

SHOWING THE EIGHT TEN ELEVEN TWELVE POINT SIZES

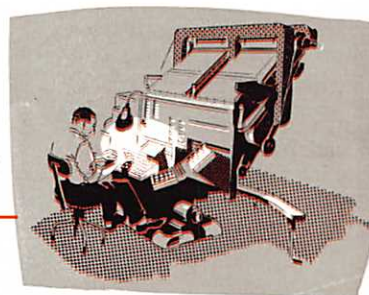


Cornell

A NEW TYPE FACE by GEORGE TRENHOLM for LINE COMPOSING MACHINES

INTRODUCED by INTERTYPE

CORNELL, with a friendly, refreshing personality, makes its bow to the British printer and publisher. Cornell's designer, George Trenholm, has created for printing's palette this new type face, unobtrusive in character, with a quiet, easy readability, with an evenness of colour now so frequently sought for in the modern book page, and with a splendid legibility for a wide diversity of periodical and jobbing work. Subtle change of stroke from thick to thin, carefully considered distribution of weight, and a confident serif formation, help to impart to Cornell an appearance undoubtedly modern. *Cornell italic is spirited, yet a sympathetic companion to the roman; restrained, yet warm in feeling. Used alone, its clean, even colour and roundness make it as readable as the roman.* Cornell, designed for present-day papers and processes, is eminently suitable for letterpress, gravure and offset. Cornell is cut by Intertype on double letter matrices, and so is coupled with the impressive advantages of the Intertype System of economical *direct keyboard* composition. **THIS SHOWS THE twelve point SIZE**



Intertype Limited

Slough, Bucks, England

Telephone Slough 25502



Cornell

with *Italic* AND SMALL CAPITALS

Set solid

EIGHT POINT

THE SIMPLICITY and easy readability of Cornell is achieved by good design that is at once interesting without being affected. A casual reader can scan page after page of Cornell without consciousness of observing any disturbing factors, and only subconsciously be aware of a friendly ease of reading. And yet, the distinctive notes are there, to be discovered, perhaps, on close inspection, only by the eye of the connoisseur.

The most noticeable, certainly, is in the b, d, p and q. Trenholm has made the bowls of these letters not near-circles but distinct ovals, and set them at an angle with the stems they join. This leaves a spirited angle where bowl joins stem; an artistic note that is repeated in the swell of the curves from the stems of the h, m and n. Readers will welcome the distinction between the c and e, due principally to the low placement of the bar of the latter and its open bowl.

The set of Cornell appears very slightly narrow, not by condensing the letters, which really are rather wide, but by fitting them into each other snugly both for smooth readability and unity of composition. Words become integral, not mere groups of letters. The round letters have considerable openness, and those with parallel stems like m, n, u and h are correspondingly open.

Cast on nine point body

The capitals, aside from their pleasing width, give occasion for comment. Notable chiefly is the slight curve of the horizontals in the B and D. This imparts a delicate grace that helps to relieve what might otherwise tend to severity. The stems of the M are slightly splayed. The Q is particularly felicitous in the almost italic formation of its tail.

In general, though many identifying features of Cornell have been inspired by oldstyle forms, the serif structure, drawn with much subtle feeling, adroitly uneven and far from any straight-line rigidity, is unquestionably modern, and so is the definite sense of squareness in mass.

The colour in mass is strong without the least sense of heaviness, and even in small sizes the capitals and lower case blend into a pleasing smooth grey, weighty enough for hard papers, not too heavy for soft ones.

In Cornell, George Trenholm has succeeded in projecting a blend of elements that is entirely original, while preserving that essential utility in the fount which is requisite to a face intended for broad application. Cornell has no prototype. It is not based on any so-called classical design—some of its more

Set solid

TEN POINT

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The most noticeable, certainly, is in the b, d, p and q. Trenholm has made the bowls of these letters not near-circles but distinct ovals, and set them at an angle with the stems they join. This leaves a spirited angle where bowl joins stem; an artistic note that is repeated in the swell of the curves from the stems of the h, m and n. Readers will welcome the distinction between the c and e, due principally to the low placement of the bar of the latter and its extremely open bowl.

The set of Cornell appears very slightly narrow, not by condensing the letters, which really are rather wide, but by fitting them into each other snugly both for smooth readability and unity of composition. Words become integral, not mere groups of letters. The round letters have considerable openness, and those with parallel stems like m, n, u and h are correspondingly open.

Cast on eleven point body

The capitals, aside from their pleasing width, give occasion for comment. Notable chiefly is the slight curve of the horizontals in the B and D. This imparts a delicate grace that helps to relieve what might otherwise tend to severity. The stems of the M are slightly splayed. The Q is particularly felicitous in the almost italic formation of its tail. In general, though many identifying features of Cornell have been inspired by oldstyle forms, the serif structure, drawn with much subtle feeling, adroitly uneven and far from any straight-line rigidity, is unquestionably modern, and so is the definite sense of squareness in mass. The colour in mass is strong without the least sense of heaviness, and even in small sizes the capitals and lower case blend into a pleasing smooth grey, weighty enough for hard papers, not too heavy for soft ones. In Cornell, George Trenholm has succeeded in projecting a blend of elements that is entirely original, while

*When ordering matrices please state
the point size and the face number of the fount required
and the model of the machine on which
the matrices are to run*

INTERTYPE CORNELL WITH ITALIC AND SMALL CAPITALS

Set solid

mental shapes of the roman and italic letter forms of the last few centuries ago. To alter them radically, as has often been attempted, is inevitably to sacrifice much of the beauty that derives, to the greatest extent, from the continuity of long familiar forms. But whatever may be the case with play types, the designer of book faces, and faces of any extended masses of body composition, must take account of variations in width of characters, in the thickness of thick and thin lines, in positioning the shadows, and in setting the angles of loops and stems. It is remarkable that, with these few features to play with, designers for so long have been able to improvise and improvise with such infinite skill and finesse.

The clarity and easy readability of Cornell is achieved by a design that is at once interesting without being affected. The reader can scan page after page of Cornell without the necessity of observing any disturbing factors, and only incidentally be aware of a friendly ease of reading. And the distinctive notes are there, to be discovered, perhaps, only by the sensitive eye of a connoisseur. The most noticeable, certainly, is in the b, d, p and q. The maker of the bowls of these letters not near-circles, but ovals, and set them at an angle with the stems. This leaves a spirited angle where bowl joins stem; a note that is repeated in the swell of the curves of the h, m and n. Readers will welcome the difference between the c and e, due principally to the low position of the bar of the latter and its extremely open bowl. The bowl of Cornell appears very slightly narrow, not by the width of the letters, which really are rather wide, but by the way they fit into each other snugly both for smooth readability and of composition. Words become integral, not disjointed. The round letters have considerable width, and those with parallel stems like m, n, u and h are strikingly open.

Mr. Ingvald has succeeded in projecting a blend of design that is entirely original, while preserving that essential element which is requisite to a face intended for long-term use. Cornell has no prototype. It is not based on any classical design—some of its more refreshing

ELEVEN POINT

Cast on twelve point body

ONE of the impressive features of the Intertype System particularly attractive to the publisher and printer for the setting of fine books, periodicals and general printed work, is the sheer economy of completing in type form a single page or many thousands of pages.

The actual keyboard setting of the type lines is performed by the operator at a pace governed only by his skilful fingering, for the machine itself is capable of an operating speed beyond that of the most experienced and expert operator. The publisher or the printer examining this system will readily and without need of persuasion assure himself of its rapid pace of type setting. Nor will he fail to become aware of the steps to immediate economy when observing that each line of type, in a matter of moments following its setting at the keyboard, is automatically cast by the mechanism of the machine itself, without requiring the control of the keyboard operator or the attendance of an additional operator.

The casting of limitless forms of type proceeds at the same time as the operator is setting. No interval of time occurs between setting and casting. No additional casting machine is required. The two operations of setting and casting are performed at the same time on the same machine while the single operator attends to the keyboard operating.

The thousands of lines in the automatically cast lines of type may be lifted from the machine galley at any time during the progress of the type setting, because the lines first set by the operator are also the first to be cast by the machine. The making up of a portion of the work may therefore be commenced soon after the setting has begun.

The obvious ease and safety with which the Intertype one-piece lines of type are handled greatly facilitate speed in the making up of the lines into the completed type forme, and considerable time economy is also evident here.

Corrections, made as they are with this System at the same high speed as the original setting, are more quickly and economically completed. The avoidance of re-spacing corrected lines and of overrunning corrected matter by hand, of resort

☆

Cornell ☆

for economical, direct keyboard composition



Intertype WIDE TOOTH MATRICES

ALSO RUN ON OTHER LINE COMPOSING MACHINES

CHARACTER SHOWING OF

Cornell

DOUBLE LETTER MATRICES

EIGHT POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ &&£

Face No. E2339 Figure size .0553
Lower case alphabet length 104 points
Standard alignment

TEN POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ &&£

Face No. E1876 Figure size .0692
Lower case alphabet length 124 points
Standard alignment

ELEVEN POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ &&£

Face No. E874 Figure size .0761
Lower case alphabet length 135 points
Standard alignment

TWELVE POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ &&£

Face No. E2029 Figure size .083
Lower case alphabet length 146 points
Standard alignment

Additional characters contained in regular fount

fi ff ffi ffl , . - ; ' : ' ! ? () & £ \$ @ lb æ œ Æ CE á à â ã ä å æ ç è é ê ë ì í î ï ó ô õ ö ù ú û ü ç ñ Æ CE & [] * † ‡ § || ¶ (- / - ... 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
fi ff ffi ffl , . - ; ' : ' ! ? () & £ \$ @ lb æ œ Æ CE á à â ã ä å æ ç è é ê ë ì í î ï ó ô õ ö ù ú û ü ç ñ Æ CE & [] * † ‡ § || ¶ (- / - ... 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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Cornell



BY

INTERTYPE

INTERTYPE CORNELL WITH ITALIC AND SMALL CAPITALS