



Part of
book

R A F

Holland J. S. Holland

12 point	= 1/8	1/10"	48 p.	= $\frac{7}{16}$
18 "	=	1/8"	60 "	= $\frac{3}{5}$
30 "	=	1/4"	72 "	= $\frac{2}{3}$
42 "	=	5/8"		

A WORKING
HANDBOOK

OF

TYPES

IN USE AT THE

CURWEN PRESS

JANUARY

1931

72 A QUICK

60 BROWN F

48 OX JUMPED O

42 VER THIS LAZY

30 DOG. A QUICK BROWN F

18 OX JUMPED OVER THIS LAZY DOG. A QUI

12 CK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUI

6 CK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG.

CAPITALS LETTERSPACED



14 CASLON OLD FACE ROMAN AVAILABLE IN
6, 8, 9, 10, 11, 12, 14, 18, 22, 24, 30, 36, 42, 48, 60 and 72 point

M M M M M

The years⁷²

that have elapsed⁴⁸
since the end of the

War have seen political revolutions²⁴
abroad, and a typographical revolution

in Great Britain. It is a commonplace that English revolutions¹⁴
are invariably bloodless: and the Printing revolution has been no
exception. By imperceptible stages Typographical leadership has
slipped from the hands of private press owners into the practical
hands of professional printers and enlightened publishers. Evi-
dence of change is everywhere. Let a dozen books of to-day,
chosen haphazard from the lists of representative publishers, be
compared with twelve books similarly selected from the publica-
tions of 1867 and 1907. What is the reason for the differences?

1 2 3 4 5 6 7 8 9 0



CASLON OLD FACE ROMAN AVAILABLE IN
6, 8, 9, 10, 11, 12, 14, 18, 22, 24, 30, 36, 42, 48, 60 and 72 point

M M M M M

48 *A QUICK BROWN*
42 *N FOX JUMPED*
36 *OVER THIS LAZY*
30 *DOG. A QUICK BROWN*
24 *FOX JUMPED OVER THIS LA*
22 *ZY DOG. A QUICK BROWN FOX*
18 *JUMPED OVER THIS LAZY DOG. A QUI*
14 *CK BROWN FOX JUMPED OVER THIS LAZY DOG*
10 *A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN*
6 *FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN*
22 *A B C D E G F K M N P R T U Y*

CASLON OLD FACE ITALIC AVAILABLE IN
6, 8, 9, 10, 11, 12, 14, 18, 22, 24, 30, 36, 42 and 48 point
M M M M

*The question is not too*⁴⁸
easy to answer, but the

answer can be attempted best by a brief retrospective sur- 18
vey of English Printing during a hundred years. The
eighteenth century in England, in which Bulmer and
Bensley are included, left a record of considerable achieve-
ment; but in the industrial upheaval that followed, result-
ing from the spread of machinery, Printing was one of the

¹² *first trades to suffer. Cheap labour, the*
race to make money quickly, brought
book production in this country to its
lowest recorded level; indeed, Print-
ing went from bad to worse. Not until
the advent of Pickering and the Whit-
tinghams was there serious promise of
improvement. Pickering's publications
represent a distinct contribution, which
is only now finding acknowledgement.
He was incidentally the first producer
of those 'Period' books, so dear to a
number of our present-day 'collectors'.

¹¹ *There may be perceived in his books a*
quality that might have been the seed of a
widespread revival in Printing. Unfor-
tunately, the second Pickering lacked the
ability of the first: he was content to follow
narrowly in the path his father had opened
for him. William Pickering employed in his
early publishing years numerous printers.
In 1830 he first met Charles Whitting-
ham the younger, who was a printer of
very considerable gifts, and the books pro-
duced under the combined guidance of these
two men are well known, and have been the
subject of a certain amount of controversy.

CASLON OLD FACE ITALIC AVAILABLE IN
6, 8, 9, 10, 11, 12, 14, 18, 22, 24, 30, 36, 42 and 48 point
M M M M

⁴² A QUICK BROWN F
³⁰ OX JUMPED OVER THIS L
²⁴ AZY DOG. A QUICK BROWN FOX
¹⁸ JUMPED OVER THIS LAZY DOG. A QUICK BR
¹⁴ OWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BRO
¹² WN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX

CAPITALS LETTERSPACED

LUTETIA ROMAN AND ITALIC AVAILABLE IN

14, 16 and 18 point, also roman only in 12, 24, 30 and 42 point

_M

_M

Furthermore, all printers ⁴²

have their customers within telephone range; ²⁴
and such materials as paper, ink, linotype and
monotype faces, etc., can be rapidly assembled

in unending variety, by train, motor transport, and by ¹⁸
air. These modern machine-tools and physical facts can-
not fail to influence Printing style, in our day and in
years to come. Change has not stopped short with machines.
The personnel of the progressive printing establishments is be-

coming transformed. A new force *book in hand. He is sometimes, but too* ¹⁴
in the shape of the Typographer has *rarely, to be found in the person of the*
arrived. He is, for good or evil, that *master printer himself; more usually he*
typical twentieth-century product *is an outsider co-opted on to the staff. In*
—the specialist. He concerns him- *the latter case he is free from administra-*
self exclusively with the designing of *tive and financial cares, and it is claimed*
printing, the assembling of appro- *that his strength and usefulness and*
priate types, the choice of paper, ink, *particular scope lie in this detachment,*
ornament, and binding, etc., for the *which enables him to innovate and change.*

I 2 3 4 5 6 7 8 9 0 ²⁴

LUTETIA ROMAN AND ITALIC AVAILABLE IN

14, 16 and 18 point, also roman only in 12, 24, 30 and 42 point

_M

_M

²⁴ A QUICK BROWN FOX JUMPED
²² OVER THIS LAZY DOG. A QUICK
¹⁸ BROWN FOX JUMPED OVER THIS LAZY
¹⁶ DOG. A QUICK BROWN FOX JUMPED OVER
¹⁴ THIS LAZY DOG. A QUICK BROWN FOX JUMPED
¹² OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED
¹¹ OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER
¹⁰ THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS
⁸ LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK

CAPITALS LETTERSPACED

BASKERVILLE ROMAN & ITALIC AVAILABLE IN
8, 10, 11, 12, 14, 16 and 18 point, also roman only in 22 and 24 point

M M M M M M M M M M

The position of the Typographer has its ²² dangers. It leads somewhat easily to a facile eclecticism, very easy to acquire, and readily acclaimed by a large section of the book-loving public, which in its innocence is ever ready to confound the antique and

curious with the beautiful. But one factor, perhaps more ¹⁶ than any other, has made the Typographer necessary in England if English printing is to have a future. I refer to the Trades Unions, which have, it would appear, reached their finest point of organization (another form of specialization), achieved for the ever necessary purpose of economic defence and offence. Each process of printing has its well-drilled, massed, but exclusive and *water-tight compartment of workers, helpless and unorganized to achieve printing results of any æsthetic value without the new specialist in typography to watch, guide, and lead them.*

I 2 3 4 5 6 7 8 9 0

BASKERVILLE ROMAN & ITALIC AVAILABLE IN
8, 10, 11, 12, 14, 16 and 18 point, also roman only in 22 and 24 point

M M M M M M M M M M

¹⁴ A QUICK BROWN FOX JUMPED OVER THIS LAZY
¹² DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY
¹¹ DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A
¹⁰ QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK
⁹ BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX
⁸ JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS

CAPITALS LETTERSPACED

IMPRINT ROMAN AND ITALIC AVAILABLE IN

8, 9, 10, 11, 12 and 14 point

M M M M M M M

Let us examine some of the tendencies and results of modern ¹⁴ English Typography, with particular reference to the use of machine-setting and press work. The majority of books in England are set by the Monotype or Linotype machine, rather more by the former than by the latter. The unit of the first is a single letter, while that of the second is a whole line of type ('Line o' type'). The Monotype machine is, in my opinion, better adapted to printing of the finest quality. Through each *letter and space being cast as a separate unit, minute spacing by hand in the final stages is made easier by its flexibility.* In

¹¹ any case, a page is finally prepared and imposed by hand as of old, and it can be said of the Monotype that it is so constructed that both the mechanical and human actions of composition are deliberately allowed for. Moreover, the Monotype Corporation has a better selection of type faces to offer printers than its rival, although, as will be explained, both corporations fall short of what might be expected from them.

If few books are hand-set, fewer still are hand-printed. Virtually every book produced in England is machine-printed. Various kinds of machines for press work are available, and so well made are they that it is difficult for the printer to make his choice. All machine-makers claim speed, but the wise printer will choose the machine which most evenly distributes the ink

over the rollers. With this advantage, ⁹ coupled with a good machine-minder working his machine slowly, there is no reason why the machine-printed book should not equal the best hand-work. There will be some slight dissimilarities: a machine cannot be worked with as stiff an ink as can a hand-press. The best examples of both methods compared will show *differences*, but not necessarily inferiorities or superiorities.

Of all the materials available for producing a fine book, paper is the most abundant in variety. There is now, as ever, a vast choice of quality and kinds of paper. The printer can make a free choice of paper appropriate for the book in hand, making allowance for the nature of the type which has to be impressed upon it. England is deservedly famous for its white hand-made rag papers of superb quality, but printers who desire to use what is erroneously known as mould-made paper (which contains a high percentage of rag, but is made mechanically) must seek it abroad.

IMPRINT ROMAN AND ITALIC AVAILABLE IN

8, 9, 10, 11, 12 and 14 point

M M M M M M M

⁴⁸ A QUICK BROW
³⁶ N FOX JUMPED OVER
³⁰ THIS LAZY DOG. A QUICK
²⁴ BROWN FOX JUMPED OVER T
¹⁸ HIS LAZY DOG. A QUICK BROWN FOX
¹² JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX
¹⁰ JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED
⁸ OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG.
⁶ A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER

CAPITALS LETTERSPACED

GARAMOND ROMAN & ITALIC AVAILABLE IN
6, 8, 10, 12, 14, 18, 24, 30 and 36 point, also roman only in 48 point

Hand-made papers⁴⁸
are apt to damage type some-³⁶
*what, thereby reducing its life, but this can be*²⁴
avoided if the paper is damped for printing, a
precaution just as necessary for machines as it was in¹⁸
the days of the hand-press, so as to ensure a good
impression. Hand-made papers are stiff and hard,
because to ensure durability they contain a high per-
centage of linen rags, linen rags being indeed the
chief substance of which they are made. The best
hand-made papers are made entirely of linen rags.

By the use of mechanical setting every book is set with fresh and¹⁴
new type cast by the caster attached to the machine. Thus the type
never assumes a worn look; but within this advantage lurks a
disadvantage. Unless the metal is kept perfectly mixed at the re-
quired heat the type produced will look thin and speckled. But
the whole point is that with a good craftsman it need not be.

1 2 3 4 5 6 7 8 9 0²⁴

GARAMOND ROMAN & ITALIC AVAILABLE IN
6, 8, 10, 12, 14, 18, 24, 30 and 36 point, also roman only in 48 point

¹² Since the War the Monotype Corporation (a firm of great energy and enterprise) have issued versions of the Garamond, Baskerville, Fournier, Blado, and Poliphilus types; and these, added to their Caslon and Imprint issued prior to the War, make the nucleus of a fine selection. But (with the exception of the Imprint) all these types are revivals, a heritage we gladly accept, but a heritage with a qualification. The corporation would deserve even more respect if it stimulated and encouraged the production of *contemporary* types, *designed* by men who have seen and understood machines now in use, and who will adapt their designs accordingly, to entail the most economic results—types, incidentally, that a printer would be happy to use to print a book by *Einstein, Bernard Shaw, James Joyce, Thomas Mann, or Jean Cocteau*. *But this brings me to the debatable subject of 'Printing Style'. I approach it with trepidation: firstly, because I have a suspicion that the*

¹⁰ typographical genius of to-morrow will surprise us by producing something that has not yet been imagined, and secondly, because no very definite style has yet emerged from current activities. English printing may be divided into two schools: (a) Period Printing, (b) Contemporary Printing. It may seem incredible that all printing style cannot be termed 'contemporary', but so strongly is antiquarianism engrained in the English character that most modern printing is either 'Period' or just nothing at all. By 'Period Printing' is

meant printing that, in its arrangement and ornament, is the reflection of a distinct epoch that has passed. Thus, a 'Period' edition of Herrick's works will have a liberal supply of rules both around and across the title-page, and possibly ornaments redrawn or photographed from designs executed from the original edition or some other book of the period. Publishers and booksellers protest that antiquarianism, or a good veneer of it, sells. The Typographer finds Period Printing easy of accomplishment, since he has to adapt, not invent.

ALDINE BEMBO ROMAN AND ITALIC

available in 10 point and 12 point

M

M

The book-buyer armed with a little knowledge is quick ¹² to acquire something he recognizes and understands without effort. The student of literature, familiar with the early editions of his loves, likes these reflected splendours. In this wilderness the art critic justly cries against our present-day artists, who presumably cannot equal these revived ornaments, or why are they revived? Those who do not as a rule care for a 'Period' book, care least of all for its decoration, ornaments, etc. Ornament is the lyric side of printing, imaginative and spontaneous, a fresh delight to the eye. Photographing and re-drawing old ornaments from old books is atavism, and has made many otherwise fine English books ridiculous. It would be ungracious to mention examples, but they abound. If there is no ornament of our time suitable for the book, ornament should be eschewed. On the other hand, if there are artists able and willing to work for typography, *resuscitation of old ornaments is the surest way of discouraging them. We will none of us grudge the Herrick scholars their 'Period' edition for reasons of sentiment, but we cannot but dislike the 'Period' book which masquerades as an example of printing as an art.*

CAPITALS LETTERSPACED

MONOTYPE PLANTIN ROMAN AND ITALIC

available in 12 point

M

²⁴ THIS QUICK BROWN FOX
²⁰ JUMPED OVER A LAZY DOG
¹⁶ A QUICK BROWN FOX JUMPED OVER
¹⁴ THIS LAZY DOG. A QUICK BROWN FOX
¹² JUMPED OVER THIS LAZY DOG. A QUICK BROWN
¹⁰ FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN
⁸ FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER
⁶ THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX

²⁰ A B D E G H J K L R S

CAPITALS LETTERSPACED

KOCH ANTIQUA KURSIV AVAILABLE IN
6, 8, 10, 12, 14, 16, 20 and 24 point

Period printing was first introduced by ²⁴
Pickering, who arrived on the scene when

typesetting generally was suffering from Bodoni and the neo-¹⁴
classical movement. Both type and ornament were thoroughly
debased. It was natural, therefore, for Pickering to revert to
old models, and to old type faces which had survived from the
eighteenth century and were in themselves good. His work was
a very necessary and obvious preliminary to a renaissance of
type design for which, alas, we are still waiting.

It has already been observed that printers are
now dependent on the Monotype and Linotype
Corporations, and in justice to Period printers it
must be emphasized again that the bulk of good
types available to them, even if they wish to print
a modern book, are adaptations of types belonging
to other periods, which to a certain extent condi-
tions their activities. But they have no such excuse in
the case of ornament: for these the printer is fortu-
nately independent of type-founding corporations.

1 2 3 4 5 6 7 8 9 0

KOCH ANTIQUA KURSIV AVAILABLE IN
6, 8, 10, 12, 14, 16, 20 and 24 point

72 A QUICK

60 BROWN FOX

36 X JUMPED OVER

24 THIS LAZY DOG. A QUICK

18 BROWN FOX JUMPED OVER THIS LAZY

10 DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A

CAPITALS LETTERSPACED

KENNERLEY ROMAN AND ITALIC AVAILABLE IN 10, 12, 14, 18 and 24 pt., also roman only in 30, 36, 48, 60 and 72 pt.

A contemporary⁴⁸

style in printing is admittedly difficult²⁴ of attainment or of definition.

A Typographer with imagination

can divorce himself from the old models, and encourage¹⁸ artists sympathetic to the book to co-operate in decoration, but his one essential stimulus is lacking at present.

¹² *There are no CONTEMPORARY Book types worthy of note: printers are in advance of typesetters. It is not easy to believe that there are not designers who could do good work if encouraged. The numerous eighteenth-century typesetters did not always employ a man of outstanding genius to design types, but often encouraged here and there men who showed pre-*

occupation with the shapes of letters.¹⁰

Printing and typesetting have been separate trades for some two hundred years, and this separation has been sealed for as long as we can see ahead by the introduction of mechanical setting.

To-day, the two type corporations already referred to have for all practical purposes a monopoly! Is it too much to ask them to commission modern types? Even if they are bad at first (like many of the recent German experiments), the profession once established would quickly mature.

I 2 3 4 5 6 7 8 9 0²⁴

KENNERLEY ROMAN AND ITALIC AVAILABLE IN 10, 12, 14, 18 and 24 pt., also roman only in 30, 36, 48, 60 and 72 pt.

⁶⁰ A QUICK BR
⁴⁸ OWN FOX JUM
³⁶ PED OVER THIS LAZ
³⁰ Y DOG. A QUICK BROWN
²⁴ FOX JUMPED OVER THIS LAZY
¹⁸ DOG. A QUICK BROWN FOX JUMPED OV
¹⁴ ER THIS LAZY DOG. A QUICK BROWN FOX JUMPED
¹² OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED

CAPITALS LETTERSPACED

BERNHARD BOLD ROMAN AVAILABLE IN
12, 14, 18, 24, 30, 36, 48, 60 and 72 point

⁷² In spite of this
⁴⁸ handicap of types, the
modern printer has one unique ³⁰
advantage which was denied his

predecessors: the opportunity to use colour freely cuts ¹⁸
him off effectively from the past. Ink-makers at least
are in touch with the times, and a great variety of fast
and clean colours is available. Colour is the dominant
feature of the present. The Englishman is once more
aware of pure colours for decorative purposes, and we
can look forward to great developments in this direction.

1 2 3 4 5 6 7 8 9 0 ²⁴

BERNHARD BOLD ROMAN AVAILABLE IN
12, 14, 18, 24, 30, 36, 48, 60 and 72 point

⁷² A QUICK B
⁴⁸ROWN FOX JUM
³⁶PED OVER THIS LAZ
³⁰Y DOG. A QUICK BROWN
¹⁸FOX JUMPED OVER THIS LAZY DOG. A
¹²QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A
¹⁰QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK
⁸BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX

CAPITALS LETTERSPACED



CLOISTER BOLD ROMAN AVAILABLE IN
6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60 and 72 point

As early as during the ⁴⁸
eighties of last century, cer- ³⁶
tain German type-founders recognized ²⁴
that, in order to reform book-printing,
it was necessary to begin by reforming type, its ¹⁸
primary constituent. They produced a number of
artists' types, some of which have outlived many a
type subsequently designed by a book-artist; and,
although these first attempts were not carried any farther, it is the type- ¹²
foundries that deserve credit for having started the movement. When, at
the end of the century, and under English influence, these attempts were
revived with greater success, it became evident that Germany had already
been in possession of quite a number of novel types and books before
the German private presses came to the fore with their new types, so
that they were in fact post festum, whereas in England the movement
had been originated by the private presses.

1 2 3 4 5 6 7 8 9 0 ²⁴



CLOISTER BOLD ROMAN AVAILABLE IN
6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60 and 72 point

⁷² A QUICK

⁴² BROWN FOX

²⁴ JUMPED OVER THIS LA

¹⁸ ZY DOG. A QUICK BROWN FOX

¹⁰ JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX

⁸ JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER

⁶ THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK BROWN

CAPITALS LETTERSPACED



PLANTIN ROMAN AND ITALIC AVAILABLE IN 10, 12, 14, 18, 24, 30, 42, 48 pt., roman only in 6, 8, 36, 60, 72 pt.



Though the ⁶⁰

German private ⁴²

presses have produced a great ²⁴
deal of good work, and de-

serve to be thanked for many useful ¹⁸
suggestions, they have, in some respects,
the appearance of an imitation, fifteen
years belated, of their English models.

Some continue to exist to-day, but their best work ¹⁴
seems to be less read, than used for purposes of
study. Besides, their existence, nowadays, con-
sidering their limitations in selecting their literary
matter, seems to be pretentious rather than useful.

1 2 3 4 5 6 7 8 9 0 ²⁴



PLANTIN ROMAN AND ITALIC AVAILABLE IN 10, 12, 14, 18, 24, 30, 42, 48 pt., roman only in 6, 8, 36, 60, 72 pt.

²⁸ A QUICK BROWN F

²⁰ OX JUMPED OVER THIS LA

¹⁶ ZY DOG. A QUICK BROWN FOX JUM

¹² PED OVER THIS LAZY DOG. A QUICK BROWN

¹⁰ FOX JUMPED OVER THIS LAZY DOG. A QUICK BR

CAPITALS LETTERSPACED

²⁰ 1 2 3 4 5 6 7 8 9 0

VESTA AVAILABLE IN
10, 12, 16, 20 and 28 point

A QUICK B ⁴⁸

ROWN FOX J ³⁶

UMPED OVER THIS ²⁸

LAZY DOG. A QUICK BROWN ¹⁶

FOX JUMPED OVER THIS LAZY DOG. A ¹²

LETTERSPACED

1 2 3 4 5 6 7 8 9 0 ¹⁶

MAXIMILIAN AVAILABLE IN
12, 16, 28, 36 and 48 point

³⁶ A QUICK BROW
³⁰ N FOX JUMPED OV
²⁴ ER THIS LAZY DOG. A Q
¹⁸ UICK BROWN FOX JUMPED OV
¹⁴ ER THIS LAZY DOG. A QUICK BROWN F
¹⁰ OX JUMPED OVER THIS LAZY DOG. A QUICK BROWN

CAPITALS LETTERSPACED

²⁴ 1 2 3 4 5 6 7 8 9 0

FORUM AVAILABLE IN
10, 12, 14, 18, 24, 30, 36 and 48 point

A QUICK ⁴⁸
BROWN FO ³⁶
X JUMPED OVER ²⁴
THIS LAZY DOG

COCHIN CAPITALS AVAILABLE IN
24, 36 and 48 point

³⁰ A QUICK BROW

²⁴ N FOX JUMPED OVE

¹⁸ R THIS LAZY DOG. A QUICK

¹⁴ BROWN FOX JUMPED OVER THIS

¹² LAZY DOG. A QUICK BROWN FOX JUMPE

OLD FACE OPEN TITLING AVAILABLE IN
12, 14, 18, 24 and 30 point

A QUICK BROWN FOX JUMPED ²⁴
over this lazy dog. A quick brown fox jum

PED OVER THIS LAZY DOG. A QUICK BROWN FOX JUM ¹²
ped over this lazy dog. A quick brown fox jumped over this lazy dog.

*A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. A QUICK
brown fox jumped over this lazy dog. A quick brown fox jumped over this*

LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG. ¹⁰
A quick brown fox jumped over this lazy dog. A quick brown fox jumped over

*THIS LAZY DOG. A QUICK BROWN FOX JUMPED OVER THIS LAZY DOG.
A quick brown fox jumped over this lazy dog. A quick brown fox jumped over this*

CAPITALS LETTERSPACED

1 2 3 4 5 6 7 8 9 0 ²⁴

CABLE LIGHT ROMAN & ITALIC AVAILABLE IN
10 and 12 point, also roman only in 24 point

72

A QUICK BROWN FOX JUMPED

36

OVER THIS LAZY DOG. A QUICK BROWN FOX

14

JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX

CAPITALS LETTERSPACED

24

1 2 3 4 5 6 7 8 9 0

CABLE BOLD AVAILABLE IN

8, 10, 12, 14, 18, 24, 30, 36, 48, 72 and 96 point

60

A QUICK BROWN FOX JUMPED

36

OVER THIS LAZY DOG. A QUICK BROWN FOX

24

JUMPED OVER THIS LAZY DOG. A QUICK BROWN FOX

1 2 3 4 5 6 7 8 9 0

24

CABLE HEAVY-FACE AVAILABLE IN

24, 30, 36 and 60 point

³⁶ A QUICK BROW

³⁰ N FOX JUMPED OVE

²⁴ R THIS LAZY DOG. A QU

¹⁸ ICK BROWN FOX JUMPED OVER

¹² THIS LAZY DOG. A QUICK BROWN FOX JUMPED

¹⁸ 1 2 3 4 5 6 7 8 9 0

CURWEN SANSERIF TITLING AVAILABLE IN
12, 18, 24, 30 and 36 point

Since 1900, the essential features²⁴ of development have been brought about by the activities of two groups, i.e. the type-foundries and the book-artists, who, in some cases, collaborate. The book-artist is an artist who concentrates his efforts on the book, not merely as an illustrator, but as a supervisor of the whole process of its production.

CURWEN SANSERIF AVAILABLE IN
24 point

³⁶ A Quick Brown Fox

²⁴ jumped over this lazy dog. A quick

¹⁸ brown fox jumped over this lazy dog. A quick

¹⁴ brown fox jumped over this lazy dog. A quick brown fox

¹⁸ A B C D E F G H I J K L M

N O P Q R S T U V

W X Y Z

²⁴ 1 2 3 4 5 6 7 8 9 0

CLOISTER BLACK AVAILABLE IN

14, 18, 24 and 36 point



THE CURWEN PRESS
PLAISTOW, E.13

PHONE
GRANGEWOOD 0880
(3 LINES)

