

English Caslon Old Style, No. 37

WHILE WILLIAM CASLON MODELED HIS LETTERS ON DUTCH TYPES THEY ARE MUCH BETTER; FOR HE INTRODUCED INTO HIS FONTS A QUALITY OF INTEREST, A VARIETY OF DESIGN AND A DELICACY OF MODELING WHICH FEW DUTCH TYPES POSSESS. DUTCH FONTS WERE MECHANICAL, BUT CASLON'S WERE NOT SO. HIS LETTERS WHEN ANALYZED, ESPECIALLY IN THE SMALLER SIZES, ARE NOT PERFECT INDIVIDUALLY; BUT IN MASS THEIR EFFECT IS AGREEABLE, PERFECTION OF THE WHOLE DERIVED FROM HARMONIOUS IF NOT NECESSARILY PERFECT INDIVIDUAL LETTER-FORMS. CASLON'S TYPES ARE ENGLISH THROUGHOUT. THERE ARE OTHER LETTERS MORE ELEGANT, FOR THE CASLON CHARACTERS DO NOT COMPARE IN THIS RESPECT WITH THE LETTERS OF OTHER CONTEMPORARY DESIGNERS, BUT IN THEIR DEFECTS AND QUALITIES THEY ARE THE RESULT OF A TASTE TYPICALLY ANGLO-SAXON, AND REPRESENT TO US THE FLOUSERING OF A STURDY ENGLISH TRADITION IN TYPOGRAPHY. LACKING IN A "NATIONAL" FORM OF LETTER, WE IN AMERICA, BEING GOVERNED SOMEWHAT BY PREVIOUS PRINTING TRADITIONS, WE

CASLON'S TYPES ARE THOROUGHLY ENGLISH. THERE ARE OTHER LETTERS MORE ELEGANT, FOR THE CASLON CHARACTERS DO NOT COMPARE IN THIS RESPECT WITH THE LETTERS OF OTHER CONTEMPORARY DESIGNERS, BUT IN THEIR DEFECTS AND QUALITIES THEY ARE THE RESULT OF A TASTE TYPICALLY ANGLO-SAXON, AND REPRESENT TO US THE FLOUSERING OF A STURDY ENGLISH TRADITION IN TYPOGRAPHY. LACKING IN A "NATIONAL" FORM OF LETTER, WE IN AMERICA, BEING GOVERNED SOMEWHAT BY PREVIOUS PRINTING TRADITIONS, WE

6 Point, 37EFG, 6½ Set—Monotype Machine Typesetting

THE LETTERS OF WILLIAM CASLON WERE MODELED ON DUTCH TYPES BUT THEY ARE MUCH BETTER; FOR HE INTRODUCED INTO HIS FONTS A QUALITY OF INTEREST, A VARIETY OF DESIGN AND A DELICACY OF MODELING WHICH FEW DUTCH TYPES POSSESS. DUTCH FONTS WERE MECHANICAL, BUT THIS WAS NOT TRUE OF CASLON'S. HIS LETTERS WHEN ANALYZED, ESPECIALLY IN THE SMALLER SIZES, ARE NOT PERFECT INDIVIDUALLY; BUT IN MASS THEIR EFFECT IS AGREEABLE, PERFECTION OF THE WHOLE, DERIVED FROM HARMONIOUS IF NOT PERFECT INDIVIDUAL LETTER-FORMS. CASLON'S TYPES ARE THOROUGHLY ENGLISH. THERE ARE OTHER LETTERS MORE ELEGANT, FOR THE CASLON CHARACTERS DO NOT COMPARE IN THIS RESPECT WITH THE LETTERS OF OTHER CONTEMPORARY DESIGNERS, BUT

IN THEIR DEFECTS AND QUALITIES CASLON'S TYPES ARE THE RESULT OF A TASTE TYPICALLY ANGLO-SAXON, AND REPRESENT TO US THE FLOUSERING OF A STURDY ENGLISH TYPOGRAPHICAL TRADITION. LACKING IN A "NATIONAL" FORM OF LETTER, WE IN AMERICA, BEING GOVERNED SOMEWHAT BY PREVIOUS PRINTING TRADITIONS, WE

7 Point, 37EFG, 7¼ Set—Monotype Machine Typesetting

ALTHOUGH WILLIAM CASLON MODELED HIS LETTERS ON DUTCH TYPES THEY ARE MUCH BETTER; FOR HE INTRODUCED INTO HIS FONTS A QUALITY OF INTEREST, A VARIETY OF DESIGN AND A DELICACY OF MODELING WHICH FEW DUTCH TYPES POSSESS. DUTCH FONTS WERE MECHANICAL, BUT THIS CAN NOT BE SAID OF CASLON'S. HIS LETTERS WHEN ANALYZED, ESPECIALLY IN THE SMALLER SIZES, ARE NOT PERFECT AS INDIVIDUAL LETTERS; BUT IN MASS THEIR EFFECT IS AGREEABLE, PERFECTION OF THE WHOLE, DERIVED FROM HARMONIOUS IF NOT NECESSARILY PERFECT INDIVIDUAL LETTER-FORMS. CASLON'S TYPES ARE THOROUGHLY

THERE ARE OTHER LETTERS MORE ELEGANT, FOR THE CASLON CHARACTERS DO NOT COMPARE IN THIS RESPECT WITH THE LETTERS OF OTHER CONTEMPORARY DESIGNERS, BUT IN THEIR DEFECTS AND QUALITIES THEY ARE THE RESULT OF A TASTE TYPICALLY ANGLO-SAXON, AND REPRESENT TO US THE FLOUSERING OF A STURDY ENGLISH TRADITION IN TYPOGRAPHY. LACKING IN A "NATIONAL" FORM OF LETTER, WE IN AMERICA, BEING GOVERNED SOMEWHAT BY PREVIOUS PRINTING TRADITIONS, WE

8 Point, 37EFG, 8 Set—Monotype Machine Typesetting

WILLIAM CASLON'S TYPES ARE THOROUGHLY ENGLISH. THERE ARE MANY OTHER LETTERS MORE ELEGANT, FOR CASLON'S CHARACTERS DO NOT COMPARE IN THIS RESPECT WITH THE LETTERS OF OTHER CONTEMPORARY DESIGNERS, BUT IN THEIR DEFECTS AND QUALITIES THEY ARE THE RESULT OF A TASTE TYPICALLY ANGLO-SAXON, AND REPRESENT TO US THE FLOUSERING OF A STURDY ENGLISH TRADITION IN TYPOGRAPHY. SINCE WE, IN AMERICA, ARE GOVERNED SOMEWHAT BY PRINTING TRADITIONS WE

CASLON'S LETTERS, ESPECIALLY THE SMALLER SIZES ARE NOT PERFECT INDIVIDUALLY; BUT IN MASS THEIR EFFECT IS AGREEABLE, PERFECTION OF THE WHOLE, DERIVED FROM HARMONIOUS IF NOT NECESSARILY PERFECT INDIVIDUAL LETTER-FORMS. CASLON'S TYPES ARE THOROUGHLY ENGLISH. THERE ARE MANY OTHER

9 Point, 37EFG, 9 Set—Monotype Machine Typesetting

CHARACTERS IN FONTS

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
abcdefghijklmnopqrstuvwxyzæœ ðíþíðíð
\$1234567890 .,:? \$1234567890

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
abcdefghijklmnopqrstuvwxyzæœ ðíþíðíð
\$1234567890 .,:? \$1234567890

Standard C Arrangement

Roman, Italic and Small Caps are combined for Monotype Machine
Typesetting in all sizes up to and including 12 Point
(Lining Figures supplied with all Fonts unless Hanging Figures are Specified)

CASLON'S LETTERS WHEN ANALYZED, THE SMALLER SIZES IN PARTICULAR, ARE NOT PERFECT INDIVIDUALLY; BUT IN MASS THEIR EFFECT IS AGREEABLE, PERFECTION OF THE WHOLE, DERIVED FROM HARMONIOUS IF NOT ALTOGETHER PERFECT INDIVIDUAL LETTER-FORMS. CASLON'S TYPES ARE THOROUGHLY ENGLISH. THERE ARE OTHER LETTERS WE COULD CALL MORE ELEGANT, FOR THE CASLON CHARACTERS DO NOT COMPARE IN THIS RESPECT WITH THE

IN THE DEFECTS AND DEVIATIONS THESE LETTERS ARE THE RESULT OF A TASTE WHICH IS TYPICALLY ANGLO-SAXON, AND TO US IT REPRESENTS THE FLOUSERING OF A STURDY ENGLISH TRADITION IN TYPOGRAPHY AS

10 Point, 37EFG, 10 Set—Monotype Machine Typesetting

CASLON INTRODUCED INTO HIS FONTS A QUALITY OF INTEREST, A VARIETY OF DESIGN AND A DELICACY OF MODELING WHICH FEW DUTCH TYPES POSSESS. DUTCH FONTS WERE MECHANICAL, BUT CASLON'S WERE NOT SO. HIS LETTERS WHEN ANALYZED, ESPECIALLY IN THE SMALLER SIZES, ARE

CASLON'S TYPES ARE THE RESULT OF A TASTE TYPICALLY ANGLO-SAXON, AND TO US THEY REPRESENT THE FLOUSERING OF A STURDY ENGLISH TRADITION IN TYPOGRAPHY. LACKING IN A FORM OF

11 Point, 37EFG, 11 Set—Monotype Machine Typesetting

DESPITE THE FACT THAT CASLON'S LETTERS WERE MODELED ON DUTCH TYPES THEY ARE MUCH BETTER THAN MOST; FOR HE INTRODUCED INTO HIS FONTS A QUALITY OF INTEREST, A VARIETY OF DESIGN AND DELICACY OF MODELING WHICH FEW DUTCH TYPES POSSESS. \$1234567890

DUTCH FONTS WERE MECHANICAL, BUT CASLON'S WERE NOT SO. HIS LETTERS WHEN ANALYZED, ESPECIALLY IN THE SMALLER SIZES, ARE NOT PERFECT INDIVIDUALLY; BUT IN MASS

12 Point, 37EFG, 12 Set—Monotype Machine Typesetting

English Caslon Old Style, No. 37

CASLON DESIGNED HIS Letters From Dutch Types. He introduced into his characters a quality of interest, a variety of style and a delicacy of modeling which many older types of Dutch origin possess. The Caslon letters when analyzed, especially in the smaller sizes, are not individually perfect; but in masses their effect is agreeable. There are other letters more elegant, for the Caslon characters do not compare in this respect with the letters of other designers, but in their defects and qualities they are the result of the

14 Point - For Hand Composition

CHARACTERS IN FONTS

A 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 & Æ Æ
a 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 æ œ ñ ð ñ ñ ñ
\$ 1 2 3 4 5 6 7 8 9 0 £ . , - ' : ; ! ?

Casting for Hand Composition - 14 to 30 Point, 82 Characters; 36 Point, 83 Characters

SO FAR AS WE KNOW THIS Journal Is The Leading Work On typographic style available today and will no doubt prove a veritable treasure house of fruitful thoughts for the compositor or layout \$12345

18 Point - For Hand Composition

ARMY MAN RECEIVES HIGH HONORS After Several Month's Service In The Cause Of the Allies, starting with service there in \$67890

24 Point - For Hand Composition

MULLER HOTEL ANNOUNCES The Opening Of Their New Stellar Room. Friends are cordially invited

30 Point - For Hand Composition

THIS THRILLING DRESS Sale Contains New Models In bright woolens for winter wear

36 Point - For Hand Composition

English Caslon Old Style Italic, No. 371

CASLON DESIGNED HIS Letters From Dutch Types. He introduced a quality of interest into his fonts, a variety of design and a delicacy of modeling not possessed by Dutch types. The Dutch types were mechanical but Caslon's were not so. His type faces, in the smaller sizes when carefully analyzed are not perfect individually but their effect is agreeable — perfection of the whole, taken from harmonious if not necessarily perfect separate letter-forms. All Caslon's types are thoroughly English. Other letters are more elegant, for the character

14 Point — For Hand Composition

CHARACTERS IN FONTS

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

\$ 1 2 3 4 5 6 7 8 9 0 £ \$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h h i j k l m n o p q r s t u v w x y z
æ œ fi ff ff ff . , - ' ; ! ?

Casting for Hand Composition — 14 to 24 Point, 91 Characters; 30 and 36 Point, 87 Characters (Lining Figures supplied with all Fonts unless Hanging Figures are specified)

*WITH THE EXCEPTION OF
Minor Improvements In The Hand
paraphernalia of the compositor type
was set in much the same style up to
late years of the 19th century*

18 Point — For Hand Composition

*COUNTERFEIT RING SMASHED BY A
Squad Of U.S. Federal Agents In A Raid Last
week. Five men were taken into custody*

24 Point — For Hand Composition

*ENSHILLE IS CHOSEN AS SITE
Of The Annual Sunday School Conference
which attracts people from many sections*

30 Point — For Hand Composition

*FULL CUT GOLD ZIPPER
Suede Jackets For Men, Made Of
soft pliable skins lined with satin*

36 Point — For Hand Composition

Inland Caslon Old Style, No. 137

THE OPERATOR OF THE KEYBOARD DOES NOT ACTUALLY SET TYPE OR PRINT LETTERS OR OTHER CHARACTERS. WHAT HE DOES IS STRIKE KEYBUTTONS ON THE KEYBOARD AND THUS MAKE PERFORATIONS IN A LONG STRIP OF PAPER IN THE FORM OF A ROLL. THIS PAPER, CALLED THE "CONTROLLER PAPER," BEING TRANSFERRED TO THE TYPE-CASTER, SETS THROUGH THE MEDIUM OF THE PERFORATIONS TO DIRECT THE TYPE-CASTER TO MAKE CERTAIN CHARACTERS AND SPACES TO FILL JUSTIFIED LINES. THE OPERATOR, KNOWING THE POINT-SIZE AND SET-SIZE OF THE TYPE TO BE CAST AND THE WIDTH OF THE LINE, SETS THE CEN SCALE OF THE KEYBOARD, AND THEN PROCEEDS TO STRIKE KEYBUTTONS REPRESENTING THE CHARACTERS AND SPACES DESIRED. AS HE STRIKES THE KEYS, PUNCHES RISE AND MAKE HOLES IN THE CONTROLLER PAPER AND THEN RECOIL. THESE HOLES WILL LATER CONTROL THE SELECTION OF CHARACTERS BEING MADE AT THE TYPE-CASTER AS WELL AS ESTABLISH THE WIDTH OF THE TYPE-BODY ON WHICH EACH CHARACTER IS CAST. AS THE OPERATOR STRIKES KEY AFTER KEY A MECHANISM ON THE KEYBOARD ADDS THE WIDTH OF CHARACTER AFTER \$1234567890

AS THE OPERATOR STRIKES KEY AFTER KEY A MECHANISM ON THE KEYBOARD ADDS THE WIDTH OF CHARACTER AFTER CHARACTER UNTIL A BELL RINGS THE OPERATOR THAT THE LINE IS NEARLY FULL. THE OPERATOR THEN GLANCES AT THE JUSTIFYING SCALE AND SELECTS TO EITHER FINISH THE FINAL WORD OR DIVIDE IT. HE TOUCHES THE SPECIAL KEYS INDICATED ON THE JUSTIFYING SCALE, WHICH WILL AUTOMATICALLY CONTROL THE WIDTH OF THE SPACES BETWEEN THE WORDS REQUIRED TO COMPLETE THE LINE (OR JUSTIFY) THE LINE. THEN HE STARTS ANOTHER LINE, ETC., AD LIB. ALL OPERATIONS OF THE KEYBOARD PUNCTURE THE CHARACTER-WIDTH ADDING \$1234567890

6 Point, 137EPG, 645 Set - Monotype Machine Typesetting

BEFORE THE TYPE-CASTER BEGINS OPERATIONS IT IS EQUIPPED WITH THE PROPER POINT-SIZE MOLD, WEDGES TO FIX THE WIDTH OF EACH TYPE BODY, AND A MATRIX-CASE IN WHICH ARE PLACED MATRICES REPRESENTING THE VARIOUS LETTERS AND CHARACTERS DESIRED. EACH MATRIX HAS A PREDETERMINED FIXED POSITION IN THE CASE, AS INDICATED BY THE MATRIX-CASE LAYOUT. THE CONTROLLER PAPER IS PUT IN ITS PLACE IN THE TYPE-CASTER AND THE MAKING OF TYPE AND SPACES FOR EACH LINE IS BEGUN. THE HOLES IN THE CONTROLLER PAPER ARE \$1234567890

HOT METAL IS THEN FORCED INTO THE MOLD AND THE TYPE FORMED. THE TYPE HAVING BEEN CAST ANOTHER MATRIX GOES INTO POSITION AND ANOTHER CAST IS MADE, AND THE OPERATION IS CONTINUED AUTOMATICALLY UNTIL THE FULL LINE OF WORDS AND SPACES HAS BEEN COMPLETED, WHEN THE LINE IS AUTOMATICALLY PUSHED ONTO THE GALLEY AND \$1234567890

8 Point, 137EPG, 8 Set - Monotype Machine Typesetting

EACH AND EVERY CHARACTER MADE ON THE MONOTYPE MACHINE IS CAST ON A SINGLE-TYPE BODY, THE CHARACTER THUS BEING THE UNIT. IN THIS RESPECT THE MONOTYPE-CAST TYPE IS EXACTLY THE SAME AS FOUNDRY TYPE, AND THEREFORE FUNDAMENTALLY DIFFERENT FROM THE PRODUCT OF SLUG-CASTING MACHINES, IN WHICH THE LINE IS THE UNIT. IT IS THE CASTING OF EACH LETTER ON ITS OWN BODY, INDEPENDENT OF OTHER CHARACTERS IN THE SAME FONT, WHICH MAKES IT A \$1234567890

IT IS PROBABLE THAT LANSTON'S ATTENTION WAS FIRST DIRECTED TO THE PROBLEMS OF MECHANICAL TYPESETTING BY A FRIEND WHOSE FATHER HAD BEEN A NEWSPAPER PUBLISHER, AND WITH WHOM THE UNITED STATES GOVERNMENT HAD AT TIMES ENTERED INTO CONTRACTS FOR PUBLIC PRINTING. IT WAS \$1234567890

9 Point, 137EPG, 9 Set - Monotype Machine Typesetting

THE TYPE HAVING BEEN CAST, ANOTHER MATRIX GOES INTO POSITION AND ANOTHER CAST IS MADE, AND THE OPERATION IS CONTINUED AUTOMATICALLY UNTIL A FULL LINE OF WORDS AND SPACES HAS BEEN COMPLETED, WHEN THE LINE IS AUTOMATICALLY PUSHED ONTO THE GALLEY AND ANOTHER ONE STARTED. THIS GOES ON CONTINUOUSLY AND AUTOMATICALLY AT A RATE UP TO 150 CASTS PER MINUTE, DEPENDING ON THE POINT-SIZE OF THE TYPE \$1234567890

THE OPERATOR STRIKES KEYBUTTONS ON THE KEYBOARD, MAKING PERFORATIONS IN A LONG STRIP OF PAPER IN THE FORM OF A ROLL. THIS PAPER, WHICH IS CALLED THE "CONTROLLER PAPER," IS TRANSFERRED TO THE \$1234567890

10 Point, 137EPG, 10 Set - Monotype Machine Typesetting

CHARACTERS IN POINTS
ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ
abcdefghijklmnopqrstuvwxyzæ ð þ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ
\$1234567890 .,:;?!? \$1234567890
ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ
ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ
abcdefghijklmnopqrstuvwxyzæ ð þ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ
\$1234567890 .,:;?!? \$1234567890

Standard C Arrangement
Roman, Italic and Small Caps are combined for Monotype Machine
Typesetting in the sizes shown
(Lining Figures supplied with all Fonts unless Hanging Figures are specified)

USUALLY THE ROMAN AND ITALIC ARE DESIGNED TO HAVE THE SAME SET, AND ARE COMBINED IN THE SAME KEYBOARD ARRANGEMENT FOR MACHINE TYPESETTING; ALTHOUGH IT SOMETIMES HAPPENS, PARTICULARLY IN BOLD FACE TYPES, THAT THE ITALIC FONT MAY BE A SET DIFFERENT FROM THE ROMAN. ALL MONOTYPE TYPE FACES INTENDED FOR MACHINE TYPESETTING ARE MADE AS CLOSE-FITTING AS IS CONSISTENT WITH GOOD DESIGN AND PROPER PRINTING SURFACE. THIS NORMAL CLOSE-FITTING MAY IN MOST CASES BE MADE EVEN CLOSER BY REDUCING THE SET-SIZE OF THE FACE AND THUS REDUCING THE WIDTH OF THE BODY ON WHICH EACH CHARACTER IS CAST. OFTEN \$1234567890

LIKewise A MONOTYPE FACE MAY BE "OPENED UP" BY INCREASING THE SET-SIZE AND THEREBY BROADENING THE WIDTH OF EACH TYPE BODY AND THUS INCREASING THE SPACE BETWEEN LETTERS. OFTEN TWO DIFFERENT FACES OF DIFFERENT SET-WIDTHS, FOR INSTANCE, LIGHT AND BOLD FACES OF THE SAME POINT \$1234567890

11 Point, 137EPG, 11 Set - Monotype Machine Typesetting

IT IS CASTING OF EACH LETTER ON ITS OWN BODY WHICH MAKES IT POSSIBLE TO GIVE TO EACH CHARACTER, WHATEVER ITS NATURE MAY BE, THAT PARTICULAR WIDTH OF BOTH FACE DESIGN AND TYPE-BODY WHICH IS DESIRED. IN TYPE FACES WHICH ARE AVAILABLE FOR MONOTYPE MACHINE TYPESETTING THE SET-WIDTH, THE WIDTH FROM SIDE TO SIDE, OF THE TYPE BODY ON WHICH EACH CHARACTER IS CAST IS ESTABLISHED FOR EACH FONT, THE TOTAL WIDTH OF THE \$1234567890

IT ALSO MAKES IT POSSIBLE TO FIT COPY ACCURATELY TO THE SPACE TO BE OCCUPIED; TO DEFINITELY DETERMINE THE SPACE WHICH WILL BE OCCUPIED BY ANY LETTER OR WORD, AND TO PERFORM MANY OTHER OPERATIONS IN FITTING \$1234567890

12 Point, 137EPG, 12 Set - Monotype Machine Typesetting