

*Linotype*  
CASLON  
No. 137

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This cutting of Caslon is larger, size for size, than Linotype Caslon Old Face, and will be found extremely useful for both book and advertising composition as well as commercial printing. Advertisers and printers generally will welcome Caslon No. 137, for it has sufficient color and weight to print clearly on coated and calendered papers—an important factor where illustrations are considered. Six useful sizes are available, each accompanied by supplementary one-letter italics and true-cut small caps.



**Mergenthaler Linotype Company**

Brooklyn, New York. Chicago, San Francisco, New Orleans  
Canadian Linotype, Limited, Toronto, Canada

*Representatives in the Principal Cities of the World*

CASLON

No. 137



List of  
Characters

LIST OF CHARACTERS IN TWO-LETTER FONTS  
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN<sup>o</sup>OPQRSTUVWXYZ  
*ABCDEFGHIJKLMN<sup>o</sup>OPQRSTUVWXYZ*

ABCDEFGHIJKLMN<sup>o</sup>OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

,. : ; ? ! ( | ) \* ' ' - — Æ Œ ð & £ \$ . . . fi fl ff ffi ffl

,. s ; ? ! A I Q O ' ' - — Æ Œ ð N £ P L . . . fi Y f w M

12345 Z & : ( ) fl ffi ffl \$ æ œ 67890 ; ;

12345 U Œ : ( ) fl ffi ffl \$ æ œ 67890 ; ;

1/8 1/4 3/8 1/2 5/8 3/4 7/8 H K X Z & Æ Œ @ % † ‡ \$ ¶ - [ ]

OLD STYLE FIGURES

I 2 3 4 5 6 7 8 9 0

*I 2 3 4 5 6 7 8 9 0*

LONG DESCENDERS

g j p q y

*g j p q y*

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra.



ONE-LETTER ROMAN LOGOTYPES  
SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

*FA PA TA VA WA YA Th Wh*

SPECIAL NO. 5

*f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of*

ONE-LETTER ITALIC  
SPECIAL NO. 5

*abcdefghijklmnopqrstuvwxyz*

TRUE-CUT SMALL CAPS  
SPECIAL NO. 5

ABCDEFGHIJKLMN<sup>o</sup>OPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

*Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo*

\* Decoration used in this specimen is 6 point Border Matrix No. 82.

CASLON

No. 137



7 & 8

POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

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*\*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave (One-Letter Italic)*

ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfifffiffll 1234567890 (\$ £ , . ; ' - ? ! \* + = % ¶) 1234567890

abcdefghijklmnopqrstuvwxyzfifffiffll 1234567890 (\$ £ , . ; ' - ? ! \* + = % ¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

Matrix Information: 7Δ168. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZENNO.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

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ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfifffiffll 1234567890 (\$ £ , . ; ' - ? ! \* + = % ¶) 1234567890

abcdefghijklmnopqrstuvwxyzfifffiffll 1234567890 (\$ £ , . ; ' - ? ! \* + = % ¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

Matrix Information: 8Δ466. Lower case alphabet, 103 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZENOM.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think

(two point leaded)

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(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfifffiffi 1234567890 (\$ % , : ; ' - ? ! \* + \$ % ¶) 1234567890  
abcdefghijklmnopqrstuvwxyzfifffiffi 1234567890 (\$ % , : ; ' - ? ! \* + \$ % ¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 9Δ144. Lower case alphabet, 116 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZENOT.

CASLON

No. 137



10

POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF HOW IS ONE TO assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's

*(two point leaded)*

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*(One-Letter Italic)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzffiffiffi 1234567890 (\$ £ , . : ; ' - ' ? ! \* + † \$ ¶) 1234567890  
 abcdefghijklmnopqrstuvwxyzfi flff fi fl 1234567890 (\$ £ , . : ; ' - ' ? ! † ‡ \$ ¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 10Δ424. Lower case alphabet, 129 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZEN0Z.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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(two point leaded)

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(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ& (\$ £ , . ; ' - ' ? ! \* + † § ¶ )  
 ABCDEFGHIJKLMN OPQRSTUVWXYZ& (\$ £ , . ; ' - ' ? ! \* + † § ¶ )  
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&  
 abcdefghijklmnopqrstuvwxyz f i f f f f f f f f 1234567890 1234567890  
 abcdefghijklmnopqrstuvwxyz f i f f f f f f f f 1234567890 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 11Δ122. Lower case alphabet, 141 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZENPU.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

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(two point leaded)

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(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$ £ , . ; ' - ? ! \* † ‡ § ¶ )  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$ £ , . ; ' - ? ! † ‡ § ¶ )

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiff 1234567890 1234567890  
 abcdefghijklmnopqrstuvwxyzfiflffffiff 1234567890 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

*abcdefghijklmnopqrstuvwxyz*

Matrix Information: 12△440. Lower case alphabet, 155 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZENRA.

## COMPARISON OF SIZES

### CASLON No. 137



7 Point (7△168)

Lower case alphabet, 90 points. Figures, .0484

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY**  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical 1234  
*HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a VBCD*

8 Point (8△466)

Lower case alphabet, 103 points. Figures, .0553

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE**  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type des 1234  
*HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m VBCD*

9 Point (9△144)

Lower case alphabet, 116 points. Figures, .0622

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST**  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what 1234  
*HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t VBCD*

10 Point (10△424)

Lower case alphabet, 129 points. Figures, .0692

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF**  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always 1234  
*HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD*

11 Point (11△122)

Lower case alphabet, 141 points. Figures, .0761

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM**  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? 1234  
*HOW IS ONE to assess and evaluate a type face in terms of its esthetic d VBCD*

12 Point (12△440)

Lower case alphabet, 155 points. Figures, .083

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN**  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively plea 1234  
*HOW IS ONE to assess and evaluate a type face in terms of its est VBCD*