TYPE SPECIMENS
for Layout Printing Lettering
by WILLIAM LONGYEAR
TYPE SPECIMENS
for
LAYOUT • PRINTING • LETTERING

by
WILLIAM LONGYEAR

Head, Department of Advertising Design,
Pratt Institute, Brooklyn, New York.
Designer for Commerce and Industry

Copyright, 1940, by
WATSON-GUPTILL PUBLICATIONS, INC.
NEW YORK, N.Y.

Printed in U. S. A.
BY WAY OF INTRODUCTION

THE purpose of this volume is twofold. First, it is a convenient, well-indexed reference book for anyone, whether layman or professional, who is interested in printing. To him it offers not only proofreading marks, explanations of the point system, definitions of printing terms, and other helpful information on type and its uses, but also these four features of particular value:

1. A selection of 145 single line specimens of type faces in common use today, alphabetically arranged to make it easy for one to acquaint himself quickly with their individual characteristics or to identify, by comparison, types from other sources.

2. A similar selection of 58 single line specimens of antique and exotic types such as have recently been revived.

3. A number of pages demonstrating the use of selected types in printed matter: also several pages of rules and decorative material.

4. A group of 80 pages showing 90 complete alphabets (with numerals) of types now popular, most of the alphabets being repeated in several sizes, giving a total of 388 separate alphabets.

Secondly, for the man who makes layouts for printing, or who does hand-lettering (or who is learning to do these things), this book is a veritable storehouse of inspiring and easily adapted reference material, not to mention its brief but nevertheless vital text which demonstrates, among other things, how to use the reference material to advantage. For example, it selects a typical alphabet and shows how the letterer would adapt it to his hand-done work: again, it presents a typical layout and beside it a finished piece of printed matter—an advertisement—based upon it, the whole accompanied by full description of the procedure.

In short, whether one is novice or adept—whether he is interested in lettering, in layout, or merely in gaining a greater knowledge of type faces—we believe he will find this book most helpful. It is especially recommended for use in schools in connection with courses in lettering, advertising design, printing, sign painting, etc. Students can turn to its pages with the assurance that they represent the highest professional standards.

ACKNOWLEDGMENT

THE author expresses his deep appreciation to all who have cooperated in the preparation of this volume. Especially is credit due to the following firms and individuals for their generous assistance: The Composing Room, Inc., The Bauer Type Foundry, Inc., Rumford Press, Frederic Nelson Phillips, Inc., The International Paper Company, Gideon Haynes, Underwood and Underwood, General Electric Company, Chicago Advertising Year Book.
CONTENTS

BY WAY OF INTRODUCTION iii
INDEX OF TYPE FACES v, vii, ix
TYPE PAST AND PRESENT 1
HOW TO USE THIS BOOK 3
A TYPE SCRAP BOOK 3
OUR BOOK AS A LETTERER’S GUIDE 3
HOW TO LETTER FROM TYPE 5, 7
AND NOW COMES LAYOUT 9
INDICATING TYPE 9
COPY BLOCKS SET IN DIFFERENT TYPES 11
TYPE MEASURING SYSTEM 11
PRINTING TERMS DEFINED 12, 13
POINT SIZE OF RULES 14
PROOFREADING MARKS 14
RULES AND DECORATIVE MATERIAL 15
BIBLIOGRAPHY 15
TYPE FACES (SELECTED EXAMPLES) 16 to 116

INDEX OF TYPE FACES

Note: The letters ca after a type name designate where complete alphabets can be found. Types indexed with a letter e will be found on our pages of antique and exotic type faces.

A
Adstyle Border 20
Antique and Exotic Types 21, 22
Antique No. 1 16
Antique No. 1 Italic 16
Antique Condensed e 22
Antique Extended No. 2 e 22
Aquatint e 21

B
Bank Script ca 38
Baskerville 16
Baskerville Italic 16
Bauer 27 through 37
Beekman e 22
Bernhard Book 28
Bernhard Cursive 28
Bernhard Cursive Bold 16, 28, ca 39
Bernhard Roman 28
Bernhard Italic 28
Bernhard Tanga ca 38
Beton 27
Beton Light 27
Beton Medium 27
Beton Medium Condensed 27
Beton Bold 27
Beton Bold Condensed 27
Beton Extra Bold 16, 27, ca 40
Beton Open 16, 27, ca 40
Bodoni 16, ca 41, 42
Bodoni Italic 16, 29, ca 43
Bodoni Bold 16, ca 44, 45

B
Bodoni Bold Italic 16, 29, ca 47, 48
Bodoni Bold APL ca 46
Bodoni Ultra 16, ca 49, 50
Bodoni Ultra Italic 16, ca 51
Bodoni Book 16, ca 52, 53
Bodoni Book Italic 16
Bodoni Roman 29
Bodoni Roman Bold 29
Bodoni Title 29
Bookman 16
Bookman Italic 16
Bookman Mano. ca 54
Bookman Antique ca 54
Bowl e 22
Broadway 16, ca 55
Buffalo Bill e 21

C
Camelot Old Style 16
Cameo 16, ca 66
Cartoon 30
Cartoon Bold ca 56
Caslon 137 16
Caslon 137 Italic j 6
Caslon 471 ca 56, 57
Caslon 471 Italic ca 58
Caslon 540 16, ca 61, 62
Caslon 540 Italic 16, ca 61, 63
Caslon Bold 16, ca 59
Caslon Bold Italic 16, ca 60
Caslon Bold Condensed 16

CONTINUED
<table>
<thead>
<tr>
<th>INDEX OF TYPE FACES CONTINUED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>C</strong> Coslon New ca 64, 65</td>
</tr>
<tr>
<td>Caslon New No. 3 16</td>
</tr>
<tr>
<td>Caslon New No. 3 Italic 16</td>
</tr>
<tr>
<td>Caslon Old Face 471 16</td>
</tr>
<tr>
<td>Caslon Old Face Italic 471 16</td>
</tr>
<tr>
<td>Caslon Open 16, ca 66</td>
</tr>
<tr>
<td>Century 17</td>
</tr>
<tr>
<td>Century Bold 17</td>
</tr>
<tr>
<td>Chancel 22</td>
</tr>
<tr>
<td>Cheltenham Bold 17, ca 67</td>
</tr>
<tr>
<td>Cheltenham Bold Condensed 17, ca 68</td>
</tr>
<tr>
<td>Cheltenham Bold Extra Condensed 17</td>
</tr>
<tr>
<td>Civilité 17</td>
</tr>
<tr>
<td>Cloister Bold 17, ca 69</td>
</tr>
<tr>
<td>Cloister Bold Italic 17, ca 69</td>
</tr>
<tr>
<td>Cloister Text 17, ca 69</td>
</tr>
<tr>
<td>Cochin, Nicolas 17</td>
</tr>
<tr>
<td>Cochin, Nicolas Italic 17</td>
</tr>
<tr>
<td>Cochin, Nicolas Bold 17</td>
</tr>
<tr>
<td>Cooper Black 17, ca 70</td>
</tr>
<tr>
<td>Cooper Black Italic 17, ca 70</td>
</tr>
<tr>
<td>Corvinus Light 31</td>
</tr>
<tr>
<td>Corvinus Light Italic 31</td>
</tr>
<tr>
<td>Corvinus Medium 31</td>
</tr>
<tr>
<td>Corvinus Medium Italic 31</td>
</tr>
<tr>
<td>Corvinus Bold 31</td>
</tr>
<tr>
<td>Corvinus Skyline 31</td>
</tr>
<tr>
<td>Crayon 21</td>
</tr>
<tr>
<td><strong>D</strong> Delphion 17, ca 71</td>
</tr>
<tr>
<td><strong>E</strong> Eden Light 17, ca 71, 72</td>
</tr>
<tr>
<td>Eden Bold 17, ca 72, 73</td>
</tr>
<tr>
<td>Egmont 17</td>
</tr>
<tr>
<td>Egmont Italic 17</td>
</tr>
<tr>
<td>Egmont Light ca 74</td>
</tr>
<tr>
<td>Egmont Medium 17, ca 74</td>
</tr>
<tr>
<td>Egmont Medium Italic 17</td>
</tr>
<tr>
<td>Egmont Bold 17</td>
</tr>
<tr>
<td>Elizabeth Roman 32</td>
</tr>
<tr>
<td>Elizabeth Italic 32</td>
</tr>
<tr>
<td>Exotic types 21, 22</td>
</tr>
<tr>
<td><strong>F</strong> Fashion Condensed 21</td>
</tr>
<tr>
<td>Flirt 22</td>
</tr>
<tr>
<td>French Clarendon Extended 21</td>
</tr>
<tr>
<td>Fournier 17, ca 74</td>
</tr>
<tr>
<td>Futura 33</td>
</tr>
<tr>
<td>Futura Light 17, 33, ca 75, 76</td>
</tr>
<tr>
<td>Futura Light Oblique 17, 33</td>
</tr>
<tr>
<td>Futura Medium 17, 33, ca 77, 78</td>
</tr>
<tr>
<td>Futura Medium Oblique 17, 33</td>
</tr>
<tr>
<td>Futura Medium Condensed 33</td>
</tr>
<tr>
<td><strong>G</strong> Garamond Light 18, ca 82, 83</td>
</tr>
<tr>
<td>Garamond Light Italic 18, ca 83, 84</td>
</tr>
<tr>
<td>Garamond Medium 18, ca 85</td>
</tr>
<tr>
<td>Garamond Medium Italic 18</td>
</tr>
<tr>
<td>Garamond Bold 18, ca 86, 87</td>
</tr>
<tr>
<td>Garamond Bold Italic 18, ca 88</td>
</tr>
<tr>
<td>Garamond Black 18, ca 90</td>
</tr>
<tr>
<td>Girder Light 18</td>
</tr>
<tr>
<td>Girder Light Italic 18</td>
</tr>
<tr>
<td>Girder Medium 18</td>
</tr>
<tr>
<td>Girder Medium Italic 18</td>
</tr>
<tr>
<td>Girder Bold 18, ca 89</td>
</tr>
<tr>
<td>Girder Bold Italic 18</td>
</tr>
<tr>
<td>Gothic No. 4, 5 point 18</td>
</tr>
<tr>
<td>Gothic, Agency Open ca 94</td>
</tr>
<tr>
<td>Gothic, Alternate No. 1 18, ca 95</td>
</tr>
<tr>
<td>Gothic, Alternate No. 2 18</td>
</tr>
<tr>
<td>Gothic, Alternate No. 3 18</td>
</tr>
<tr>
<td>Gothic Condensed 18</td>
</tr>
<tr>
<td>Gothic Condensed Italic e 21</td>
</tr>
<tr>
<td>Gothic 529, Condensed 18</td>
</tr>
<tr>
<td>Gothic Condensed-Ludlow ca 93</td>
</tr>
<tr>
<td>Gothic, Copperplate No. 31 18</td>
</tr>
<tr>
<td>Gothic, Copperplate No. 32 18</td>
</tr>
<tr>
<td>Gothic, Franklin-APL 18, ca 96</td>
</tr>
<tr>
<td>Gothic, Franklin Italic 18, ca 97</td>
</tr>
<tr>
<td>Gothic, Franklin Condensed 18, ca 97</td>
</tr>
<tr>
<td>Gothic, Franklin Extra Condensed-APL 18, ca 98</td>
</tr>
<tr>
<td>Gothic, Gillies Light 34</td>
</tr>
<tr>
<td>Gothic, Gillies Bold 34</td>
</tr>
<tr>
<td>Gothic, Herald 18</td>
</tr>
<tr>
<td>Gothic, News 18, ca 99</td>
</tr>
<tr>
<td>Gothic, News Condensed 18, ca 99</td>
</tr>
<tr>
<td>Gothic, News Condensed-Light 18</td>
</tr>
<tr>
<td>Gothic, Novel 19, ca 94</td>
</tr>
<tr>
<td>Goudy Bold 19, ca 91</td>
</tr>
<tr>
<td>Goudy Bold Italic 19, ca 92</td>
</tr>
<tr>
<td>Goudy Cursive 19</td>
</tr>
<tr>
<td>Goudy Hand-Tooled 19</td>
</tr>
<tr>
<td>Goudy Hand-Tooled Italic 19</td>
</tr>
<tr>
<td>Goudy Open ca 90</td>
</tr>
<tr>
<td>Goudy Text e 21</td>
</tr>
<tr>
<td>Grant Antique e 21</td>
</tr>
</tbody>
</table>

CONTINUED
# INDEX OF TYPE FACES CONCLUDED

<table>
<thead>
<tr>
<th>Index</th>
<th>Type Face</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>Graphic Bold</td>
<td>ca 99</td>
</tr>
<tr>
<td>G</td>
<td>Greca Adornado</td>
<td>19, ca 100</td>
</tr>
<tr>
<td>H</td>
<td>Hauser Script</td>
<td>ca 100</td>
</tr>
<tr>
<td>H</td>
<td>Horta Condensed</td>
<td>e 21</td>
</tr>
<tr>
<td>I</td>
<td>Ideal News</td>
<td>19</td>
</tr>
<tr>
<td>I</td>
<td>Ideal News Italic</td>
<td>19</td>
</tr>
<tr>
<td>J</td>
<td>Janson</td>
<td>19, ca 101</td>
</tr>
<tr>
<td>J</td>
<td>Janson Italic</td>
<td>19, ca 101</td>
</tr>
<tr>
<td>J</td>
<td>Jim Crow</td>
<td>e 22</td>
</tr>
<tr>
<td>K</td>
<td>Kabel Bald</td>
<td>19, ca 102</td>
</tr>
<tr>
<td>K</td>
<td>Kabel Bald Italic</td>
<td>ca 102</td>
</tr>
<tr>
<td>K</td>
<td>Keynate</td>
<td>19</td>
</tr>
<tr>
<td>K</td>
<td>Kenntanian</td>
<td>19</td>
</tr>
<tr>
<td>K</td>
<td>Kenntanian Italic</td>
<td>19</td>
</tr>
<tr>
<td>K</td>
<td>Kincaid</td>
<td>e 22</td>
</tr>
<tr>
<td>L</td>
<td>Legend</td>
<td>35</td>
</tr>
<tr>
<td>L</td>
<td>Le Mercure</td>
<td>19</td>
</tr>
<tr>
<td>L</td>
<td>Liberty</td>
<td>19</td>
</tr>
<tr>
<td>L</td>
<td>Lucian</td>
<td>28</td>
</tr>
<tr>
<td>L</td>
<td>Lucian Italic</td>
<td>28</td>
</tr>
<tr>
<td>L</td>
<td>Lucian Bold</td>
<td>28</td>
</tr>
<tr>
<td>L</td>
<td>Lucian Open</td>
<td>28</td>
</tr>
<tr>
<td>M</td>
<td>Mandate</td>
<td>19, ca 103</td>
</tr>
<tr>
<td>M</td>
<td>Mayfair</td>
<td>19, ca 103</td>
</tr>
<tr>
<td>M</td>
<td>Metropolis Bald</td>
<td>19, ca 104</td>
</tr>
<tr>
<td>M</td>
<td>Mather Hubbard</td>
<td>e 22</td>
</tr>
<tr>
<td>N</td>
<td>Narciss</td>
<td>19</td>
</tr>
<tr>
<td>N</td>
<td>Neuland</td>
<td>19, ca 105, 106</td>
</tr>
<tr>
<td>N</td>
<td>Nubian</td>
<td>19, ca 107</td>
</tr>
<tr>
<td>O</td>
<td>Obelisk</td>
<td>e 22</td>
</tr>
<tr>
<td>O</td>
<td>Old Style No. 1</td>
<td>19</td>
</tr>
<tr>
<td>O</td>
<td>Old Style No. 1 Italic</td>
<td>19</td>
</tr>
<tr>
<td>O</td>
<td>Old Style No. 7</td>
<td>19</td>
</tr>
<tr>
<td>O</td>
<td>Old Style No. 7 Italic</td>
<td>20</td>
</tr>
<tr>
<td>O</td>
<td>Old Style Shaded</td>
<td>e 22</td>
</tr>
<tr>
<td>O</td>
<td>Onyx</td>
<td>ca 108</td>
</tr>
<tr>
<td>O</td>
<td>Orleans Open</td>
<td>e 21</td>
</tr>
<tr>
<td>O</td>
<td>Ornate</td>
<td>e 21</td>
</tr>
<tr>
<td>O</td>
<td>Orplid</td>
<td>20, ca 107</td>
</tr>
<tr>
<td>P</td>
<td>Park Avenue</td>
<td>20</td>
</tr>
<tr>
<td>P</td>
<td>Penelope</td>
<td>e 22</td>
</tr>
<tr>
<td>P</td>
<td>Phidian</td>
<td>e 21</td>
</tr>
<tr>
<td>P</td>
<td>Philadelphiaian</td>
<td>e 21</td>
</tr>
<tr>
<td>P</td>
<td>Piranesi Bold</td>
<td>20, ca 108</td>
</tr>
<tr>
<td>P</td>
<td>Piranesi Bold Italic</td>
<td>20, ca 108</td>
</tr>
<tr>
<td>R</td>
<td>Radiant</td>
<td>e 22</td>
</tr>
<tr>
<td>R</td>
<td>Ray Shaded</td>
<td>e 21</td>
</tr>
<tr>
<td>R</td>
<td>Reflection</td>
<td>e 21</td>
</tr>
<tr>
<td>R</td>
<td>Renaissance</td>
<td>e 22</td>
</tr>
<tr>
<td>R</td>
<td>Remington Typewriter &amp; Underscore</td>
<td>20</td>
</tr>
<tr>
<td>R</td>
<td>Ripple Text</td>
<td>e 21</td>
</tr>
<tr>
<td>R</td>
<td>Roman Rimmed</td>
<td>e 21</td>
</tr>
<tr>
<td>R</td>
<td>Roman Rimmed Condensed</td>
<td>e 21</td>
</tr>
<tr>
<td>R</td>
<td>Round Shaded</td>
<td>e 22</td>
</tr>
<tr>
<td>R</td>
<td>Rules and Decorative Material</td>
<td>14, 23, 24, 25, 26</td>
</tr>
<tr>
<td>R</td>
<td>Rustic</td>
<td>e 21</td>
</tr>
<tr>
<td>S</td>
<td>Sancraft</td>
<td>e 22</td>
</tr>
<tr>
<td>S</td>
<td>Scotch</td>
<td>20</td>
</tr>
<tr>
<td>S</td>
<td>Scotch Italic</td>
<td>20</td>
</tr>
<tr>
<td>S</td>
<td>Scotch No. 2</td>
<td>20</td>
</tr>
<tr>
<td>S</td>
<td>Scotch No. 2 Italic</td>
<td>20</td>
</tr>
<tr>
<td>S</td>
<td>Selected Types and Their Use (Bauer)</td>
<td>27 through 37</td>
</tr>
<tr>
<td>S</td>
<td>Siderei</td>
<td>e 21</td>
</tr>
<tr>
<td>S</td>
<td>Signal Medium</td>
<td>20, ca 109</td>
</tr>
<tr>
<td>S</td>
<td>Single Line Specimens (popular types)</td>
<td>16 through 20</td>
</tr>
<tr>
<td>S</td>
<td>Single Line Specimens (antique types)</td>
<td>21, 22</td>
</tr>
<tr>
<td>S</td>
<td>Spindler Shaded</td>
<td>e 22</td>
</tr>
<tr>
<td>S</td>
<td>Stationer Script</td>
<td>20</td>
</tr>
<tr>
<td>S</td>
<td>Stymie Light Italic</td>
<td>ca 110</td>
</tr>
<tr>
<td>S</td>
<td>Stymie Medium Italic</td>
<td>ca 111</td>
</tr>
<tr>
<td>S</td>
<td>Stymie Medium Condensed</td>
<td>20</td>
</tr>
<tr>
<td>S</td>
<td>Stymie Extra Bold Italic</td>
<td>ca 112</td>
</tr>
<tr>
<td>S</td>
<td>Stymie Extra Bold Condensed</td>
<td>20, ca 112</td>
</tr>
<tr>
<td>S</td>
<td>Sylvan</td>
<td>20</td>
</tr>
<tr>
<td>T</td>
<td>Tempo Bold</td>
<td>ca 113</td>
</tr>
<tr>
<td>T</td>
<td>Tempo Lined</td>
<td>20, ca 114</td>
</tr>
<tr>
<td>T</td>
<td>Tinted</td>
<td>e 21</td>
</tr>
<tr>
<td>T</td>
<td>Tawer</td>
<td>20</td>
</tr>
<tr>
<td>T</td>
<td>Trafton Script</td>
<td>20, 36, ca 114</td>
</tr>
<tr>
<td>T</td>
<td>Treasury Open</td>
<td>e 21</td>
</tr>
<tr>
<td>T</td>
<td>Tuscan Shaded</td>
<td>e 21</td>
</tr>
<tr>
<td>T</td>
<td>Typa Script</td>
<td>20</td>
</tr>
<tr>
<td>T</td>
<td>Typa Upright</td>
<td>20</td>
</tr>
<tr>
<td>U</td>
<td>Umbra</td>
<td>20, ca 115</td>
</tr>
<tr>
<td>U</td>
<td>Underwood Typewriter &amp; Underscore</td>
<td>20</td>
</tr>
<tr>
<td>U</td>
<td>University Text Shaded</td>
<td>e 21</td>
</tr>
<tr>
<td>V</td>
<td>Vague Light</td>
<td>ca 116</td>
</tr>
<tr>
<td>V</td>
<td>Vague Light Oblique</td>
<td>ca 116</td>
</tr>
<tr>
<td>W</td>
<td>Weiss Initial Series I</td>
<td>37</td>
</tr>
<tr>
<td>W</td>
<td>Weiss Initial Series II</td>
<td>37</td>
</tr>
<tr>
<td>W</td>
<td>Weiss Initial Series III</td>
<td>37</td>
</tr>
<tr>
<td>W</td>
<td>Weiss Roman</td>
<td>37</td>
</tr>
<tr>
<td>W</td>
<td>Weiss Roman Bold</td>
<td>37</td>
</tr>
<tr>
<td>W</td>
<td>Weiss Italic</td>
<td>37</td>
</tr>
</tbody>
</table>

[ ix ]
TYPE * PAST AND PRESENT

TYPOGRAPHY is one of the youngest of the civilized arts, even though the Chinese were making rubbings from letters cut an wood blocks as early as 900 A.D. Gutenberg is generally conceded to be the inventor of movable type. His, the first complete book from movable type, was printed about 1450.

The design of early type faces was based on manuscript writing. These letters were the natural result of the square-pointed pen used by the scribes. Evolution and the talents of Jenson, Caslon, Garamond, Bodoni, and other great designers gave us the upper and lower case types in common use today. The first printing in the Western Hemisphere was done by Giovanni Paoli in Mexico City in 1539. The Rev. Jesse Glover left England with a printing outfit but died before reaching America. In 1638 his equipment was set up by Stephen Doy and his son in Cambridge, Mass. In the short half century after Gutenberg’s contribution, sixteen thousand editions were published in Europe. Before that time books were laboriously lettered by hand. They were generally the property of the church and the rich.

Obviously, printing has been a great force in civilization. It has made possible the public library, books, magazines and newspapers. Printing is the voice of advertising.

Recent years have witnessed a renaissance in type design. Modern advertising and book printing, improved printing processes and a renewed interest on the part of the public and designers have resulted in many new and interesting type faces.

Type’s major purpose is to be read; therefore it must be legible as individual letters and on blocks of printing. Simplicity and good taste are characteristic of all good type faces. Discrimination is necessary in the selection and use of a type for a particular purpose. Type faces are highly individual. They give character to the printed page. Type may be delicate or brutal, refined or bawdy, conservative or aggressive. The manner of speech of an individual makes an instant impression on the listener: type has the same effect on the eye and the mind of the reader. Here indeed is a subtle and powerful tool in the hands of the designer and the advertiser. Daily, alphabets in their many forms affect the lives and the actions of countless human beings.

THE FIVE PERIODS IN THE HISTORY OF TYPE

Venetian 16th century, typified by . . . Old English type
Old Style 17th century, typified by . . . Caslon
Transitional 18th century, typified by . . . Bulmer
Modern, typified by . . . . . . Bodoni
Contemporary, typified by . . . . . Futura
HOW TO USE THIS BOOK

SPIRAL binding was adopted for this volume for functional reasons. It enables the book to be utilized like an easel as in the sketch at the right—a thing of double value, for, in this vertical position, the book not only occupies little room on the desk or drawing board, but permits the spectator to see the pages in an unforeshortened position. This is of particular advantage when the letterer or layout man desires to refer to a single page for a considerable period.

Full as this book is of type faces, it contains only a modest percentage of the many hundreds which are available. Each type face is also normally manufactured in many sizes. While we here offer a generous assortment of sizes in certain standard alphabets such as Caslon and Bodoni, we have in some other cases limited ourselves mainly to the smaller sizes which are most in demand in printing, and to extremely large sizes helpful to the letterer. Newer and less known faces like Trafton and Tempo have not been overlooked, but extreme styles which are in questionable taste have purposely been omitted.

A TYPE SCRAP BOOK

STUDENTS often find it advantageous to supplement such a book as this by organizing scrap books, usually of loose leaf form, of supplementary material collected from books, magazines and other printed matter, and including both individual type faces and attractive examples of their application to printing.

OUR BOOK AS A LETTERER’S GUIDE

JUST as many type faces were originally based on hand-lettering, so the letterer often draws inspiration from type faces. Especially where hand-lettering and type are to be used together (as in advertisements and other forms of printed matter in which individualized headings, captions and other important copy is often hand-lettered) they have much in common; there must be perfect harmony between the two. Therefore a type book such as this, with its many beautiful type faces, can prove, within reasonable limits, an excellent guide for the letterer, helping him in his lettering while acquainting him intimately with types. On the next page we shall discuss a method which enables the letterer to translate type faces into lettering.
HOW TO LETTER FROM TYPE

To utilize type faces like those in this volume as a basis for hand-lettering, some logical method must be followed. Here is a common one. For purposes of study we have selected one of the finest standard type faces, Caslon 540.

PROCEDURE

Thumbtack a sheet of tracing paper to the drawing board. With the T-square, draw two horizontal guide lines three-quarters of an inch or so apart. See 1 and 2, Fig. A.

Next, with T-square and triangle draw a number of closely spaced vertical lines: Fig. A, 3. These will serve as guides for letter ascenders and descenders.

Tack a second sheet of tracing paper over the guide line sheet and lightly sketch the word millpond, using the specimen sheet of Caslon 540 as a model. Don't make the common beginner's mistake, pictured in Fig. B, of getting a crowded effect in some places. Note at 4, for example, that the vertical letters m i l l are too closely spaced as compared with the round letters p o n d (5), resulting in an irregular tone over the whole. The test of good spacing is the evenness of tone (color) over a word, line, or paragraph. Incidentally, good spacing (and particularly open spacing) adds as much to legibility as to appearance, as will be noted in Fig. C.

Your first rough sketch is only a trial. It is never advisable to correct poor spacing by changing the proportions of letters. Lay another sheet of tissue over the two already in place and draw in the letters p o n d, keeping the white spaces in and between the letters approximately alike. See 6, Fig. C. Shift this tracing until the l next to p spaces correctly. Repeat this practice with the first three letters of the word, m i l (Fig. C, 7), and the result should be as uniform as in our example. By using tracing paper in this manner, shifting it as necessary for study of spacing, time can be saved and best results obtained.
As it is seldom advisable to try to do finished lettering on tracing paper, the perfected pencil drawing is lightly transferred to some firmer surface such as bristol board. This can be done by coating the back of the paper with graphite, applied with a soft pencil (used flatwise), next lining the forms through from the face with a sharp pencil. The transferred forms are then perfected in pencil, after which they are inked in. Inking is generally done with pen or brush and waterproof drawing ink, as in Fig. C. This completes the customary procedure.

A study of the various alphabets in this volume will make clear that lettering based upon them would not always demand exactly the same treatment. For instance, a style like Futura Light (page 75) can often be interpreted satisfactorily with single strokes of the pen. On the other hand, a type like Hauser Script (page 100) requires a quick, bold handling of the brush. In all lettering, perfection comes only through careful observation coupled with constant practice. By working from various alphabets in this book, using pen or brush as each style demands, sound progress should be made.

The experienced letterer often interprets a style of lettering rather freely, making whatever changes his mood or purpose dictates. Normally, however, he at least maintains the established and beautiful relative proportions of his prototype; if he diverges from them he does so consistently.
AND NOW COMES LAYOUT

Both the man qualified to do hand-lettering and the one who designs printed matter (but does not letter) need knowledge of layout. But what is layout? A layout is the sketch in which the designer records his conception of an advertisement or other piece of printed matter. It is generally drawn actual size, in pencil, on a large tissue pad. As in the case of the word millpond just discussed, the texture of the paper and its transparency make it possible to produce one study over another. Type and illustration can be traced into the layout. Layout pencils, similar to lithographic pencils, give the uniform grays and rich blacks so necessary in a good page.

The layout shows the placing of all elements of the advertisement, indicating their relative size and importance. The layout man seldom writes the advertisement—a copy writer normally supplies the theme and reading matter—but he does, as a rule, determine the general style of an advertisement and he arranges the illustrations and type matter.

INDICATING TYPE

In such work, headings—large words of display—are roughly blocked out in readable form with strokes suggestive of the type to be used. Blocks of smaller type are merely indicated by massed horizontal lines of such weight and spacing as to simulate the effect desired. All this is exemplified by the accompanying illustration. That different sizes and weights of type create different tone (color) values when set in blocks of copy is shown at the top of the following page. See how light in tone some of these areas are when compared with others. Examine publications for further examples of tone created by type. Such tone is an important factor in printing. In a layout, the relative grays of type matter and illustrations, as indicated by the layout man, create pattern.
COPY BLOCKS SET IN DIFFERENT TYPES

The blocks of copy above give an idea of the legibility, tone, and number of characters per line at various type sizes.

TYPE MEASURING SYSTEM

TYPE is measured by what is known as the point system. This is based on the division of the inch into 72 equal parts or points.*

- 6 points = 1 nonpareil
- 12 points = 2 nonpareils = 1 pica
- 6 picas = 1 inch
- 72 points = 1 inch

* This statement and the table are slightly inaccurate as the pica actually measures 0.16608 of an inch, six picas measuring 0.99648 of an inch and a point about 0.0138 of an inch.

All material used by the typographer such as type, borders, rules, ornaments, leads, etc., is measured by the point system and should be so specified. Printers use in place of our regular foot rule what is known as the printer's rule, which is normally graduated in picas and nonpareils. In other words, the printer would call a column of type which measures two inches in width "twelve picas wide," or, more often, "twelve pica measure."

Note: While the rules at the bottom of page 14 give a graphic indication of the increase in size of type by points, the actual face of type—the part which comes in contact with the paper and gives the visible impression—varies in size in types of different design. For example, compare the 6-point faces in the copy blocks above. In other words, all type of a certain designated size is not necessarily the same in actual size. Usually type faces are considerably smaller than rules of the same designation because few faces completely fill the type body—a matter exemplified by the illustration on page 15.
PRINTING TERMS DEFINED

The art and science of printing being extremely complicated, a whole volume could easily be devoted to almost any phase of it. When it comes to terminology, for instance, printers have practically a language of their own. Fortunately one can find adequate definitions of most printing terms in the dictionary. Here are a few in common use.

AGATE—5½-point type.
ALTERATIONS—Changes from original copy, or author's corrections. The printer's bugaboo.
A-P-L—All Purpose Linotype. Machine used mainly for the casting of big type. Not dissimilar in principle from the Ludlow.
ASCENDERS—The parts of lower-case letters that project above the waist or main line, e.g., h, d, f, etc.
BLACK-FACE LETTER—Dark or bold form of German text; also called Gothic.
BLEED—A picture that has been trimmed to permit it to extend to the extreme edges of the page.
BODY—Size from top to bottom of type.
BODY-TYPE—Type used for the main body of a job, usually 14-point or less.
BOLD FACE—The dark form of a type family as against its light and medium forms.
BROCHURE—A pamphlet bound and stitched in book form.
BUILT-UP LETTER—Letter first drawn in outline and then filled in.
CHASE—The metal frame in which type and plates are locked up for printing.
COMPOSING STICK—Metal tray graduated to the point system and used to set type to a given measure.
COMPOSITOR—One who composes or sets type.
CONDENSED TYPE—A narrow type face.
COPPER SPACES—½-point spaces.
CURSIVES—Joined letters with rounded angles—like uncial letters.
CYLINDER PRESS—Machine that prints by the action of a cylinder on a flat form.
DESCENDERS—Parts of the lower-case letters that descend below the main or waist line, e.g., g, j, p.
DEVIL—Usually youngest helper in a print shop.
DISPLAY TYPE—Large type used for emphasis.
DOUBLE TRUCK—Term designating a body of copy and illustration that spreads across two facing pages of a publication.
EM—The square of the body of any size type; 10 points wide for 10-point type, etc.
EN—One-half the width of an em.
EXPANDED TYPE—Opposite of condensed type.
FACE—The top part of a type piece that gives it its style and distinction.
FAMILY—Type faces that make a related group.
FONT—Full assortment of type of one size and face, e.g., 12-point Gaudy, etc.
FORM—Type and material locked in a chase and ready for the press.

FOUNDRY—The electrotype foundry, where electrotype plates are made by casting from the original form consisting of type and cuts. Also refers to foundry type, or individual hand type.
FURNITURE—Wood or metal forms less than type-high used to fill large blank spaces in chase not occupied by printing matter.
GALLEY—Shallow tray used to assemble or store away type and plates.
GALLEY PRESS—Machine for making proofs.
GALLEY PROOF—Proof of type matter that is still in the galley and so is easily corrected.
GEOMETRICS—Expression for decorative figures or pictorial compositions made with geometric or type forms.
GOTHIC—Uniform-stroke letters or type without serifs; also SANS SERIF.
GRIPPERS—Metal prongs on a platen press that hold the sheets to the platen.
GROOVE—The space between the feet of a type.
GUIDE—Pieces of metal on the tympan against which paper is fed in printing.
HAIR SPACES—Thinnest strips used in spacing out type.
HAIRLINE—Thin rule in printing.
HAND PRESS—Vertical moving press manipulated by hand for obtaining impressions, e.g., Washington Press.
HEADINGS—Headlines as distinguished from body type.
IMPOSITION—Lockup of page forms in a chase.
INTERTYPE—Typesetting machine exactly the same in principle and performance as Linotype.
ITALICS—Script-like letters or type.
JUSTIFICATION—The process of spacing out type to a given measure that lines may be uniform in length.
KERN—That part of a type that is prolonged beyond the body.
LEADERS—Dotted line used to lead the reader's eye from word to word in tabular matter.
LEADING—Insertion of metal strips of required width between lines of type.
LEADS—Strips of metal for separating type lines.
LIGATURE—Two or three characters combined as a single type body, e.g., ff, ae, fi, fi, etc.
LIGHT FACE—Lightest and thinnest form of a type series; opposite of bold-face.
LINOTYPE—Line of type set by a machine manipulated in typewriter fashion; also name of machine.
LIVE TYPE—Printing matter still in use.
LOCKUP—Type matter and plates locked together in a frame preparatory to printing.
PRINTING TERMS CONTINUED

LOWER CASE—Small letters usually found in the lower part of the type case.

LUDLOW TYPOGRAPHY—Slug-casting machine in which matrices are hand set.

MACHINE COMPOSITION—Type set by machine, not by hand.

MAKE-READY—Preparation of type, press, and plate forms with overlay or underlay to obtain uniform impression.

MAKE UP—Adjustment of types and cuts into a form.

MEASURE—Width of a column of set type.

MISPRINT—Typographical error.

MONOTYPE—A method of casting individual types from matrices. The Monotype process is divided into two mechanical units, the keyboard, or composing unit and the casting unit. At the keyboard, hales are punched in a roll of paper which, played piano fashion, acts as the master when placed in the casting unit.

NICK—Shallow slit in a type which helps the compositor to avoid mixing similar types.

NONPAIREL—A unit of measure—one-half of a pica—6 points.

OFFSET PRINTING—Impression on a rubber blanket made by a plate and then offset to paper.

OLD ENGLISH—Heavy black-faced letters.

OLD-STYLE TYPE—Thick-and-thin-serifed letters with wedge-shaped serifs which are especially marked in the lower cases.

OPEN MATTER—Widely spaced type lines.

OVERLAY—Make-ready; addition of layers of tissue under tympan on press to even the impression.

PI—Dropped or mixed type.

PICA—Printer’s unit of measure; 12 points (approximately 12/72 of an inch).

PLANER—Smooth block of wood used for proofing and leveling body of text.

PLATEN—The part of the platen press to which the paper is fed.

PLATEN PRESS—The press that obtains an impression by pressing the paper against the type.

POINT—A unit of type measurement—(72 points equal about an inch).

PROOF—Impression from a cut or a body of type for examination or correction.

PROOFREADER—One who marks copy for correction with "proofreader’s marks."

QUAD—Below-type-high metal blank used to space out ends of lines.

QUOIN—Wedge-shaped forms used in locking up type matter in chase.

REGISTER MARKS—In printing, the devices that help colors to fit into their correct relationship. In engravers’ proofs, the crosses that help to obtain register in proofing.

REGLET—6- and 12-point wooden furniture.

REVISE PROOF—Proof taken to check corrections made in a first proof.

RIVERS—Spaces between words, accidentally coinciding in successive lines and forming a band of unprinted “rivers.”

ROLLERS—Printing rollers or brayers.

ROMAN—Thick and thin-serifed letters that were first used in Italy.

RULE—Strip of type-high metal that prints lines.

SANS SERIF—Letters or type without serifs.

SCRIPT TYPE—Italicized type that looks like writing.

SERIFS—Fine cross-stroke terminations of letters—usually on top and bottom.

SET—To compose or arrange type.

SLUGS—Leads 6 points and more in thickness, used to separate lines of type.

SOLID MATTER—Type lines set without leading between lines.

SPACE—Below-type-high blanks used to separate wards in type matter.

SPACING—Varying the size of the spaces between wards to improve the appearance of the line.

STICK—Device for composing type to measure.

STRAIGHT MATTER—Opposite of display, plain composition.

TEXT—Body matter of a page or advertisement.

THERMOGRAPHY—Wet printing that is powdered and then heated to obtain a raised effect.

TISSUE—Thin paper used in building up a black in make-ready.

TYMPAN—Sheet of tough paper that covers the platen or cylinder.

TYPE GAUGE—Printer’s ruler having inch and point divisions.

TYPE-HIGH—Height of type (0.9186 of an inch).

TYPOGRAPHY—Art of type arrangement.

UNDERLAY—Make-ready; building up of plate with layers of paper to obtain an even impression.

UPPER CASE—Capital letters.
TYPE TERMINOLOGY

BIBLIOGRAPHY

Believing that many of our readers will desire to investigate some phases of our subject which it is impossible to present here, we offer this brief bibliography.

ADVERTISING LAYOUT AND TYPOGRAPHY . . .

TYPOGRAPHER'S DESK MANUAL . . . . . by Eugene De Lopetecki, New York, The Ronald Press, 1937

THE NEW TYPOGRAPHY AND MODERN LAYOUTS . . . by Frederic Ehrlich, New York, Stokes, 1934

PITMAN'S DICTIONARY OF ADVERTISING AND PRINTING; A COMPLETE WORK OF REFERENCE
  by G. J. Freshwater, London, Pitman, 1930

AN ESSAY ON TYPOGRAPHY, second edition . . . . . . by Eric Gill, London, Sheed and Ward, 1936

DESIGN AND BEAUTY IN PRINTING . . .
  by Frederic William Goudy, New York, Press of the Woolly Whale, 1934

FASHIONS IN AMERICAN TYPOGRAPHY, 1780 to 1930 . . .
  by Edmund Geiger Gress, New York, Harper, 1931

BIBLIO-TYPGRAPHICA, A SURVEY OF CONTEMPORARY FINE PRINTING STYLE . . .
  by Paul Johnston, New York, Covici-Friede, 1930

THE BOOK; THE STORY OF PRINTING AND BOOKMAKING . . .
  by Douglas Crawford McMurtrie, New York, Covici-Friede, 1937


THE ART OF THE BOOK AND ITS ILLUSTRATION . . . . . . . by Jan Poortenaar, Philadelphia, Lippincott

A MANUAL OF ADVERTISING TYPOGRAPHY . . .
  by Thomas Blaine Stanley, New York, Prentice-Hall, 1935

PRINTING TYPES, THEIR HISTORY, FORMS, AND USE . . .
  by Daniel Berkeley Updike, Cambridge, Harvard University Press, 1922
The following types are all in common use today, and are offered here for purposes of identification and instruction. To aid in interpreting the notes as to sizes, etc., we offer on page 11 a description of the point system and on pages 12 and 13 definitions of such words or abbreviations as Lino., Foundry, Ludlow, Mona., and Intertype.

<table>
<thead>
<tr>
<th>Type</th>
<th>Font</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antique No. 1</td>
<td>Lino.: 6, 8, 10, 12, 14 point</td>
<td></td>
</tr>
<tr>
<td>Antique No. 1 Italic</td>
<td>Lino.: 6, 8, 10, 12, 14 point</td>
<td></td>
</tr>
<tr>
<td>Baskerville</td>
<td>Lino.: 8, 10, 11, 12, 14, 16 point</td>
<td></td>
</tr>
<tr>
<td>Baskerville Italic</td>
<td>Lino.: 8, 10, 11, 12, 14 point</td>
<td></td>
</tr>
<tr>
<td>Bernhard Cursive Bold</td>
<td>Foundry: 14, 16, 18, 24, 30, 36, 42, 51, 72 point</td>
<td></td>
</tr>
<tr>
<td>Beton Extra Bold</td>
<td>Foundry: 8, 10, 12, 14, 16, 18, 24, 30, 36, 45, 60 point</td>
<td></td>
</tr>
<tr>
<td>BETON OPEN</td>
<td>Foundry: 20, 24, 36, 46 point</td>
<td></td>
</tr>
<tr>
<td>Bodoni Book</td>
<td>Lino.: 6, 8, 10, 12, 14, 18, Foundry: 24, 30, 36, 42, 48 point</td>
<td></td>
</tr>
<tr>
<td>Bodoni Book Italic</td>
<td>Lino.: 6, 8, 9, 10, 12, 14, 18, Foundry: 24, 30, 36, 42, 48 point</td>
<td></td>
</tr>
<tr>
<td>Bodoni</td>
<td>Lino.: 6, 8, 10, 12, 14, 16, A-P-L: 24, 30, 36, 42, 48, 60, 72 point</td>
<td></td>
</tr>
<tr>
<td>BodoniItalic</td>
<td>Lino.: 6, 8, 10, 12, 14, 18, A-P-L: 24, 30, 36, 42, 48 point</td>
<td></td>
</tr>
<tr>
<td>Bodoni Bold</td>
<td>Lino.: 6, 8, 10, 12, 14, 16 point, Ludlow: 24, 30, 36, 42, 48, 60, 72 A-P-L: 24, 30, 36, 42, 48 point</td>
<td></td>
</tr>
<tr>
<td>Bodoni Bold Italic</td>
<td>Lino.: 6, 8, 10, 12, 14 point Ludlow: 18, 24, 30, 36, 42, 48 point</td>
<td></td>
</tr>
<tr>
<td>Bodoni, Ultra</td>
<td>Mono.: 9, 10, 12, 14, 18, 24, 30, 36, 42, 48, Foundry: 6, 66 point</td>
<td></td>
</tr>
<tr>
<td>Bodoni, Ultra Italic</td>
<td>Mono.: 14, 16, 24, 30, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Bookman</td>
<td>Intertype: 8, 10, 12, 14, Mono.: 18, 24, 30, 36 point</td>
<td></td>
</tr>
<tr>
<td>Bookman italic</td>
<td>Intertype: 8, 10, 12, 14 point</td>
<td></td>
</tr>
<tr>
<td>BROADWAY</td>
<td>Foundry: 10, 12, 14, 16, 18, 24, 30, 36, 46 point</td>
<td></td>
</tr>
<tr>
<td>Camelot Old Style</td>
<td>Foundry: 8, 10, 12, 14, 24, 30 point</td>
<td></td>
</tr>
<tr>
<td>Cameo</td>
<td>Ludlow: 16, 21, 30, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Caslon Bold</td>
<td>Mono.: 8, 10, 12, 14, 16, 18, 24, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Caslon Bold Italic</td>
<td>Mono.: 8, 10, 12, 14, 16, 18, 24, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Caslon Bold Condensed</td>
<td>Foundry: 14, 15, 21, 30, 48, 60 point</td>
<td></td>
</tr>
<tr>
<td>CERENCE</td>
<td>Foundry: 24, 30, 36 point CATS ONLY</td>
<td></td>
</tr>
<tr>
<td>Caslon Old Face (471)</td>
<td>Lino.: 6, 10, 12, 14, 18, Ludlow: 24, 30, 36, 42, 48, 60, 72 point</td>
<td></td>
</tr>
<tr>
<td>Caslon Old Face Italic (471)</td>
<td>Lino.: 6, 10, 12, 14, Ludlow: 18, 24, 30, 36, 42, 48 point</td>
<td></td>
</tr>
<tr>
<td>Caslon (540)</td>
<td>Lino.: 8, 10, 11, 12, 14, 18, Foundry: 48, 60 point</td>
<td></td>
</tr>
<tr>
<td>Caslon Italic (540)</td>
<td>Lino.: 8, 10, 11, 12, 14, 18, Foundry: 48, 60, 72, 84, 96 point</td>
<td></td>
</tr>
<tr>
<td>Caslon, New (No. 3)</td>
<td>Lino.: 8, 10, 12, 14, Foundry: 18, 24, 30, 36, 42, 48, 60 point</td>
<td></td>
</tr>
<tr>
<td>Caslon, New (No. 3) Italic</td>
<td>Lino.: 8, 10, 12, 14, Foundry: 10, 12, 14, 16, 24, 30, 36, 42, 48 point</td>
<td></td>
</tr>
<tr>
<td>Caslon (137)</td>
<td>Lino.: 8, 9, 10, 11, 12 point</td>
<td></td>
</tr>
<tr>
<td>Caslon (137) Italic</td>
<td>Lino.: 8, 9, 10, 11, 12 point</td>
<td></td>
</tr>
<tr>
<td>Font Name</td>
<td>Foundry</td>
<td></td>
</tr>
<tr>
<td>----------------------</td>
<td>------------------</td>
<td></td>
</tr>
<tr>
<td>Civilite</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cochin, Nicolas</td>
<td>Foundry: 10, 12, 14, 16, 24, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Cochin, Nicolas Italic</td>
<td>Foundry: 14, 18, 24, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Cochin, Nicolas Bold</td>
<td>Foundry: 12, 14, 18, 24, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Century</td>
<td>Line: 8, 10 point</td>
<td></td>
</tr>
<tr>
<td>Century Bold</td>
<td>Line: 8, 10 point</td>
<td></td>
</tr>
<tr>
<td>Cheltenham Bold</td>
<td>Mono.: 14, 18, 24, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Cheltenham Bold Condensed</td>
<td>Mono.: 14, 24, 30, 48 point, Foundry: 42, 46, 66, 72 point</td>
<td></td>
</tr>
<tr>
<td>Cheltenham Bold Extra Condensed</td>
<td>Mono.: 18, 24, 30, 48 point, Foundry: 42, 46, 66, 72 point</td>
<td></td>
</tr>
<tr>
<td>Cloister Bold</td>
<td>Mono.: 6, 8, 10, 12, 14, 18, Mono.: 24, 30, 36 point</td>
<td></td>
</tr>
<tr>
<td>Cloister Bold Italic</td>
<td>Mono.: 6, 8, 10, 12, 14, 18, Mono.: 24, 30, 36 point</td>
<td></td>
</tr>
<tr>
<td>Cloister Text</td>
<td>Mono.: 14, 18, 24, 30, 48 point</td>
<td></td>
</tr>
<tr>
<td>Cooper Black</td>
<td>Ludlow: 12, 14, 16, 24, 30, 48, 72 point, Foundry: 6, 8, 10, 30, 36, 72, 88 point</td>
<td></td>
</tr>
<tr>
<td>Cooper Black Italic</td>
<td>Foundry: 6, 8, 10, 12, 14, 16, 24, 30, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>DELPHIAN</td>
<td>Ludlow: 30, 48 point CAPS ONLY</td>
<td></td>
</tr>
<tr>
<td>Eden Light</td>
<td>Ludlow: 14, 18, 24, 30, 36, 42, 48, 72 point</td>
<td></td>
</tr>
<tr>
<td>Eden Bold</td>
<td>Ludlow: 14, 18, 24, 30, 36, 42, 48, 72 point</td>
<td></td>
</tr>
<tr>
<td>Egmont</td>
<td>Intertype: 8, 10, 12, 14, 18, Mono.: 24, Foundry: 48 point</td>
<td></td>
</tr>
<tr>
<td>Egmont Italic</td>
<td>Intertype: 8, 10, 12, 14, 18 point</td>
<td></td>
</tr>
<tr>
<td>Egmont Medium</td>
<td>Intertype: 8, 10, 12, 14, 18, Foundry: 24, 30, 48, 60 point</td>
<td></td>
</tr>
<tr>
<td>Egmont Medium Italic</td>
<td>Intertype: 8, 10, 12, 14, 18 point</td>
<td></td>
</tr>
<tr>
<td>Egmont Bold</td>
<td>Foundry: 8, 10, 12, 18, 24, 30, 48 point</td>
<td></td>
</tr>
<tr>
<td>Fournier</td>
<td>Mono.: 24, Foundry: 30 point</td>
<td></td>
</tr>
<tr>
<td>Futura Light</td>
<td>Intertype: 6, 8, 10, 12, 14, 18 point, Foundry: 24, 30, 36, 42, 48, 60 point</td>
<td></td>
</tr>
<tr>
<td>Futura Light Oblique</td>
<td>Intertype: 8, 10, 12, 14 point</td>
<td></td>
</tr>
<tr>
<td>Futura Medium</td>
<td>Intertype: 6, 8, 10, 12, 14, 18, Ludlow: 24, 30, 36, 42, 48, 60 point, Foundry: 24, 30, 36, 48, 72, 84 point</td>
<td></td>
</tr>
<tr>
<td>Futura Medium Oblique</td>
<td>Intertype: 8, 10, 12, 14 point, Foundry: 18, 24, 30, 36, 48 point</td>
<td></td>
</tr>
<tr>
<td>Futura Bold</td>
<td>Intertype: 6, 8, 10, 12, 14 point, Ludlow: 18, 24, 30, 36, 42, 48, 60, 72 point, Foundry: 8, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 60, 72, 84 point</td>
<td></td>
</tr>
<tr>
<td>Futura Bold Oblique</td>
<td>Intertype: 6, 8, 10, 12, 14, Mono.: 18, 24, 60 point</td>
<td></td>
</tr>
<tr>
<td>Futura Demi Bold</td>
<td>Foundry: 6, 8, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 60 point, Ludlow: 18, 24, 30, 36, 42, 48, 60, 72 point</td>
<td></td>
</tr>
<tr>
<td>Font Style</td>
<td>Foundry</td>
<td>Mono.</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td><strong>Garamond Light</strong></td>
<td>Intertype: 5, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Garamond Light Italic</strong></td>
<td>Intertype: 5, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Garamond Medium</strong></td>
<td>Lineo.: 6, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Garamond Medium Italic</strong></td>
<td>Lineo.: 6, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Garamond Bold</strong></td>
<td>Intertype: 5, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Garamond Bold Italic</strong></td>
<td>Intertype: 5, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Girder Light</strong></td>
<td>Lineo.: 6, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Girder Light Italic</strong></td>
<td>Lineo.: 6, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Girder Medium</strong></td>
<td>Lineo.: 5, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Girder Medium Italic</strong></td>
<td>Lineo.: 5, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Girder Bold</strong></td>
<td>Lineo.: 6, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>Girder Bold Italic</strong></td>
<td>Lineo.: 6, 8, 10, 12, 14, 18 point</td>
<td>24, 60, 96</td>
</tr>
<tr>
<td><strong>GOTHIC, ALTERNATE NO. 1</strong></td>
<td>Foundry: 24, 50, 96, 48, 60, 72 point CAPS ONLY</td>
<td>24, 60, 96, 48, 60, 72</td>
</tr>
<tr>
<td><strong>Gothic, Alternate No. 2</strong></td>
<td>Foundry: 24, 50, 96, 48, 60, 72 point</td>
<td>24, 60, 96, 48, 60, 72</td>
</tr>
<tr>
<td><strong>Gothic, Alternate No. 3</strong></td>
<td>Foundry: 8, 10, 12, 14, 18, 24, 50, 96, 48, 60, 72 point</td>
<td>24, 60, 96, 48, 60, 72</td>
</tr>
<tr>
<td><strong>Gothic Condensed</strong></td>
<td>Ludlow: 24, 36, 50, 62, 48, 50, 72 point</td>
<td>24, 36, 50, 62, 48, 50, 72</td>
</tr>
<tr>
<td><strong>Gothic, Franklin</strong></td>
<td>Foundry: 6, 8, 10, 12, 14, 18, 24, 50, 96, 48, 60, 72 point</td>
<td>24, 36, 50, 62, 48, 50, 72</td>
</tr>
<tr>
<td><strong>Gothic, Franklin Condensed</strong></td>
<td>Foundry: 6, 8, 10, 12, 14, 18, 24, 50, 96, 48, 60, 72 point</td>
<td>24, 36, 50, 62, 48, 50, 72</td>
</tr>
<tr>
<td><strong>Gothic, Franklin Extra Condensed</strong></td>
<td>Foundry: 6, 8, 10, 12, 14, 18, 24, 50, 96, 48, 60, 72 point</td>
<td>24, 36, 50, 62, 48, 50, 72</td>
</tr>
<tr>
<td><strong>GOTHIC, ALTERNATE NO. 1</strong></td>
<td>Foundry: 24, 50, 96, 48, 60, 72 point CAPS ONLY</td>
<td>24, 50, 96, 48, 60, 72</td>
</tr>
<tr>
<td><strong>Gothic, News Condensed</strong></td>
<td>Mono.: 18, 24, 50, 96 point</td>
<td>18, 24, 50, 96</td>
</tr>
<tr>
<td><strong>GOTHIC, NEWS CONDENSED - LIGHT</strong></td>
<td>Foundry: 6, 12, 14, 18, 24, 50 point CAPS ONLY</td>
<td>6, 12, 14, 18, 24, 50</td>
</tr>
<tr>
<td><strong>Gothic, Franklin Condensed</strong></td>
<td>Foundry: 6, 8, 10, 12, 14, 18, 24, 50, 96, 48, 60, 72 point</td>
<td>6, 8, 10, 12, 14, 18, 24, 50, 96, 48, 60, 72</td>
</tr>
<tr>
<td><strong>GOTHIC, HERALD</strong></td>
<td>Foundry: 18, 24, 50 point</td>
<td>18, 24, 50</td>
</tr>
<tr>
<td><strong>GOTHIC, NEWS</strong></td>
<td>Foundry: 6, 12, 14, 18 point</td>
<td>6, 12, 14, 18</td>
</tr>
<tr>
<td><strong>SINGLE LINE SPECIMENS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Gothic, Novel**  
Foundry: 8, 10, 12, 14, 18, 21 point

**Goudy Bold**  
Ludlow: 14, 16, 24, 30, 36, 42, 48, 60, 72, 84 point

**Goudy Bold Italic**  
Ludlow: 14, 16, 24, 30, 36, 46, 60, 72 point  
Foundry: 42 point

**Goudy Hand-Tooled**  
Mono.: 16, 24, 30, 36 point

**Goudy Hand-Tooled Italic**  
Mono.: 16, 24, 30, 36 point

**Goudy Cursive**  
Foundry: 10, 12, 14, 16, 30, 36

**GRECO ADORNADO**  
Foundry: 14, 18, 36 point  
CAPS ONLY

**Ideal News**  
Intertype: 7, 9, 8 point

**Ideal News Italic**  
Intertype: 7, 9, 9 point

**Janson**  
Line: 6, 10, 11, 12, 14 point

**Janson Italic**  
Line: 8, 10, 11, 12, 14 point

**Kabel Bold**  
Mono.: 16, 24, 30, 36, 42, 48 point

**Kenntonian**  
Intertype: 8, 10, 12, 14 point

**Kenntonian Italic**  
Intertype: 8, 10, 12, 14 point

**Keynote**  
Foundry: 24, 36, 48 point

**Le Mercure**  
Foundry: 30, 48, 72 point

**Liberty**  
Foundry: 14, 16, 36, 48 point

**Mandate**  
Ludlow: 18, 24, 30, 48, 72 point

**Mayfair**  
Ludlow: 18, 24, 36, 48, 60, 72 point

**Metropolis Bold**  
Foundry: 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72, 84, 96 point

**Narciss**  
Line: 12, 14 point

**NEULAND**  
Foundry: 8, 10, 12, 14, 18, 24, 30, 42, 44, 72 point  
CAPS ONLY

**8 Point No. 1**  
Linotype

**6 Point No. 2**  
Linotype

**5/4 Point No. 2**  
Linotype

**5/4 Point No. 2 Bold**  
Linotype

**6 Point No. 10 Roman**  
Linotype

**Nubian**  
Foundry: 12, 14, 18, 24, 30, 36, 42, 48 point

**Old Style (No. 1)**  
Line: 6, 8, 10 point

**Old Style Italic (No. 1)**  
Line: 6, 8, 10 point

**Old Style (No. 7)**  
Line: 8 point
SINGLE LINE SPECIMENS

Old Style Italic (No. 7)  Line: 6 point

ORPLID  Foundry: 10, 24 point CAPS ONLY

Park Avenue  Foundry: This size only

Piranesi Bold  Foundry: 18, 24, 30, 42, 48 point

Piranesi Bold Italic  Foundry: 24, 60 point

Remington Typewriter & Underscore  Line: 10, 12 point

Scotch  Line: 6, 8, 10, 12, 18 point

Scotch Italic  Line: 6, 8, 10, 12, 18 point

Scotch No. 2  Line: 10, 11 point

Scotch No. 2 Italic  Line: 10, 11 point

Signal Medium  Foundry: 18, 24, 30, 42, 64, 72 point

Stationer Script  Foundry: This size only

Stymie Extra Bold Condensed  Mono: 14, 18, 24, 30, 36 point

Stymie Medium Condensed  Mono: 14, 18, 24, 30, 36 point

SYLVAN  Foundry: 24, 30, 36, 48 point

TEMPO LINED  Mono: 18, 24, 30, 36 point

TOWER  Foundry: 30, 48 point

Traffon Script  Foundry: 18, 24, 30, 48, 60, 72 point

Typo Script  Foundry: 36, 48 point

Typa Upright  Foundry: 18, 24 point

Underwood Typewriter & Underscore  Line: 10, 12 point

UMBRA  Ludlow: 64, 88, 88, 72 point CAPS ONLY

AD STYLE BORDER 3456  Foundry: 12, 18, 24 point
ANTIQUE AND EXOTIC TYPE FACES

Grant Antique
& ST. LOUIS AND DETROIT
are said to have base ball clubs

Grant Antique
AT WASHINGTON
plays ball some too

Roman Rimming Condensed
POPULAR DURING THE
late eighties and before

Roman Rimming
INTRODUCTION
of point system 12

Roman Rimming
APPEAL TO
those artists

Phidias (no figures)
GOPS! WHERE AT NOW?
excitingly novel and exclusive
FIRST EXHIBITION OR
Showing. The postal card size

Crayon
Has Been Chosen
Because Each New
SHOWING $1

Buffalo Bill

OPERA HOUSE
Ray Shaded
TO VITALIZE
your display $7

French Clarendon Extended
THE USE OF THESE FINE
mellow old designs can do will ! !

Fashion Condensed
ADD VERVE AND COLOR WHICH
are indispensable to most advertising!

Italic Gothic Condensed
IT'S ALL IN THE SLANT AND CUT
that identify their real superiority 12

Condensed Horto

RUSTIC BUT ARTISTIC

Orleans Open
SATISFYING

Treasury Open
Designed when Milady's Plume

Rustic
TREE WHIMS

Ripple Text
Pay to the Order of

University Text Shaded (no figures)
CHRISTMAS ??

Sidereal (caps only)
KEPT IN A STANDARD BINDER

Sidereal (caps only)
OF LOOSE LEAF STYLE. O

Sidereal (caps only)
IT IS HOPED THAT $12

Sidereal (caps only)
THIS METHOD !?

Tinted (caps only)
RESOLUTIONS

Rustic (caps only)
CONSERVED
ANTIQUAE AND EXOTIC TYPE FACES

PRESENT TIME $ 36 pt.
we ask that you 18 pt.
Flirt 12 pt.
Please Bear with us finished (caps only) 12 pt.
AND OUR FACILITIES $57 36 pt.
Chancel 36 pt.
If Your Proofs At 36 pt.
Penelope 30 pt.
Times Are Not & 24 pt.
Sancoft 18 pt.
EXACTLY PERFECT & 10 pt.
Sancoft 12 pt.
SHARP & CLEAR 10 pt.
Antique Cond. 24 pt.
AS REPRODUCTION PROOFS SHOULD & C.
really be made for producing the best results!
Radiant 24 pt.
TO BEGIN 8 pt.
Jim Crow 24 pt.
A NEW SPECIMEN! 10 pt.
Old Style Shaded 18 pt.
WITH EACH 13 10 pt.
acquisition of! 10 pt.
Round Shaded 24 pt.
OLD FACES 18 pt.
Sanlider Shaded (no figure 9) 12 pt.
Sanlider Shaded 24 pt.
IMPrACTICAL.. 10 pt.
Bowl 18 pt.
AS WE ARE 24 pt.
constantly but 18 pt.
Old Master 36 pt.
type designers 18 pt.
RENaisSANT 48 pt.
CAREFULL 10 pt.
and diligent 10 pt.
Mother Hubbard 18 pt.
WERE THEY IN THE INTERPRETATION 10 pt.
Mother Hubbard 18 pt.
OF THE NEED & REQUIREMENTS 10 pt.
Mother Hubbard 18 pt.
OF THE YEARS FOLLOWING 10 pt.
Mother Hubbard 18 pt.
THOSE DAYS WHEN 10 pt.
Mother Hubbard 24 pt.
BOOKS WERE 24 pt.
MADE BY 18 pt.
HANDS 48 pt.
Antique Extended No. 2 18 pt.
Trained & 18 pt.
Antique Extended No. 2 24 pt.
TO MAKE 24 pt.
Antique Extended No. 2 (no can X) 24 pt.
BRUSH 24 pt.
Obelisk 18 pt.
AND PEN LETTERS SO PERFECT THAT 24 pt.
even unto this day are still a thing apart
RULES AND DECORATIVE MATERIAL

<table>
<thead>
<tr>
<th>No.</th>
<th>Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>C2</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>C9</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>C181</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>No. 19</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>C791</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>C793</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>C790</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>A715</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>A716</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>A717</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>A361</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>200</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>201</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>202</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>203</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>205</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>206</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>207</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>208</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>209</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>210</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>211</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>212</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>213</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>214</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>215</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>216</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>217</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>218</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>219</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>220</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>221</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>222</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>223</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>224</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>225</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
<tr>
<td>226</td>
<td><img src="example.png" alt="Image" /></td>
</tr>
</tbody>
</table>
### RULES AND DECORATIVE MATERIAL

<table>
<thead>
<tr>
<th>Rule</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>409C-6 pt.</td>
<td>409C-6 pt.</td>
</tr>
<tr>
<td>147C-10 em</td>
<td>147C-10 em</td>
</tr>
<tr>
<td>255a-6 pt.</td>
<td>255a-6 pt.</td>
</tr>
<tr>
<td>1341b-6 pt.</td>
<td>1341b-6 pt.</td>
</tr>
<tr>
<td>1342b-6 pt.</td>
<td>1342b-6 pt.</td>
</tr>
<tr>
<td>1310a-6 pt.</td>
<td>1310a-6 pt.</td>
</tr>
<tr>
<td>1507-6 pt.</td>
<td>1507-6 pt.</td>
</tr>
<tr>
<td>81-6 pt.</td>
<td>81-6 pt.</td>
</tr>
<tr>
<td>73-6 pt.</td>
<td>73-6 pt.</td>
</tr>
<tr>
<td>1371-8 pt.</td>
<td>1371-8 pt.</td>
</tr>
<tr>
<td>159a-6 pt.</td>
<td>159a-6 pt.</td>
</tr>
<tr>
<td>1513a-10 pt.</td>
<td>1513a-10 pt.</td>
</tr>
<tr>
<td>193a-5 pt.</td>
<td>193a-5 pt.</td>
</tr>
<tr>
<td>258-6 pt.</td>
<td>258-6 pt.</td>
</tr>
<tr>
<td>229-6 pt.</td>
<td>229-6 pt.</td>
</tr>
<tr>
<td>141-8 pt.</td>
<td>141-8 pt.</td>
</tr>
<tr>
<td>1064-12 pt.</td>
<td>1064-12 pt.</td>
</tr>
<tr>
<td>1482-12 pt.</td>
<td>1482-12 pt.</td>
</tr>
<tr>
<td>1217-12 pt.</td>
<td>1217-12 pt.</td>
</tr>
<tr>
<td>1211-12 pt.</td>
<td>1211-12 pt.</td>
</tr>
<tr>
<td>1241-12 pt</td>
<td>1241-12 pt</td>
</tr>
<tr>
<td>124P-12 pt</td>
<td>124P-12 pt</td>
</tr>
<tr>
<td>123-12 pt</td>
<td>123-12 pt</td>
</tr>
<tr>
<td>1227-12 pt</td>
<td>1227-12 pt</td>
</tr>
<tr>
<td>1224-12 pt</td>
<td>1224-12 pt</td>
</tr>
<tr>
<td>123L-12 pt</td>
<td>123L-12 pt</td>
</tr>
<tr>
<td>1239-12 pt</td>
<td>1239-12 pt</td>
</tr>
<tr>
<td>1228-12 pt</td>
<td>1228-12 pt</td>
</tr>
<tr>
<td>1240-12 pt</td>
<td>1240-12 pt</td>
</tr>
<tr>
<td>1230-12 pt</td>
<td>1230-12 pt</td>
</tr>
<tr>
<td>1212-12 pt</td>
<td>1212-12 pt</td>
</tr>
<tr>
<td>127-12 pt</td>
<td>127-12 pt</td>
</tr>
<tr>
<td>278b-10 pt</td>
<td>278b-10 pt</td>
</tr>
<tr>
<td>277a-12 pt</td>
<td>277a-12 pt</td>
</tr>
<tr>
<td>1480a-12 pt</td>
<td>1480a-12 pt</td>
</tr>
<tr>
<td>1226a-12 pt</td>
<td>1226a-12 pt</td>
</tr>
<tr>
<td>1227R-1002L-12 pt</td>
<td>1227R-1002L-12 pt</td>
</tr>
<tr>
<td>1061L and 1061R-12 pt</td>
<td>1061L and 1061R-12 pt</td>
</tr>
</tbody>
</table>
This month, McCall's is proud to present the second in its series of articles on Wise Buying. The author, Julia Lee Wright, is well known to millions as the Director of the Safeway Homemakers' Bureau, a division of the Safeway Stores, Inc., Oakland, Calif.

RECIPES TESTED IN THE KITCHEN

le fleuron bleu
the anglo-american florists
124, avenue victor hugo
tél. passy 53-95
télé. fleuron paris
BERNHARD TYPES

Bernhard Cursive bold

Morris and Historical

Original of Memoirs COLLEGE PALS

Bernhard Italic

of the Modern Library of Standard FAMOUS TYPE DESIGN

Bernhard Roman

Artistic Designs for Print UNIVERSITY RED

Bernhard Roman

A History of the Roman DRAW FASHIONS

Bernhard Book

Linlithgow Touring LOW GARDENS

Instead of the stimulus of the brand new, we advised to color them by hand, invading the INSTEAD OF BEING ACTUALLY

BOLS CURACAO WHITE OR ORANGE

Lineweave

WEDDING PAPERS

Engravers, Stationers, Printers

HENNESSY Cognac Brandy

Life rolls along today in the Cognac region of France much as it did one hundred and seventy years ago. Today, as then, accepted vinegrowers trundle their choice "crus" to the Hennessey warehouses, where they are skilfully blended and stored to await the magic mellowing of time. And today, as then, the bouquet and "clean" taste of Hennessey make it the preferred liqueur everywhere . . . Distilled and bottled at Cognac, France.

Sole Agents for the United States:

SCHIEFFELIN & CO. NEW YORK CITY
Go to enchanted lands of charm, gayety and balmy climate. To colorful Spain, to fascinating Italy and picturesque Sicily, via the luxurious liners. Stopover privileges at all ports of call. Optional shore excursions. Connections to Egypt and Near East.

LLOYD SABAUDO

Typically Furnished Suites may be seen by Appointment
Fifth Avenue at 61st Street, New York, Telephone Regent 5901
GUTENBERG STARTED WITH FORTY LINES TO A POINT

HERE'S AN OPPORTUNITY TO

NEW LOW PRICES AND LOWER OPERATING COSTS

THIS SET IS FINE

OUTWITTED PLAN FOR LINCOLN

MUSIC FOR ALL CUSTOMERS

HAND CRAFT STUDIOS INC.

AUTHENTIC EARLY AMERICAN DESIGNS TO SERVE AS FINE AND APPEALING GIFTS FOR ALL OCCASIONS.

ALL PIECES MADE BY OUR OWN CRAFTSMEN.

ILLUSTRATED BOOKLET AVAILABLE UPON REQUEST

HAWAII tells its alluring story in a booklet (send for it if you have a chance to travel the world). The spell of the enchanted islands carries over into the beautiful photographs.

MIAMI BEACH invites you South for Winter with an interesting booklet literally overflowing with pictures of things to do and places to see. We are illustrating a lively story for you.

GRIPSHOLM CRUISE around South America describes an itinerary for a winter holiday that takes you to the ancient Inca Lands, and then to the most glorious land of Brazil.

TRAVEL LOG

NEXT MORNING BLUES, EH? ALL YOU NEED IS SOME BROMO-Seltzer

ILLUSTRATED BOOKLET AVAILABLE UPON REQUEST
Today pipe smokers praise Old England Tobacco just as their fathers and grandfathers did before them. For over eighty years, smokers have been partial to the honest,télieir fathiers and grandfathers did before them. For over eighty years, smokers have been partial to the honest, THE H. A. FOX COMPANY

Will you come for After Dinner Coffee Monday, December Ninth Eight to Ten
MR. CHARLES HOWARD BAY

“Come Let Us Worship Together”
VERONA COMMUNITY SERVICES
ELIZABETH

Steinway is the Instrument of Immortals

LIQUID REFRESHMENTS

Attempt to Make Container Taxes Retroactive

GEOMETRICAL DESIGN

Our Business
is an Art

MICHELANGELO

BY MARCEL BRION
Translated from the French by James Whitall

THE GREYSTONE PRESS - NEW YORK

MCMXL
INCORPORATING VANITY FAIR FASHIONS FOR SUMMER PRICE 35 CENTS
THE CONDE NAST PUBLICATIONS INC

AND IN Tomato Juice
CAMPBELL'S ASSURES QUALITY

Campbell's Vitamin-Rich Tomato Juice meets an instant response with those who enjoy the good things of life. The same famous kitchens, the same source of finest, fresh tomatoes that contribute to the enjoyment of the famous Campbell's Soups, guarantee the high quality and delicious flavor of this latest product, identified by the distinctive Red-and-White Label. Drink it for breakfast—or any time of day. Be sure to ask your grocer for Campbell's Vitamin-Rich Tomato Juice.

Campbell's Vitamin-Rich Tomato Juice
This face has its particular value in

The American Printer

Virginia

a light smoke of
rich ripe-bodied tobacco

They never tire
New Mexican pueblo villages are of interest to scientist and tourist alike. The golden age of pueblo construction began in 900 A.D. and flourished for 300 years. Ruins of these community dwellings, often containing as many as 1,200 rooms, may be seen today.

New Mexico

Some examples of pueblo architecture are still standing and in daily use by the Indians at Taos and other pueblos. The Pueblo Indians evolved a drama, a religion and a system of government so advanced that they were called savages only because they had not developed a written language. They still hold strange dances and ceremonials, prayers for rain and thanks for crops, weird rites which attract the curious from all over the world. The Aztec National Monument contains an interesting cluster of pre-historic ruins.
Settle your Christmas problem

You have always known that Mocha was a quality leather! That it wears and wears and wears. Now a new way of tanning Mocha adds to its sterling wearing qualities a soft, velvety texture, delightfully pliable, that puts it in an entirely new class! The Unaco Mocha in "Tweeds" style

UNACO GLOVE COMPANY

Madame Renée
DESIGNER OF DISTINCTIVE GOWNS

SALON DES BEAUX ARTS 25 REGENT STREET
Vogue’s
Eye View of the Mode

A time honoured theory, expounded by our grandmothers as well as our contemporaries, is that fashion moves in a cycle. One old wives’ version insists that every type of costume turns up once in seven years, and many an old attic has held trunks overflowing with gowns hopefully awaiting this reincarnation. Needless to say, these dresses, however lovely, have reappeared
NINETY COMPLETE ALPHABETS (SELECTED)

The numerous type faces which follow are all popular today. Some of them were recently designed; others have long been favorites. Most of them are available in many more sizes than we have shown. It will be noted that many types which seem almost identical bear different names. This is usually because they are the product of different manufacturers.

BANK SCRIPT

14 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

10 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

BERNHARD TANGO

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

1234567890$
BERNHARD CURSIVE BOLD

14 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

16 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

18 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

24 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

30 POINT
ABCDEFGHIJKLMNOPQRS TUVWXYZ &
abcdefghijklmnopqrstuvwxyz

72 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890$
BETON OPEN

48 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ& 1234567890$

BETON EXTRA BOLD

60 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890$
BODONI

8 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ

10 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ

12 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ

14 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ

18 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ

24 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ

30 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ

36 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ
BODONI BOLD

6 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

8 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

10 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

12 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

14 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

16 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

24 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

30 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

44
BODONI BOLD

36 POINT

ABCD

EF

GH

IJ

KL

LM

NOP

QR

ST

UV

W

X

YZ

&

1234567890$

abcdefg

hijklmn

opqrstuvwxyz

42 POINT

ABCD

EFGH

IJKL

MN

NOPQ

QRST

UV

WXYZ

&

1234567890$

abcdefg

hijklmn

opqrstuvwxyz

48 POINT

ABCD

EFGH

IJKL

MN

NOPQ

RSTU

VW

XYZ

&

1234567890$

abcdefg

hijklmn

opqrstuvwxyz

wxyz
BODONI BOLD ITALIC

72 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ
YZ& 1234567890$
abcdefghijklmnopqrstuvwxyz
rstuvwxyz
ULTRA BODONI ITALIC

14 POINT
ABCDEFHJKLMNQPQRSTUVWXZ& aabcdefhijklmnopqrstuvwxyz 1234567890$

18 POINT
ABCDEFHJKLMNQPQRSTUVWXZ& aabcdefhijklmnopqrstuvwxyz 1234567890$

24 POINT
ABCDEFHJKLMNQPQRSTUVWXZ 1234567890$
abcabcdefhijklmnopqrstuvwxyz

30 POINT
ABCDEFHJKLMNQPQRSTUVWXZ 1234567890$
abcabcdefhijklmnopqrstuvwxyz

36 POINT
ABCDEFHJKLMNQPQRSTUVWXZ 1234567890$
abcabcdefhijklmnopqrstuvwxyz
<table>
<thead>
<tr>
<th>BODONI BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>6 POINT</strong></td>
</tr>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp;</td>
</tr>
<tr>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>1234567890$</td>
</tr>
</tbody>
</table>

| **8 POINT**  |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ&  |
| abcdefghijklmnopqrstuvwxyz  |
| 1234567890$    |

| **9 POINT**  |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ&  |
| abcdefghijklmnopqrstuvwxyz  |
| 1234567890$    |

| **10 POINT**  |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ&  |
| abcdefghijklmnopqrstuvwxyz  |
| 1234567890$    |

| **12 POINT**  |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ&  |
| abcdefghijklmnopqrstuvwxyz  |
| 1234567890$    |

| **14 POINT**  |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ&  |
| abcdefghijklmnopqrstuvwxyz  |
| 1234567890$    |

| **18 POINT**  |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ&  |
| abcdefghijklmnopqrstuvwxyz  |
| 1234567890$    |

| **24 POINT**  |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ&  |
| abcdefghijklmnopqrstuvwxyz  |
| 1234567890$    |

| **30 POINT**  |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ&  |
| abcdefghijklmnopqrstuvwxyz  |
| 1234567890$    |
BODONI BOOK

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

1234567890$

42 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

1234567890$

48 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

1234567890$
ANTIQUE BOOKMAN

6 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

8 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

10 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

12 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

14 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz

BOOKMAN [MONO]

18 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

24 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

30 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

36 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$
BROADWAY

10 POINT
ABCDEFH�性KLMNOPQRSTUWVWXYZ&
1234567890$

12 POINT
ABCDEFH属性KLMNOPQRSTUWVWXYZ&
1234567890$

14 POINT
ABCDEFH属性KLMNOPQRSTUWVWXYZ&
1234567890$

16 POINT
ABCDEFH属性KLMNOPQRSTUWVWXYZ&
1234567890$

24 POINT
ABCDEFH属性KLMNOPQRSTUWVWXYZ&
1234567890$

30 POINT
ABCDEFH属性KLMNOPQRSTUWVWXYZ&

48 POINT
ABCDEFH属性KLMNOPQRSTUWVWXYZ&
1234567890$
CARTOON BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890$

CASLON [471]

14 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz 1234567890$

18 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz 1234567890$

24 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz 1234567890$

30 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz 1234567890$

36 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz 1234567890$

abcdefghijklmnopqrstuvwxyz
CASLON [471]

42 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  1234567890$
abcdefghijklmnopqrstuvwxyz

48 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

50 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890$
CASLON ITALIC [471]

8 POINT

ABCDEFGHJKLMNOPQRSTUVWXYZ

10 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

14 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890$
<table>
<thead>
<tr>
<th>Font Size</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 POINT</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ &amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>10 POINT</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ &amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>12 POINT</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ &amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>14 POINT</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ &amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>18 POINT</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ &amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>24 POINT</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ &amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>30 POINT</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ &amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>36 POINT</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ &amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
</tbody>
</table>
CASLON [540]

ABCDEFGHIJKLMNOPQRSTUVWXYZ
IJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
mnopqrstuvwxyz

wxyz

62
NOTE
This sheet is an extra one to be torn out by the student to use in the exercise described on page 5.
NEW CASLON

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

1234567890$

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

1234567890$

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

1234567890$

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

1234567890$
CASLON OPEN

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890$

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&
1234567890$

abcdefghijklmnopqrstuvwxyz

42 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ&

48 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890$
CHELTENHAM BOLD CONDENSED

18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

42 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

1234567890$
CLOISTER BOLD

6 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

8 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

10 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

12 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

14 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

18 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

CLOISTER BOLD ITALIC

6 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

8 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

10 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

12 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$

CLOISTER TEXT

36 POINT
ABCDEFHJKLMNOPQRSTUVWXYZ& 1234567890$

abcdefgijklmnopqrstuvwxyz
COOPER BLACK ITALIC

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STU VWXYZ\nabcdefghijklmnopqrstuvwxyz
wxyz

1234567890$}

COOPER BLACK

72 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
KL M NOPQRSTUVWXYZ
abc
defghijklmnop
pq rstuvwxyz

1234567890$
EDEN BOLD

14 POINT
ABCDEFHIIJKLmnopqrstuvwxyz
1234567890$

18 POINT
ABCDEFHIIJKLmnopqrstuvwxyz
1234567890$

24 POINT
ABCDEFHIIJKLmnopqrstuvwxyz
1234567890$

30 POINT
ABCDEFHIIJKLmnopqrstuvwxyz
1234567890$

36 POINT
ABCDEFHIIJKLmnopqrstuvwxyz
1234567890$

48 POINT
ABCDEFHIIJKLmnopqrstuvwxyz
1234567890$
FUTURA LIGHT

24 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890$

30 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890$

36 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890$

48 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890$
FUTURA MEDIUM

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890$

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890$

60 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890$
FUTURA BOLD OBLIQUE

14 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

1234567890$

18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

1234567890$

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

1234567890$

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

1234567890$

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz

1234567890$
GARAMOND LIGHT

24 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890$

30 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890$

36 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890$

42 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890$

48 POINT
ABCDEFHGIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890$
GARAMOND LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

GARAMOND LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

GARAMOND

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

1234567890$
GARAMOND LIGHT ITALIC

6 POINT

ABCDEFGHJKLMNPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

8 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

9 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

10 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

11 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

12 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

14 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz 1234567890$

abcdefgijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890$
<table>
<thead>
<tr>
<th>Point Size</th>
<th>Upper Case</th>
<th>Lower Case</th>
<th>Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>A B C D E F G I J K L M N O P Q R S T U V W X Y &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>8</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>9</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>10</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>11</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>12</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>14</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>18</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>24</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>30</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>36</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
<tr>
<td>42</td>
<td>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 &amp;</td>
<td>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 &amp;</td>
<td>1 2 3 4 5 6 7 8 9 0 &amp;</td>
</tr>
</tbody>
</table>
GARAMOND BOLD ITALIC

6 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
1234567890$

8 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
1234567890$

10 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
1234567890$

12 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
1234567890$

14 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
1234567890$

18 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
1234567890$

24 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
123 67890$

30 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
1234567890$

36 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&
1234567890$

88
GIRDER BOLD

6 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

8 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

10 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

12 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

84 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890$
GIRDLE LIGHT

6 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$

8 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$

10 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ  ABCDFGHJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$

12 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ  ABCDFGHJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$

14 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ  ABCDFGHJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$

18 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ  ABCDFGHJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$

24 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ  ABCDFGHJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$

Goudy Open

18 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$

24 POINT
ABCD*FGHIJKLMNOPQRSTUVWXYZ
abcdefg hijklmnopqrstuvwxyz 1234567890$
Goudy Bold Italic

14 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

18 POINT
ABCDEFGHJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

72 POINT
ABCDEF
GHJKLMN
OPQRST
UVWXYZ&
abcdefg
hi
klm
nopq
rstuvwxyz
1234567890$
GOTHIC CONDENSED—LUDLOW

10 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

24 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

30 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

72 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$
ALTERNATE GOTHIC No. 1

8 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$

10 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$

12 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$

14 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$

18 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$

24 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$

30 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$

36 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$

42 POINT
ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz 1234567890$
GRECO ADORNADO

14 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ& 1234567890$

18 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ& 1234567890$

30 POINT
ABCDEFHIJKLMNOPQRSTUVWXYZ& 1234567890$

HAUSER SCRIPT

60 POINT
ABCDEFHJKLMNOPQRSTUVWXYZE

abcdefghijklmnopqrstuvwxyz

xyz 1234567890$
JANSON

8 POINT (Must be Set on 9 Point Slug)
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

10 POINT (Must be Set on 11 Point Slug)
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

11 POINT (Must be Set on 12 Point Slug)
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

12 POINT (Must be Set on 13 Point Slug)
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

14 POINT
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

JANSON ITALIC

8 POINT (Must be Set on 9 Point Slug)
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

10 POINT (Must be Set on 11 Point Slug)
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

11 POINT (Must be Set on 12 Point Slug)
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

12 POINT (Must be Set on 13 Point Slug)
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}

14 POINT
ABCD{FGHIJKLMNOPQRSTUVWXYZ&} {ABCD{FGHIJKLMNOPQRSTUVWXYZ&} 1234567890$}
SIGNAL MEDIUM

18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890$

72 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz $
STYMIE MEDIUM ITALIC

14 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890$
abcdefghijklmnopqrstuvwxyz

18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890$
abcdefghijklmnopqrstuvwxyz

24 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890$
abcdefghijklmnopqrstuvwxyz

30 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890$
abcdefghijklmnopqrstuvwxyz

36 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890$
abcdefghijklmnopqrstuvwxyz
TEMPO LINED

16 POINT
ABCDEFHJKLmnopqrstuvwxyz& 1234567890$

24 POINT
ABCDEFHJKLmnopqrstuvwxyz& 1234567890$

30 POINT
ABCDEFHJKLmnopqrstuvwxyz& 1234567890$

TRAFTON SCRIPT

30 POINT
ABCDEIGHJKLMNOPQRSTUVWXYZ& 1234567890$
abcdefghijklmnopqrstuvwxyz

36 POINT
ABCDEIGHJKLMNOPQRSTUVWXYZ& 1234567890$
abcdefghijklmnopqrstuvwxyz

48 POINT
ABCDEIGHJKLMNOPQRSTUVWXYZ& 1234567890$
abcdefghijklmnopqrstuvwxyz
### VOGUE LIGHT

<table>
<thead>
<tr>
<th>POINT</th>
<th>Font Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>8</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>10</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>12</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>14</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>18</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
</tbody>
</table>

### VOGUE LIGHT OBLIQUE

<table>
<thead>
<tr>
<th>POINT</th>
<th>Font Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>10</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>12</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>14</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp; abcdefghijklmnopqrstuvwxyz 1234567890$</td>
</tr>
<tr>
<td>Date Due</td>
<td>Due</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>NOV 2</td>
<td>DEC 2</td>
</tr>
<tr>
<td>DEC 25</td>
<td>AUG 6</td>
</tr>
<tr>
<td>MAR 1</td>
<td>MAR 1</td>
</tr>
<tr>
<td>JUN 13</td>
<td>JUN 23</td>
</tr>
<tr>
<td>APR 15</td>
<td>APR 15</td>
</tr>
<tr>
<td>APR 3</td>
<td>APR 3</td>
</tr>
<tr>
<td>JUL 7</td>
<td>JUL 7</td>
</tr>
<tr>
<td>DEC 1</td>
<td>DEC 1</td>
</tr>
<tr>
<td>MAR 3</td>
<td>MAR 3</td>
</tr>
<tr>
<td>DEC 15</td>
<td>DEC 15</td>
</tr>
<tr>
<td>SEP 2</td>
<td>SEP 2</td>
</tr>
<tr>
<td>OCT 2</td>
<td>OCT 2</td>
</tr>
<tr>
<td>NOV 2</td>
<td>NOV 2</td>
</tr>
<tr>
<td>DEC 8</td>
<td>DEC 8</td>
</tr>
<tr>
<td>DEC 15</td>
<td>DEC 15</td>
</tr>
</tbody>
</table>