CLOISTER

TRADE LINOTYPE MARK

CLOISTER · **CLOISTER BOLD** · CLOISTER WIDE

¶ This all-purpose series can be safely used in almost any form of advertising or printed matter because it combines in the highest degree the essential qualities of strength, dignity, and beauty. Its design was derived from the justly famous Roman cut in 1470 at Venice by Nicolas Jenson, which was in turn based on the classic Roman inscriptions. Born in France in 1420, Jenson established himself in Venice, Italy, in 1470, as a printer and publisher. ¶ In his first year Jenson produced four important editions, and more than one hundred and fifty during the remaining years of his life. Many of these were composed entirely in his Roman types, which authorities agree have never been surpassed for beauty. ¶ A complete showing of the Linotype Cloister Family comprising Cloister with Italic and Small Caps, Cloister Wide with Cloister Bold, and Cloister Bold with Italic, will be found on the following pages.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO, NEW ORLEANS.
CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Cloister · Comparison of Sizes

6 Point Cloister with Italic and Small Caps (6△280) Lower case alphabet, 80 points. Figures, .0484

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 pri 1234

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 pri VBCD

8 Point Cloister with Italic and Small Caps (8△378) Lower case alphabet, 96 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker VBCD

10 Point Cloister with Italic and Small Caps (10△312) Lower case alphabet, 110 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th VBCD

11 Point Cloister with Italic and Small Caps (11△98) Lower case alphabet, 116 points. Figures, .0657

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why VBCD

12 Point Cloister with Italic and Small Caps (12△284) Lower case alphabet, 124 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

14 Point Cloister with Italic and Small Caps (14△162) Lower case alphabet, 139 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

18 Point Cloister (18△263) Lower case alphabet, 177 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in terms of 12

24 Point Cloister (24△223) Lower case alphabet, 233 points. Figure 1, .1107; 2 to 0, .1383

HOW IS one to assess and evaluate a type 12

30 Point Cloister (30△161) Lower case alphabet, 281 points. Figure 1, .1383; 2 to 0, .166

HOW IS one to assess and evaluate 12

36 Point Cloister (36△91) Lower case alphabet, 335 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and e 12

18 Point Cloister Italic (18△267) Lower case alphabet, 165 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in terms of its 12

24 Point Cloister Italic (24△225) Lower case alphabet, 218 points. Figure 1, .1107; 2 to 0, .1383

HOW IS one to assess and evaluate a type fa 12

30 Point Cloister Italic (30△163) Lower case alphabet, 257 points. Figure 1, .1383; 2 to 0, .166

HOW IS one to assess and evaluate a 12

—and on the A-P-L, *a complete size range from* 18 *to* 72 *point inclusive. Cloister Italic is also available in* A-P-L *matrices, from* 18 *to* 48 *point inclusive.*

M 18 M 24 M 30 M 36 M 42 M 48 M 60 M 72

TRADE LINOTYPE MARK

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (|) * ‘ ’ - — Æ Œ ꝥ & £ $ . . . fi fl ff ffi ffl æ œ
, . s ; ? ! A I Q O ‘ ’ - — Æ Œ ꝥ N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) “ ” ct st fl ffi ffl $ æ œ 67890 ; :
12345 U *&* *: ( )* “ ” *ct st fl ffi ffl $ æ œ* *67890* ; :

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ % † ‡ § ¶ - [ ]

SWASH CHARACTERS

A B C D E G J M N P R T U Y Qu

Made in all point sizes and included in all fonts

OLD STYLE FIGURES

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

Made only in 6, 8, 10, 11, 12 and 14 Point Cloister with Italic and Small Caps. These figures will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

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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 Off

ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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

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

Six Point Cloister

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

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

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
(solid)

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,
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,..:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,..:;'-'?! †)1234567890

Matrix Information: 6△280. Lower case alphabet, 80 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JEIM.

Eight Point Cloister

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 SPE

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 mate-
(solid)

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
(One-Letter Italic)

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 mate-
(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma g j p q y
(set with long descenders, on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,..:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,..:;'-'?! †)1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 8△378. Lower case alphabet, 96 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JEKA.

Ten Point Cloister

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

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

(solid)

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

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why gjpqy

(set with long descenders, on eleven point body)

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

(two point leaded)

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 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

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Matrix Information: 10△312. Lower case alphabet, 110 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JELE.

TRADE LINOTYPE MARK

Eleven Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN

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

(solid)

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

(one point leaded)

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

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

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †)1234567890

Matrix Information: 11△98. Lower case alphabet, 116 points. Figures, .0657; comma, period and thin space, .0328. Runs in 90 channel layout. Code word, JEMI.

TRADE LINOTYPE MARK

Twelve Point Cloister

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

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

(one point leaded)

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 g j p q y

(set with long descenders, on thirteen point body)

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 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,

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 12△284. Lower case alphabet, 124 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, JENO.

TRADE LINOTYPE MARK

Fourteen Point Cloister

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

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

(one point leaded)

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 fac gjpqy

(set with long descenders, on fifteen point body)

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 over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl123456789($£,.:;'-'?!*†)123456789
abcdefghijklmnopqrstuvwxyzfiflffffiffl123456789($£,.:;'-'?! †)123456789

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 14△162. Lower case alphabet, 139 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, JEON.

Eighteen Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A T

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 it ($,.:;'-'?!fiflfffffffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 18△263. Lower case alphabet, 177 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, JEOV.

Twenty-Four Point Cloister

HOW IS ONE TO ASSESS AND EVA

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 t ($,.:;'-'?!fiflfffffffl)

(three point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△223. Lower case alphabet, 233 points. Figure 1, .1107; 2 to 0, .1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, JEPU.

Thirty Point Cloister

HOW IS ONE TO ASSESS AN

How is one to assess and evaluate type faces in terms of their esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they see in it? Why so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It h ($,.:;'-'?!fiflfffffifffl)

(four point leaded)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△161. Lower case alphabet, 281 points. Figure 1, .1383; 2 to 0, .166. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JERA.

TRADE LINOTYPE MARK

Thirty-Six Point Cloister

How can one assess and evaluate a type face in terms of its esthetic design? Why do all pace-makers in the art of printing rave over a specific type face? What do they see in it? What makes it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in all of (§,.:;'-'?!fiflffffiffl) 1234567890

ABCDEFGHIJKL
MNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 36△91. Lower case alphabet. 335 points. Figure 1, .166; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 34 point alignment. Code word, JESE.

TRADE LINOTYPE MARK

All-Purpose Linotype matrices are also available in 18, 24, 30 and 36 point sizes

42 Point Cloister

(42△1019) Lower case alphabet, 387 points. Code word, ZAMKA

How can one evaluate a type

fac abcdefghjklmnopqrstuv

wxyz ($,.:;'-"?!fiflffffiffl) 12345

ABCDEFGHIJKLM

NOPQRSTUVWXYZ&

48 Point Cloister

(48△1019) Lower case alphabet, 446 points. Code word, ZAMLE

How is one to assess abcd

efghijklmnopqrstuvwxy

z ($,.:;'-"?!fiflffffiffl) 12345

ABCDEFGHIJKLM

NOPQRSTUVWXY

60 Point Cloister

(60△1019) Lower case alphabet, 564 points. Code word, ZAMMI

How can one evalu-
ate and assess a type
face in ter abcdefgh
ijklmopqrstuvwxyz
($,.:;'-'?!fiflfffffiffl) 23

(six point leaded)

ABCDEFGHJ
KLMNOPQRST
UVWXYZ&

72 Point Cloister

(72△1019) Lower case alphabet, 673 points. Code word, ZAMNO

How is one to as-
abcdefghijklmn
opqrstuvwxyz12
(§,..:;'-'?!fiflfffiffl)

ABCDEFG
HJKMNOPQ
RSTVWY

Eighteen Point Cloister Italic

HOW IS ONE TO ASSESS AND EVALUATE A TYP

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 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890

Matrix Information: 18△267. Lower case alphabet, 165 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, JETI.

Twenty-Four Point Cloister Italic

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate any 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 s ($,.:;'-'?!fiflffffiffl)

(three point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△225. Lower case alphabet, 218 points. Figure 1, .1107; 2 to 0, .1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, JEUP.

Thirty Point Cloister Italic

HOW IS ONE TO ASSESS AND E

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? A good design is always a 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 ba ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△163. Lower case alphabet, 257 points. Figure 1, .1383; 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JEVO.

TRADE LINOTYPE MARK

All-Purpose Linotype matrices are also available in 18, 24 and 30 point sizes

36 Point Cloister Italic

(36△1020) Lower case alphabet, 293 points. Code word, ZAZCU

How can one assess and evaluate type faces in terms of their esthetic design? Why do the pace-makers abcdefghijk lmnopqrstuvwxyz ($,..:;'-'?!fiflffffiffl)

ABCDEFGHIJKLM NOPQRSTUVWXYZ&12345

42 Point Cloister Italic

(42△1020) Lower case alphabet, 333 points. Code word, ZAZDA

How is one to assess and evaluate a type face in terms of its esthetic design or abcdefghijklmnopqrstu vwxyz ($,..:;'-'?!fiflffffiffl) 67890

ABCDEFGHIJKL MNOPQRSTUVWXYZ&

48 Point Cloister Italic

(48△1020) Lower case alphabet, 379 points. Code word, ZAZED

How can one assess or evaluate type faces in terms of their esthetic designs? Why do the pace-makers in printing arts rave over a specific type face? What do they see in it? Why

abcdefghijklmopqrstuvwxyz

($,..:;'-'?!fiflffffiffl) 1234567

(three point leaded)

ABCDEGHJKLM

NPQRSTUVWXYZ&

WHAT IS

fortune?

perhaps, but really not always fine riches—not always great fame—nor even romance . . .

faith maybe, about like that of Joe Pitt, in this book—the decency of Ted Robinson, the courage of Ida Lott . . .

things that give as the Daily Bugle says of the story, "a victorious gusto to the present."

ask for:

FORTUNE

By BRUCE GREFF

2nd Printing. $2.50

Advertisement set in 14 point Cloister Wide with Cloister Bold; 48 point Cloister Italic, A-P-L; and 24 point Cloister Bold. Rule: 6 point Matrix Slide No. 270.

Advertising Figures

CLOISTER BOLD · 18 to 42 point

1234567890

42△51. Punched in auxiliary position. Figure 1, .2075; 2 to 0, .2767. For two line 18 point from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in Wide 34 channel auxiliary magazine. Code word, ZEMCA.

1234567890

36△137. Punched in auxiliary position. Figure 1, .1798; 2 to 0, .2352. For two line 18 point from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in left side of 34 channel auxiliary magazine and in Wide 34 channel auxiliary magazine. Code word, ZELZU.

1234567890

30△195. Punched in normal position. Figure 1, .1522; 2 to 0, .1937. For two line 12 point. Runs in all auxiliary magazines. Code word, ZAFHU.

1234567890

24△271. Punched in normal position. Figure 1, .1245; 2 to 0, .1522. For two line 10 point. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, ZAFAN.

1234567890

18△323. Punched in normal position. Figure 1, .0968; 2 to 0, .1107. For two line 8 point. Runs in 90 channel magazine, regular figure and advertising figure channels and in all auxiliary magazines. Code word, ZADUY.

NOTE: *Fractions, points, cent mark, and other commercial characters are available for these faces.*

Specifications of the Superior De Luxe Phaeton

ENGINE: Eight cylinders; valve-in-head type; 3⅜" bore; 4" stroke.

CYLINDERS: cast en bloc (including upper half of crankcase). Head detachable.

VALVES: Intake diameter is 1¾"; exhaust diameter is 1½".

CRANKSHAFT: Weight is 69 lbs. Is counterbalanced. Harmonic balancer combined with the crankshaft pulley. Three main bearings.

TRANSMISSION: A Syncro-Mesh silent-second model, three speeds are forward and one is in reverse; unit power plant construction.

FUEL: Mechanical fuel pump. 14-gallon tank in rear. Gasoline gauge on instrument panel.

IGNITION: Delco-Remy with high tension wires expertly waterproofed. Automatic and vacuum spark control. Octane Selector is connected to the distributor.

CLUTCH: A-1 improved dry single plate. Latest single cushion-mounted clutch disc with all braided-moulded facings.

CONTROLS: Rubber pads on the clutch and brake pedals. Treadle accelerator pedal also operates starter.

COOLING: Harrington "V" center core radiator, water pump on fan. Core material: copper.

KNEE-ACTION UNIT: includes double-action shock absorbers.

REAR AXLE: Semi-floating type. One-piece banjo-type pressed steel housing: one-piece differential case.

STEERING GEAR: Worm and sector type, semi-reversible. 17½ to 1 ratio.

BRAKES: Finest four-wheel service internal-expanding type on the 12" brake drums front and rear; width of brake lining is 1¾".

Catalog set in 8 point Cloister Wide with Cloister Bold on a 9 point body. Display: 42 point Cloister Bold Initial, A-P-L; 24 point Cloister Bold Italic, A-P-L; and 24 point Cloister Bold. Rule: 8 point Matrix Slide No. 739.

Cloister Bold · Comparison of Sizes

6 Point Cloister Bold with Italic (6△268) — Lower case alphabet, 90 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

8 Point Cloister Bold with Italic (8△370) — Lower case alphabet, 109 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

10 Point Cloister Bold with Italic (10△302) — Lower case alphabet, 126 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 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? W 1234

12 Point Cloister Bold with Italic (12△276) — Lower case alphabet, 138 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic desi 1234

14 Point Cloister Bold with Italic (14△154) — Lower case alphabet, 157 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS one to assess and evaluate a type face in terms of its est 1234

18 Point Cloister Bold (18△243) — Lower case alphabet, 198 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in te 12

24 Point Cloister Bold (24△207) — Lower case alphabet, 255 points. Figure 1, .1245; 2 to 0, .1522

HOW IS one to assess and evaluate a ty 12

30 Point Cloister Bold (30△155) — Lower case alphabet, 313 points. Figure 1, .1522; 2 to 0, .1937

HOW IS one to assess and evalu 12

36 Point Cloister Bold (36△137) — Lower case alphabet, 379 points. Figure 1, .1798; 2 to 0, .2352

HOW IS one to assess an 12

18 Point Cloister Bold Italic (18△245) — Lower case alphabet, 190 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in term 12

24 Point Cloister Bold Italic (24△209) — Lower case alphabet, 243 points. Figure 1, .1245; 2 to 0, .1522

HOW IS one to assess and evaluate a type 12

30 Point Cloister Bold Italic (30△157) — Lower case alphabet, 301 points. Figure 1, .1522; 2 to 0, .1937

HOW IS one to assess and evalua 12

36 Point Cloister Bold Italic (36△139) — Lower case alphabet, 349 points. Figure 1, .1798; 2 to 0, .2213

HOW IS one to assess and e 12