

# Egmont

**24 point**

Three point leaded

CONSIDERATION OF EASE OF READING IS SO ESSENTIAL IN THE PLANNING OF PRINTED MATTER THAT EVERY PRINCIPLE HELPING TO ACHIEVE COMFORT IN THE ASSIMILATION OF THE MESSAGE CONVEYED BY WORDS SHOULD ALWAYS BE IN THE FOREFRONT OF THE TYPOGRAPHER'S MIND. ON WHAT DOES EASE OF READING DEPEND? ON THE SIMPLENESS OF THE TYPE

★ INTERTYPE ★

**18 point**

Three point leaded

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for Intertype economical  
direct keyboard  
composition

# Medium

*For font details and copy fitting tables  
see back page*

*Intertype wide tooth matrices  
also run on other  
line composing machines*

# Egmont

One point leaded      **14 point**      **12 point**      Three point leaded

Consideration of ease of reading is so essential in the planning of printed matter that every principle helping to achieve comfort in the assimilation of *the message conveyed by words* should always be in the forefront of the typographer's mind. On what does ease of reading depend? On the simpleness of the type design, on the length of the type lines and on their leading, on the spacing of words, and on a principle either misunderstood or sadly ignored: that of appropriate choice of type face for the paper on which it is to be printed. Many type faces appropriate for the moderate copy of advertisements are inappropriate for continuous reading in the book or magazine page: many type faces readable in the larger text sizes lose their clarity in the smaller sizes. Wise choices for small text are, therefore, type faces of unobtrusive character and type faces of large x-height whose maximum face-to-body size aids readability. Simpleness of type design is as much to be desired as sheer beauty of type character, though happily the two virtues often go hand in hand.

Consider also the spacing of words. Wide spacing causes the appearance of disintegration of the type panel and spreads the copy to occupy more space than it needs: excessively close spacing causes the words to run into one another and detracts the reader's thought from the ideas presented by the words. Most typographers agree that *a thick or middle space is sufficient between words set in lower case—even in display types—and an open space between words in capital letters.* As a generalisation that will do very well, but shall we consider the matter more closely? The expanded and large x-height type faces call for a slight increase in word spacing, though a thick space is usually satisfactory; condensed type faces  
AND THOSE OF SMALL X-HEIGHT AGREEABLY ACCEPT THE  
MIDDLE SPACE. APPROPRIATE LENGTH OF TYPE LINE FOR EASE OF READING CAN SO READILY

A  
B  
C  
D  
E  
F  
G  
H  
I

INTER

J  
K  
L  
M  
N  
O  
P  
Q  
R  
S  
T  
U  
V  
W  
X  
Y  
Z  
&

a  
b  
c  
d  
e  
f  
g  
h  
i  
**TYPE**

Set solid **10 point** One point leaded

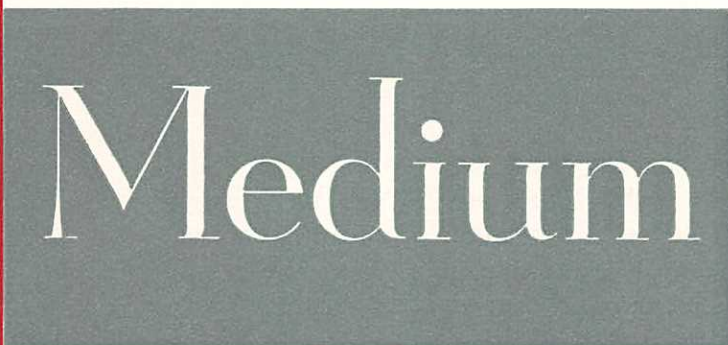
Consideration of ease of reading is so essential in the planning of printed matter that every principle helping to achieve comfort in the assimilation of *the message conveyed by words* should always be in the forefront of the typographer's mind. On what does ease of reading depend? On the simpleness of the type design, on the length of the type lines and on their leading, on the spacing of words, and on a principle either misunderstood or sadly ignored: that of appropriate choice of type face for the paper on which it is to be printed. Many type faces appropriate for the moderate copy of advertisements are inappropriate for continuous reading in the book or magazine page; many type faces readable in the larger text sizes lose their clarity in the smaller sizes. Wise choices for small text are, therefore, type faces of unobtrusive character such as Plantin and Baskerville, and type faces of large x-height whose maximum face-to-body size aids readability. Simpleness of type design is as much to be desired as sheer beauty of type character, though happily the two virtues often go hand in hand.

CONSIDER ALSO THE SPACING OF WORDS. WIDE SPACING CAUSES THE APPEARANCE OF

disintegration of the type panel and spreads the copy to occupy more space than it needs: excessively close spacing causes the words to run into one another and detracts the reader's thoughts from the ideas presented by the words. Most typographers agree that *a thick or middle space is sufficient between words set in lower case*—even in display types—and an en space between words in capital letters. As a generalisation that will do very well, but shall we consider the matter more closely? The expanded and large x-height type faces call for a slight increase in word spacing, though a thick space is usually satisfactory; condensed type faces and those of small x-height agreeably accept the middle space.

LETTERSPACING of capital letters is worth the little effort required to regularise the effective white space between each letter of the line as well as to render the words more easily readable, not so necessary perhaps in the smaller, but decidedly in the larger, text sizes and in all display sizes. Again, **TO MORTISE OR MITRE CAPITAL LETTERS TO AID FURTHER THE OPTICAL REGULARITY**

j  
k  
l  
m  
n  
o  
p  
q  
r  
s  
t  
u  
v  
w  
x  
y  
z  
£



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

Set solid **8 point** One point leaded

Consideration of ease of reading is so essential in the planning of printed matter that every principle helping to achieve comfort in the assimilation of *the message conveyed by words* should always be in the forefront of the typographer's mind. On what does ease of reading depend? On the simpleness of the type design, on the length of the type lines and on their leading, on the spacing of words, and on a principle either misunderstood or sadly ignored: that of appropriate choice of type face for the paper on which it is to be printed. Many type faces appropriate for the moderate copy of advertisements are inappropriate for continuous reading in the book or magazine page: many type faces readable in the larger text sizes lose their clarity in the smaller sizes. Wise choices for small text are, therefore, type faces of unobtrusive character and type faces of large x-height whose maximum face-to-body size aids readability. Simpleness of type design is as much to be desired as sheer beauty of type character, though happily the two virtues often go hand in hand.

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Appropriate length of type line for ease of reading can so readily be decided upon that no loss of comfort need result in this respect, and appropriate measures for various widths and sizes of type may easily be found. Limits are, it is true, frequently imposed by the shape of space and the amount of copy to be arranged therein, *but instances where reading is made needlessly difficult* all too often meet our eyes: the excessively wide measure, for instance, which causes the reader to stumble in "picking up" the successive line of type or to begin reading a second time the same line of type; and the excessively narrow measures causing frequent breaking of words and great irregularity in their spacing as well as intermittent letter spacing. When these unrelenting limitations are not imposed, the extremes of line measure are typographic faults avoided by basing the text line measure upon the lower case alphabet.

One-and-a-half to twice the length of the alphabet (or 40 to 60 characters, counting word spaces as characters) of the size and face of type being used is at least a guide to appropriate line measures. When the need arises to exceed this proposed length of line, ease of reading may be maintained by compensating the additional length of line with interlinear spacing. For example, a 10 point type face can be set to twice the length of the 14 point lower case alphabet of the same face if the lines are spaced 4 points, or 12 point type set to twice the length of the 18 point alphabet with 6 point line spacing—being the difference between the body sizes. Type faces with short descenders or type faces with large x-height and, indeed, **TYPE FACES OF BOLD DESIGN, ARE MADE MORE READABLE BY INTERLINEAR SPACING IRRESPECTIVE OF THE LINE**



EIGHT

POINT EGMONT MEDIUM



WITH ITALIC AND TRUE SMALL CAPS



SHADOWS WERE CREEPING UPON THE RICH GRASSY  
SHADOWS WERE CREEPING UPON THE RICH GRASSY GLADES OF THE FORE  
Shadows were creeping upon the rich grassy glades of the forest and  
it was at this late hour that he set out on his quest. So far as he  
could plan, he would go by way of the winding path, to the far end,  
down by the dell, and wait until sundown. He was in no very placid  
state of mind, yet it was his anxiety as well as the fact of his promise  
to call at Don's, that made him the more determined. Step by step he  
plodded on until the last rays of the sun were hidden by the density  
of the trees, and as he made his way he mused over his plans. He  
would meet the man and conduct him to the hut of the hermit or to  
that of the lone resident by the river brink. At either of these places  
they could unravel the details in the midnight silence. No problem  
would easily baffle the crafty brain of his companion and the pro-  
cedure they would adopt must in more than one way outwit their  
rival's claims. With increasing eagerness he quickened his pace and  
made straight for the place assigned for their meeting. Counting every  
moment impatiently, half-an-hour had passed before he could dimly  
see the approaching form of his accomplice, with swift, regular and  
light-footed steps typical of the virile temperament of the man. In a  
breathless string of words he told of his forced delay by a roundabout  
route and of the need for a hasty exit from the dell. Could they not  
spare the time to make a scanty plan? No! They must be away with  
all possible speed and elude their pursuers. At a frantic pace they  
hurried off the beaten path into the thick bracken, which, if it were  
possible to penetrate, would bring them into direct line with the  
hermit's hut, and once there, all possible chance of discovery could  
be ignored. After half-an-hour struggling their way through the thick  
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that of the lone resident by the river brink. At either of these places  
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FACE NO. E2245

CAST ON 10 POINT BODY

TEN

POINT EGMONT MEDIUM



WITH ITALIC AND TRUE SMALL CAPS



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fact of his promise to call at Don's, that made him the more  
determined. Step by step he plodded on until the last rays of the  
sun were hidden by the density of the trees, and as he made his  
way he mused over his plans. He would meet the man and  
conduct him to the hut of the hermit or to that of the lone  
resident by the river brink. At either of these places they could  
unravel the details in the midnight silence. No problem would  
easily baffle the crafty brain of his companion and the procedure  
they would adopt must in more than one way outwit their rival's  
claims. With increasing eagerness he quickened his pace and  
made straight for the place assigned for their meeting. Counting  
every moment impatiently, half-an-hour had passed before he  
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swift, regular and light-footed steps, typical of the virile tempera-  
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FACE NO. E1808

5 POINT LEADED