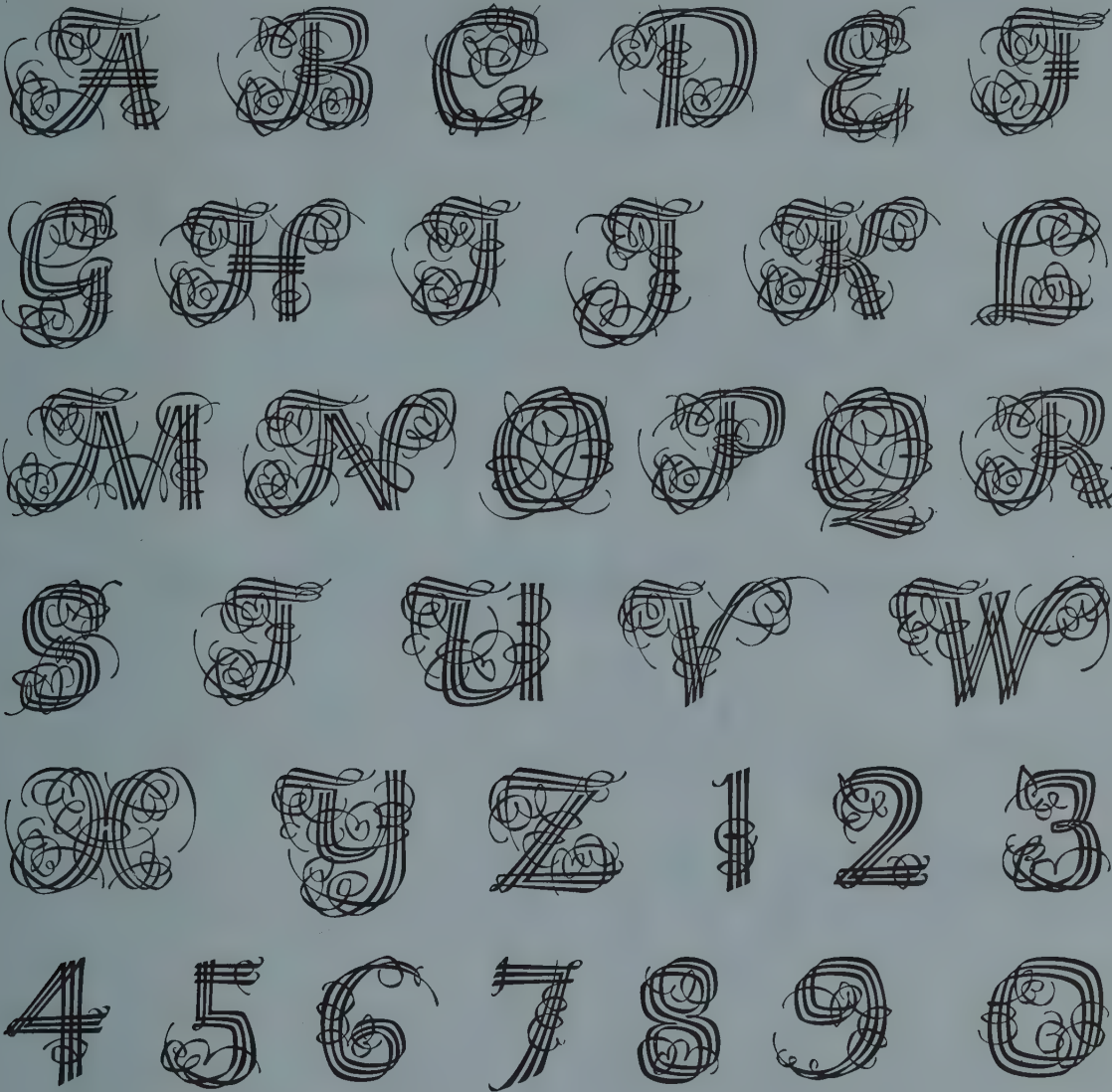
36 POINT MISTRAL, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m
 n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$. , ' ' - : ; ! ? " " "

24 POINT MISTRAL, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9
 0 \$. , ' ' - : ; ! ? " " "

18 POINT MISTRAL, AMSTERDAM CONTINENTAL



60/66 POINT RAFFIA INITIALS, AMSTERDAM CONTINENTAL

A B C D E F G H I
 J K L M N O P
 Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o
 p q r s t u v w x y z f f i f l f t 1 2 3 4 5 6 7
 8 9 0 \$. , ' - : ; ! ?

60 POINT STRADIVARIUS, BAUER

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z f f i f l f t 1 2 3 4 5 6 7
 8 9 0 \$. , ' - : ; ! ?

36 POINT STRADIVARIUS, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z f f i f l f t 1 2 3 4 5 6 7 8 9 0 \$. , ' - : ; ! ?

18 POINT STRADIVARIUS, BAUER

A B C D E F G H I J K L M N O P Q R S T U V W X
Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$
, " - . : ; ! ? ' " " "

30 POINT THOMPSON QUILLSCRIPT, ATF

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h
i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$, " - . : ; ! ? ' " " "

24 POINT THOMPSON QUILLSCRIPT, ATF

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 \$, " - . : ; ! ? ' " " "

18 POINT THOMPSON QUILLSCRIPT, ATF

TYPO SCRIPT

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4
5 6 7 8 9 0 \$, " = . : ; ! ? ' " " "

60 POINT TYPO SCRIPT, ATF

A B C D E F G H I J K L M N O P
 Q R S T U V W X Y Z & a b c d e f g h i j k l m
 n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$. , " = : ; ! ? ' ' ' ' "

48 POINT TYPO SCRIPT, ATF

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 \$. , " = : ; ! ? ' ' ' ' "

18 POINT TYPO SCRIPT, ATF

ALBERTUS

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ&
 abcdefghijklmnopqrst
 uvwxyzfiffiffiffiffi12345
 67890\$.,"-:;!?"'"

48 POINT ALBERTUS, MOULDTYPE FOUNDRY LTD

ABCDEFGHIJKLMNOPQRST
 UVWXYZ&abcdefghijklmnop
 pqrstuvwxyzfiffiffiffiffi1234567
 890\$.,"-:;!?"'"

36 POINT ALBERTUS, MOULDTYPE FOUNDRY LTD.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
 cdefghijklmnopqrstuvwxyzfiffiffiffiffi12345678
 90\$.,"-:;!?"'"

24 POINT ALBERTUS, MOULDTYPE FOUNDRY LTD.

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & 1 2 3 4 5 6
7 8 9 0 \$. , ' - : ; ! 9 " ^

48 POINT AUGUSTEA, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y
Z & 1 2 3 4 5 6 7 8 9 0 \$. , ' - : ; ! 9 " ^

24 POINT AUGUSTEA, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1 2 3 4 5 6
7 8 9 0 \$. , ' - : ; ! 9 " ^

18 POINT AUGUSTEA, AMSTERDAM CONTINENTAL

A B C D E F G H I J K
L M N O P Q R S T
U V W X Y Z & 1 2 3
4 5 6 7 8 9 0 \$. , ' - : ; ! 9

48 POINT AUGUSTEA SHADED, AMSTERDAM CONTINENTAL

A B C D E F G H I J K L M N O P Q R S T U V W X Y
Z & 1 2 3 4 5 6 7 8 9 0 \$. , ' - : ; ! 9 " ^

24 POINT AUGUSTEA SHADED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&123
4567890\$. ' " ! 9 " " "

18 POINT AUGUSTEA SHADED, AMSTERDAM CONTINENTAL

EGIZIO

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ&a
bcdefghijklmno
pqrstuvwxyzfiff
flffiffll1234567890
\$. , ' " ! ? " " "

60 POINT EGIZIO MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvwxyz
 mnopqrstuvwxyzfi
 fflffiffll1234567890\$
 „-.:!?”“
 ., -.:!?”

48 POINT EGIZIO MEDIUM, AMSTERDAM CONTINENTAL

*ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvwxyz
 mnopqrstuvwxyzfi
 flffiffll1234567890\$
 „-.:!?”“
 ., -.:!?”*

48 POINT EGIZIO MEDIUM ITALIC, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvwxyz
 fffflfffl1234567890\$.,'-.:;!?"“

24 POINT (large) EGIZIO MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 YZ&abcdefghijklmnopqrstuvwxyzfffl
 ffffl1234567890\$.,'-.:;!?"“

24 POINT (large) EGIZIO MEDIUM ITALIC, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklm
 nopqrstuvwxyzffflfffl1234567890\$.,'-.:;!?"“

18 POINT EGIZIO MEDIUM ITALIC, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklm
 nopqrstuvwxyzffflfffl1234567890\$.,'-.:;!?"“

18 POINT EGIZIO MEDIUM, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNO
 PQRSTUVWXYZ&abc
 defghijklmnopqrstuvwxy
 zfffflfffl1234567890\$.,'-.:
 .!?"“
 ,..

60 POINT EGIZIO MEDIUM CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 TUVWXYZ&abcdefghijklmnop
 pqrstuvwxyzfiffiffiffi12345678
 90\$. , ' - . : ! ? " " "

48 POINT EGIZIO MEDIUM CONDENSED, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
 opqrstuvwxyzfiffiffiffi1234567890\$. , ' - . : ! ? " " "

24 POINT (large) EGIZIO MEDIUM CONDENSED, AMSTERDAM CONTINENTAL

ELIZABETH

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ&abcde
 fghijklmnopqrstuvw
 xyzfffi
 flft1234567890\$. , ' - . : ! ?

48 POINT ELIZABETH, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 fffiflft 123
 4567890\$.,'-:;!?

48 POINT ELIZABETH ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 fffiflft 12345
 67890\$.,'-:;!?

30 POINT ELIZABETH, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 fffiflft 12345678
 90\$.,'-:;!?

30 POINT ELIZABETH ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 fffiflft 1234567890\$.,'-:;!?

18 POINT ELIZABETH, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 fffiflft 1234567890\$.,'-:;!?

18 POINT ELIZABETH ITALIC, BAUER

A B C D E F G H
 I J K L M N O P
 Q R S T U V W
 X Y Z & a b c d e f
 g h i j k l m n o p q
 r s t u v w x y z 1 2
 3 4 5 6 7 8 9 0 . , ' - : ; ! ?

60 POINT FORTUNE LIGHT, BAUER

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y
 Z & a b c d e f g h i j k l m n o p
 q r s t u v w x y z 1 2 3 4 5 6 7 8
 9 0 \$. , ' - : ; ! ? ” “

42 POINT FORTUNE LIGHT, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvwxyz
 1234567890\$.,’-:;!?”“

24 POINT FORTUNE LIGHT, BAUER

ABCDEFGH
 IJKLMNOP
 QIRSTUV
 WXYZ&abc
 defghijklmn
 opqrstuvw
 xyz123456789
 0\$.,’-:;!?”“

60 POINT FORTUNE BOLD, BAUER

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z & a b c d e f g
h i j k l m n o p q r
s t u v w x y z f i f f
fl 1 2 3 4 5 6 7 8 9 0
\$. , " - : ; ! ? ' ' ' "

60 POINT FORTUNE BOLD ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
MNOPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstuvwxyz
mnopqrstuvwxyz
1234567890\$.,’“-:;!?”“

42 POINT FORTUNE BOLD, BAUER

*ABCDEFGHIJKLM
NOPQRSTUVWXYZ
&abcdefghijklmnopq
rstuvwxyzfiff12345
67890\$.,’“-:;!?”“*

42 POINT FORTUNE BOLD ITALIC, BAUER

ABCDEFGHIJKLMNOPQRSTU
VWXYZ&abcdefghijklmnopqrstu
vwxyz1234567890\$.,’“-:;!?”“

24 POINT FORTUNE BOLD, BAUER

*ABCDEFGHIJKLMNOPQRSTUVW
XYZ&abcdefghijklmnopqrstu
vwxyzfiff1234567890\$.,’“-:;!?”“*

24 POINT FORTUNE BOLD ITALIC, BAUER

**A B C D E F
G H I J K L M
N O P Q R S
T U V W X Y
Z & a b c d e f
g h i j k l m n
o p q r s t u v
w x y z 1 2 3 4
5 6 7 8 9 0 \$. , ' " -
: ; ! ? ' ' ' "**

60 POINT FORTUNE EXTRA BOLD, BAUER

**A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z & a b c d e f
g h i j k l m n o p q r s t
u v w x y z 1 2 3 4 5 6 7
8 9 0 \$. , ' - : ; ! ? " " "**

42 POINT FORTUNE EXTRA BOLD, BAUER

**A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z & a b c d e f g h i j k l m
n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$
. , ' - : ; ! ? " " "**

24 POINT FORTUNE EXTRA BOLD, BAUER

ABCDEFGHIJKLMNOP
 PQRSTUVWXYZ&ab
 cdefghijklmnopqrstuv
 wxyzfifffl1234567890\$
 ., ' - : ; ! ? " "

54 POINT PALATINO, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOP
 PQRSTUVWXYZ&ab
 cdefghijklmnopqrstuvwxyz
 fifffl1234567890\$. , ' - : ; ! ? " "

54 POINT PALATINO ITALIC, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz
 fifffl1234567890\$. , ' - : ; ! ? " "

30 POINT PALATINO, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstuvwxyzfiffll
 1234567890\$.,'-:;!?"'"

30 POINT PALATINO ITALIC, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffll
 1234567890\$.,'-:;!?"'"

14 POINT PALATINO, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffll123456
 7890\$.,'-:;!?"'"

14 POINT PALATINO ITALIC, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ&
 abcdefghijklmnopqrst
 uvwxyzfiffll12345678
 90\$.,'-:;!?"'"

54 POINT PALATINO SEMI BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&abcdefghijklmnopqrstuv
 xyzfiffll1234567890\$.,'-:;!?"'"

30 POINT PALATINO SEMI BOLD, AMSTERDAM CONTINENTAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
fiffl1234567890\$,%'-:;!?""

14 POINT PALATINO SEMI BOLD, AMSTERDAM CONTINENTAL

PERPETUA

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 YZ&abcdefghijklmn
 opqrstuvwxyzfiffiffi
 ffi 1 2 3 4 5 6 7 8 9 0 \$. , ' ' -
 : ; ! ? ' ' ' '

60 POINT PERPETUA, MONOTYPE

*A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p q r
s t u v w x y z f i f f f f f i f f f f f 1 2 3
4 5 6 7 8 9 0 \$. , ' ‘ - : ; ! ? ’ ’ “*

60 POINT PERPETUA ITALIC, MONOTYPE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&abcdefghijklmnop
nopqrstuvwxyzfiffiffiffi 1 2 3 4
5 6 7 8 9 0 \$. , ' " - : ; ! ? " " "

42 POINT PERPETUA, MONOTYPE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ&abcdefghijklmnop
qrstuvwxyzfiffiffiffi12345678
90\$.,"'-:;!?''''

42 POINT PERPETUA ITALIC, MONOTYPE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefg
hijklmnopqrstuvwxyzfiffllfiffll1234567890\$.,'-:;!?'”“

24 POINT PERPETUA, MONOTYPE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
opqrstuvwxyzfiffllfiffll1234567890\$.,'-:;!?'”“

24 POINT PERPETUA ITALIC, MONOTYPE

ABCDEFGHIJKL
MNOPQRSTU
VWXYZ&abcdefg
hijklmnopqrstuv
wxyzfiffll1234567
890\$.,'-:;!?'”“

60 POINT PERPETUA BOLD, MONOTYPE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
defghijklmnopqrstuvwxyzfiffllfiffll12345678
90\$.,'-:;!?'”“

24 POINT PERPETUA BOLD, MONOTYPE

Helvetica Light Roman
Helvetica Light Italic
 Helvetica Roman
Helvetica Italic
Helvetica Bold Roman
Helvetica Bold Italic
Helvetica Bold Roman No. 2
Helvetica Black Roman
Helvetica Black Italic
 Helvetica Light Condensed Roman
Helvetica Light Condensed Italic
 Helvetica Condensed Roman
Helvetica Condensed Italic
Helvetica Bold Condensed Roman
Helvetica Bold Condensed Italic
Helvetica Black Condensed Roman
Helvetica Black Condensed Italic
 Helvetica Bold Outline
Helvetica Inserat Roman
Helvetica Inserat Italic
Helvetica Compressed
Helvetica Extra Compressed
Helvetica Ultra Compressed

A virtual signature of many outstanding designers, Helvetica has had universal acceptance in the past decade. Used in many variations, and as display copy or as text in combination with other display faces, this beautiful and versatile type demands room in this book.

An historical factor, with subtle, far reaching implications, occurred during the 1960's. Phototype and the earnest onset of automated computerized typesetting gathered the momentum that has, after 500 years, changed the typesetter's art forever. By the end of this decade, hot metal and foundry type may be on its way to becoming a kind of folk art.

Computerized, automated typesetting became possible because the electronic technology for it was at hand. That same technology also paved the way for information gathering in a new sense. Those characteristics that make high speed, quality typesetting possible, also opened the door on a range of potential for communication as yet only partially explored.

Remote input stations, international information banks accumulating data from routine typesetting chores, more efficient storage and recall of political, scientific, military, and financial information, and world wide instant dissemination of trends, experience and creative effort have suddenly burst on the scene. Formerly thought of as futuristic technology, these techniques are now well beyond the theoretic stage.

But the route to understanding type will probably always include a preliminary study of traditional wood and metal types, their origins and development for centuries.

Phototype, being unrestricted by the conditions governing the production and use of metal type will, in time, alter its design characteristics. But for the present, phototypesetting, like any evolving technology, carries over most of the characteristics of the faces from which it derives. In many cases the original drawings for alphabets were simply rephotographed and put on film.

Yet slight differences in visual character developed, especially in the spacing of individual characters of text settings. The use of light sensitive surfaces to pick up the specific weight and character of each face gave a more precise rendition of alphabets that previously had to go through the typographer's repro-proving process. The question of aesthetic superiority may be argued for years to come.

To the left, is an abbreviated one line series of currently available variations on Helvetica, set on Mergenthaler V.I.P. (Variable Input Phototypesetter) for both display and text settings. And on the following pages, a relatively full showing of four basic weights of Helvetica, set on the V.I.P., a piece of equipment that responds to a computer, or may be directly activated by punched tapes representing original copy. The V.I.P. in turn produces the printouts you see reproduced on the following pages.

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 Z&abcdefghijklmnop
 pqrstuvwxyz12345
 67890\$.,"-:;!?"“

60 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcdef
 ghijklmnopqrstuvwxyz1
 234567890\$.,"-:;!?"“

48 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z&abcdefghijklmnopqr
 stuvwxyz1234
 567890\$.,"-:;!?"“

30 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
defghijklmnopqrstuvwxyz1234567890\$.,"-:;!?"

24 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijkl
mnopqrstuvwxyz1234567890\$.,"-:;!?"

20 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopq
rstuvwxyz1234567890\$.,"-:;!?"

18 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy123
4567890\$.,"-:;!?"

14 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&abcdefghijklm
nopqrstuvwxyz1234567890
\$.,"-:;!?"

42 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefgh
hijklmnopqrstuvwxyz1234567890\$.,"-:;!?"

22 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxy123
4567890\$.,"-:;!?"

14 POINT HELVETICA LIGHT, MERGENTHALER V.I.P.

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 YZ&abcdefghijklmn
 opqrstuvwxyz1234
 567890\$.,"-:;!?"“

60 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOP
 QRSTUVWXYZ&abcd
 efghijklmnopqrstuvwxyz
 1234567890\$.,"-:;!?"“

48 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz123
 4567890\$.,"-:;!?"“

30 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
defghijklmnopqrstuvwxyz1234567890\$.,'-:;!?

24 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijkl
mnopqrstuvwxyz1234567890\$.,'-:;!?"“

20 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnop
qrstuvwxyz1234567890\$.,'-:;!?"“

18 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz123
4567890\$.,'-:;!?"“

14 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&abcdefghijklm
nopqrstuvwxyz1234567890
\$.,'-:;!?"“*

42 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
ghijklmnopqrstuvwxyz1234567890\$.,'-:;!?"“*

22 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz12
34567890\$.,'-:;!?"“*

14 POINT HELVETICA REGULAR, MERGENTHALER V.I.P.

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 XYZ&abcdefghijkl
 mnopqrstuvwxyz
 1234567890\$.,'“-:;.!

60 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNO
 PQRSTUVWXYZ&abc
 defghijklmnopqrstuvw
 xyz1234567890\$.,'“-:;!
 ?”“

48 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstu
 vwxyz1234567890\$.,'“-:;!?”“

30 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ab
cdefghijklmnopqrstuvwxyz1234567890\$.,’“
-:;!?””“

24 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghij
klmnopqrstuvwxyz1234567890\$.,’-:;!?””“

20 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmn
opqrstuvwxyz1234567890\$.,’-:;!?””“

18 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
1234567890\$.,’-:;!?””“

14 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&abcdefghijkl
mnopqrstuvwxyz1234567
890\$.,’-:;!?””“**

42 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef
ghijklmnopqrstuvwxyz1234567890\$.,’-:;!?””“**

22 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz
1234567890\$.,’-:;!?””“**

14 POINT HELVETICA BOLD, MERGENTHALER V.I.P.

**A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z & a b c d e
f g h i j k l m n o p q r s t
u v w x y z 1 2 3 4 5 6**

60 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p
q r s t u v w x y z 1 2 3 4 5 6
7 8 9 0 \$. , ' " - . : ; ! ? ' " “**

48 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

**A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & a b c d e f g h i j k l m n o p q r s
t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$. , ' " - . : ; ! ? ' " “**

30 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Z&abcdefghijklmnopqrstuvwxyz123
4567890\$.,'-.:;!?"“

24 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abc
defghijklmnopqrstuvwxyz1234567890\$.,'-.:
!?"“

20 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghi
jklmnopqrstuvwxyz1234567890\$.,'-.:;!?"“

18 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrst
uvwxyz1234567890\$.,'-.:;!?"“

14 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ&abcdef
ghijklmnopqrstuvwxyz1
234567890\$.,'-.:;!?"“

42 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&a
bcdefghijklmnopqrstuvwxyz1234567890
\$.,'-.:;!?"“

22 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrs
tuvwxyz1234567890\$.,'-.:;!?"“

14 POINT HELVETICA BLACK, MERGENTHALER V.I.P.

14
15
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based — and of many other departments of art in that same wonderful time. Note, too,
Typography is closely allied to the fine arts, and types have always re-

14
18
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based —
Typography is closely allied to the fine arts, and types have always re-

11
12
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Typography is closely allied to the fine arts, and types have always reflected the taste or

11
15
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Typography is closely allied to the fine arts, and types have always reflected the taste or

12
13
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Typography is closely allied to the fine arts, and types have always reflected the

12
16
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based — and of many other departments of art in that same wonderful time. Note, too, the
Typography is closely allied to the fine arts, and types have always reflected the

10
11
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based — and of many other departments of art in that same wonderful time. Note, too, the relation of the French manuscripts and types of a slightly later date to the manuscripts and the types of the Italian Renaissance.
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of

10
14
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based — and of many other departments of art in that same wonderful time. Note, too, the relation of the French manuscripts and types of a slightly later
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of

HELVETICA, PHOTOTYPE, V.I.P.

14
12
11
10
Abcdefghijklmnopqrstu
Abcdefghijklmnopqrstuvw
Abcdefghijklmnopqrstuvwxy
Abcdefghijklmnopqrstuvwxy12

NORMAL METAL SPACING

14
12
11
10
Abcdefghijklmnopqrstu
Abcdefghijklmnopqrstuvwxy
Abcdefghijklmnopqrstuvwxy1
Abcdefghijklmnopqrstuvwxy12

NORMAL PHOTOTYPE SPACING

14
12
11
10
Abcdefghijklmnopqrstu
Abcdefghijklmnopqrstuvw
Abcdefghijklmnopqrstuvwxy
Abcdefghijklmnopqrstuvwxy1

TIGHT PHOTOTYPE SPACING

9/10
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based — and of many other departments of art in that same wonderful time. Note, too, the relation of the French manuscripts and types of a slightly later date to the manuscripts and the types of the Italian Renaissance.

In spite of the increasing interest in the history of printing, and the attention paid in many quarters to the work of famous typographers, a knowledge of standards among the rank and file of printers is still greatly lacking. To the average printer of to-day, type is type, printing is printing

Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The

9/13
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Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The

7/8
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In spite of the increasing interest in the history of printing, and the attention paid in many quarters to the work of famous typographers, a knowledge of standards among the rank and file of printers is still greatly lacking. To the average printer of to-day, type is type, printing is printing — it is all about alike; and he concerns himself only with alleged labour-saving contrivances, or new type-faces that ensure convenience at the expense of proper design. In a more advanced class is to be found the printer who, knowing something of the historical side of printing and

Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian

7/11
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based — and of many other departments of art in that same wonderful time. Note, too, the relation of the French manuscripts and types of a slightly later date to the manuscripts and the types of the Italian Renaissance.

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8/9
Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based — and of many other departments of art in that same wonderful time. Note, too, the relation of the French manuscripts and types of a slightly later date to the manuscripts and the types of the Italian Renaissance.

In spite of the increasing interest in the history of printing, and the attention paid in many quarters to the work of famous typographers, a knowledge of standards among the rank and file of printers is still greatly lacking. To the average printer of to-day, type is type, printing is printing — it is all about alike; and he concerns himself only with alleged labour-saving contrivances, or new type-faces that ensure convenience at the expense of proper design. In a more advanced class is to be found the printer who,

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HELVETICA: PHOTOTYPE, V.I.P.

9 Abcdefghijklmnopqrstuvwxyz12345
8 Abcdefghijklmnopqrstuvwxyz123456789
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NORMAL METAL SPACING

9 Abcdefghijklmnopqrstuvwxyz123456
8 Abcdefghijklmnopqrstuvwxyz123456789
7 Abcdefghijklmnopqrstuvwxyz1234567890
6 Abcdefghijklmnopqrstuvwxyz1234567890

NORMAL PHOTOTYPE SPACING

9 Abcdefghijklmnopqrstuvwxyz123456
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12 **Abcdefghijklmnopqrstuvw**
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9 Abcdefghijklmnopqrstuvwxyz123
8 Abcdefghijklmnopqrstuvwxyz123456
7 Abcdefghijklmnopqrstuvwxyz1234567890
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NORMAL PHOTOTYPE SPACING

9 Abcdefghijklmnopqrstuvwxyz123
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7 Abcdefghijklmnopqrstuvwxyz1234567890
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TIGHT PHOTOTYPE SPACING

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15 **Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early Italian types has perhaps never been equalled; and the like is true of the Renaissance manuscripts on which they were based — and**
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In spite of the increasing interest in the history of printing, and the attention paid in many quarters to the work of famous typographers, a knowledge of standards among the rank and file of printers is still greatly lacking. To the average printer of to-day, type is type, printing is printing — it is all about alike; and he concerns himself only with alleged labour-saving contrivances, or new type-faces that ensure convenience at the expense of proper design. In a more advanced class is to be found the printer who, knowing something of the historical side of printing and realizing intellectually that there

Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time. The charm of the early

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HELVETICA: PHOTOTYPE, V.I.P.

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NORMAL METAL SPACING

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Abcdefghijklmnopqrstuvwxyz1234567890

NORMAL PHOTOTYPE SPACING

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Abcdefghijklmnopqrstuvwxyz123456
Abcdefghijklmnopqrstuvwxyz1234567890

TIGHT PHOTOTYPE SPACING

SOURCES OF ILLUSTRATIONS

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PROGRESS OF PRINTING, Philip Luckombe, London,
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From page 228 **Caledonia** (p. 41)

A DISSERTATION UPON ENGLISH TYPOGRAPHICAL
FOUNDERS AND FOUNDRIES, Edward Rowe Mores,
1778. Courtesy of The New York Public Library.

From page 65 **Bookman** (pp. 63-5)

Baskerville's preface to PARADISE LOST, John Milton,
Birmingham, England, 1758. Courtesy of Columbia
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From page 25 **Baskerville**

FOURNIER ON TYPEFOUNDING; THE TEXT OF THE
MANUALE TYPOGRAPHIQUE (1764-1766), Harry Carter,
London, 1930. Courtesy of The New York Public Library.

From page 103 **Century Schoolbook** (pp. 289-91)

Giambattista Bodoni — To the Reader. G. B. BODONI'S
PREFACE TO THE MANUALE TIPOGRAFICO OF 1818,
H. V. Marrot, London, 1925. Courtesy of
The New York Public Library.

From page 252 **Trade Gothic**

HISTORIC PRINTING TYPES, Theodore L. DeVinne,
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From page 115 **Futura** (pp. 106-7)

From page 202 **Weiss** (pp. 108-9)

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From page 231 **Cheltenham** (p. 15)

From page 235 **DeVinne** (p. 7)

From page 238 **Electra** (p. 11)

From page 241 **Fairfield** (p. 13)

From page 244 **Helvetica** (Introduction)

From page 247 **Janson** (p. 38)

From page 250 **Scotch 2** (p. 41)

TYPOGRAPHIA, J. Johnson, Vol. 2; England, 1824.
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From page 170 **Akzidenz Grotesk** (pp. 96-7)

From page 152 **News Gothic** (p. 6)

From page 192 **Times Roman** (pp. 89-91)

From page 18 **Proofreader's marks** (Frontispiece)

Translation of a letter to Mr. Francis Rosaspina
in Bologna by Bodoni, 1813. Courtesy of Columbia
University, Special Collections Library.

From page 36 **Bodoni**

From a letter to John Baskerville by Benjamin Franklin,
1760. THE WRITINGS OF BENJAMIN FRANKLIN,
A. H. Smyth, MacMillan Co., 1905. Courtesy of
The New York Public Library.

From page 76 **Caslon**

From a letter to B. Vaughan Esq. by Benjamin Franklin,
1785. Courtesy of the Library of Congress.

From page 96 **Century Expanded**

From a letter to Noah Webster by Benjamin Franklin,
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From page 137 **Garamond**

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Phototypesetting by Words, Inc.

Text set in 9 point Akzidenz-Grotesk

Phototype is 9 point Helvetica light (V.I.P.)

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