SPECIMENS
OF
BOOK, JOBNING, AND ORNAMENTAL
PRINTING TYPE
IN USE IN THE
GOVERNMENT CENTRAL PRINTING OFFICE,
SIMLA.
8921

SIMLA:
GOVERNMENT CENTRAL PRINTING OFFICE.
1891.
## CONTENTS

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nonpareil—Old Style</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Minion—Old Style</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Brevier—Old Style</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Bourgeois—Old Style</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Long Primer—Old Style</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Small Pica—Old Style</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Pica—Old Style</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>English—Old Style</strong></td>
<td>5</td>
</tr>
<tr>
<td><strong>ITALICS—Old Styl.</strong></td>
<td></td>
</tr>
<tr>
<td>Nonpareil</td>
<td>6</td>
</tr>
<tr>
<td>Minion</td>
<td>6</td>
</tr>
<tr>
<td>Brevier</td>
<td>6</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>6</td>
</tr>
<tr>
<td>Long Primer</td>
<td>6</td>
</tr>
<tr>
<td>Small Pica</td>
<td>7</td>
</tr>
<tr>
<td>Pica</td>
<td>7</td>
</tr>
<tr>
<td>English</td>
<td>7</td>
</tr>
<tr>
<td><strong>GREAT PRIMER</strong></td>
<td>7</td>
</tr>
<tr>
<td><strong>ACENTS AND FRACTIONS—Old Style</strong></td>
<td></td>
</tr>
<tr>
<td>Nonpareil</td>
<td>8</td>
</tr>
<tr>
<td>Minion</td>
<td>8</td>
</tr>
<tr>
<td>Brevier</td>
<td>8</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>8</td>
</tr>
<tr>
<td>Long Primer</td>
<td>8</td>
</tr>
<tr>
<td>Small Pica</td>
<td>9</td>
</tr>
<tr>
<td>Pica</td>
<td>9</td>
</tr>
<tr>
<td>English</td>
<td>9</td>
</tr>
<tr>
<td><strong>CONDENSED—Old Style</strong></td>
<td>10, 11</td>
</tr>
<tr>
<td><strong>Titling Bold—Old Style</strong></td>
<td>12, 13</td>
</tr>
<tr>
<td><strong>Runic</strong></td>
<td>14, 15</td>
</tr>
<tr>
<td><strong>Latin Elongated</strong></td>
<td>16, 17</td>
</tr>
<tr>
<td><strong>Latin</strong></td>
<td>18, 19</td>
</tr>
<tr>
<td><strong>Latin Expanded</strong></td>
<td>20, 21</td>
</tr>
<tr>
<td><strong>Antique No. 1—Old Style</strong></td>
<td>22, 23</td>
</tr>
<tr>
<td><strong>Antique No. 2—Old Style</strong></td>
<td>24, 25</td>
</tr>
<tr>
<td>Font Style</td>
<td>Page</td>
</tr>
<tr>
<td>-------------------</td>
<td>------</td>
</tr>
<tr>
<td>Nonpareil</td>
<td>26</td>
</tr>
<tr>
<td>Minion</td>
<td>26</td>
</tr>
<tr>
<td>Brevier</td>
<td>27</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>27</td>
</tr>
<tr>
<td>Long Primer</td>
<td>28</td>
</tr>
<tr>
<td>Small Pica</td>
<td>28</td>
</tr>
<tr>
<td>Pica</td>
<td>29</td>
</tr>
<tr>
<td>English</td>
<td>30</td>
</tr>
<tr>
<td>Great Primer</td>
<td>31</td>
</tr>
<tr>
<td>Double Pica</td>
<td>32</td>
</tr>
<tr>
<td>2-Line English</td>
<td>33</td>
</tr>
<tr>
<td>2-Line Great Primer</td>
<td>34</td>
</tr>
<tr>
<td>2-Line Double Pica</td>
<td>35</td>
</tr>
</tbody>
</table>

**Accents, Fractions, and Signs—**

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonpareil</td>
<td>36</td>
</tr>
<tr>
<td>Minion</td>
<td>36</td>
</tr>
<tr>
<td>Brevier</td>
<td>36</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>37</td>
</tr>
<tr>
<td>Long Primer</td>
<td>37</td>
</tr>
<tr>
<td>Small Pica</td>
<td>38</td>
</tr>
<tr>
<td>Pica</td>
<td>38</td>
</tr>
<tr>
<td>English</td>
<td>39</td>
</tr>
<tr>
<td>Great Primer</td>
<td>39</td>
</tr>
<tr>
<td>Double Pica</td>
<td>40</td>
</tr>
<tr>
<td>2-Line Great Primer</td>
<td>40</td>
</tr>
</tbody>
</table>

**Titling Condensed**

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titling Condensed</td>
<td>41, 42, 43</td>
</tr>
<tr>
<td>Titling Medium</td>
<td>44, 45</td>
</tr>
<tr>
<td>Titling Bold</td>
<td>46, 47</td>
</tr>
<tr>
<td>Ionic</td>
<td>48</td>
</tr>
</tbody>
</table>

**Condensed Antique**

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Condensed Antique</td>
<td>49, 50, 51</td>
</tr>
<tr>
<td>Antique</td>
<td>52, 53, 54, 55</td>
</tr>
<tr>
<td>Sans-Serif</td>
<td>56, 57, 58</td>
</tr>
<tr>
<td>Grotesque</td>
<td>59, 60, 61</td>
</tr>
<tr>
<td>Extended</td>
<td>62</td>
</tr>
</tbody>
</table>

**Black or Old English**

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black or Old English</td>
<td>63, 64, 65</td>
</tr>
</tbody>
</table>

**Ornamental Rules, Metal and Brass**

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brass Rules</td>
<td>66</td>
</tr>
<tr>
<td>Leaves</td>
<td>67</td>
</tr>
</tbody>
</table>

**Cheques**

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheques</td>
<td>68</td>
</tr>
<tr>
<td>Contents</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Corners</td>
<td>79, 71</td>
</tr>
<tr>
<td>Borders</td>
<td>72</td>
</tr>
<tr>
<td>Royal Arms</td>
<td>73, 74, 75</td>
</tr>
<tr>
<td>Brass Circles</td>
<td>76</td>
</tr>
<tr>
<td>Miscellaneous Casts</td>
<td>77, 78, 79, 80</td>
</tr>
<tr>
<td>Railway Signals</td>
<td>81, 82</td>
</tr>
</tbody>
</table>

Types taken over from Adjutant General's Office.

| Great Primer                                | 84   |
| 4-Line Pica                                 | 85   |
| 2-Line Titling Condensed                    | 86   |
| Antique                                     | 87   |
| SANS-SERIF—                                 |      |
| Long Primer                                 | 88   |
| Pica                                        | 88   |
| GROTESQUE—                                  |      |
| Brevier                                     | 88   |
| 2-Line Pica                                 | 88   |
| Long Primer Doric                           | 89   |
| Brevier Extended                            | 89   |
| Brevier Latin                               | 89   |
| 2-Line Bourgeois Latin                      | 89   |
| Great Primer Albert Text                    | 90   |
| 2-Line English Script                       | 90   |
| Great Primer Condensed Black                | 90   |
| Great Primer Saxon Black                    | 90   |
| Long Primer Wide Metal Braces               | 91   |
| Corners                                     | 92   |
| Borders (combination)                       | 93, 94, 95 |
| Cheques                                     | 96   |
| Royal Arms                                  | 97   |
| Brass Circles and Miscellaneous Casts       | 98   |

BRASS TYPE—

| Italic                                       | 100  |
| Condensed Titling                            | 100, 101 |
| San-Serif                                    | 101  |
| Grotesque                                    | 102  |
| San-Serif Italic                             | 102  |
SPECIMENS OF TYPE.

NONPAREIL—Old Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises also to be the indispensable agent of our future progress. The

MINION—Old Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful mind among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises also to be the indispensable agent of our future progress. The
BREVIER—Old Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of a few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises also to be the

1 2 3 4 5 6 7 8 9 0

BOURGEOIS—Old Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of
LONG PRIMER—Old Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of...
PICA—Old Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sit, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple facts of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization
ENGLISH—Old Style.

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple
Specimens of Type.

Nonpareil Italic—Old Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When
ACCOUNT CURRENT ABSTRACT OF REVENUE AND RECEIPTS. 1890

Minion Italic—Old Style.

Typography is the art of reproducing written language or thoughts by means of
ALLOCMENT OF COUNCIL BILLS. 1890

Brevier Italic—Old Style.

Typography is the art of reproducing written language or thoughts by means of
ACCOUNT CURRENT WITH LONDON. 1890

Bourgeois Italic—Old Style.

Typography is the art of reproducing written language or thoughts by means
PROMISSORY NOTES OF ANCIENT LOANS. 1890

Long Primer Italic—Old Style.

Typography is the art of reproducing written language or thoughts by
REMITTANCE TRANSFER RECEIPTS.
Small Pica Italic—Old Style.

*TYPOGRAPHY is the art of reproducing written language or INDIAN FINANCE AND COMMERCE.* 1890

Pica Italic—Old Style.

*TYPOGRAPHY is the art of reproducing written language CIVIL BUDGET ESTIMATE.* 1890

English Italic—Old Style.

*TYPOGRAPHY is the art of reproducing written REVENUE AND RECEIPTS.* 1890

Great Primer Italic—Old Style.

*Account Current with London for March FOREIGN REMITTANCES.* 1234567890
NONPAREIL—Old Style.

Accents.

\[ \frac{1}{2}, \frac{1}{4}, \frac{1}{8}, \frac{1}{16}, \frac{1}{32}, \frac{1}{64}, \frac{1}{128} \]

Fractions (en thickness).

\[ \frac{1}{4}, \frac{1}{8}, \frac{1}{16}, \frac{1}{32}, \frac{1}{64}, \frac{1}{128} \]

MINION—Old Style.

Accents.

Indent not to hand.

BREVIER—Old Style.

Accents.

\[ \frac{1}{2}, \frac{1}{4}, \frac{1}{8}, \frac{1}{16}, \frac{1}{32}, \frac{1}{64}, \frac{1}{128} \]

BOURGEOIS—Old Style.

Accents.

\[ \frac{1}{2}, \frac{1}{4}, \frac{1}{8}, \frac{1}{16}, \frac{1}{32}, \frac{1}{64}, \frac{1}{128} \]

LONG PRIMER—Old Style.

Accents.

\[ \frac{1}{2}, \frac{1}{4}, \frac{1}{8}, \frac{1}{16}, \frac{1}{32}, \frac{1}{64}, \frac{1}{128} \]

Fractions (en thickness.)

\[ \frac{1}{4}, \frac{1}{8}, \frac{1}{16}, \frac{1}{32}, \frac{1}{64}, \frac{1}{128} \]
SMALL PICA—Old Style.

Accents.

\[ \text{\ae} \text{\i} \text{o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \quad \text{\ae} \text{\i} \text{\o} \quad \text{\ae} \text{\i} \text{\o} \quad \text{\nc} \text{\U} \]

Fractions (en thickness).

\[
\frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \]

\( \circ'' / \% \times + - = \)

Signs.

\[ \text{\S} \text{\G} \text{\P} \text{\U} \text{\R} \]

PICA—Old Style.

Accents.

\[ \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\cn} \text{\U} \]

\[ \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\cn} \text{\U} \]

Fractions (en thickness).

\[
\frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \]

\( \circ'' / \% \times + - = \)

Signs.

\[ \text{\S} \text{\G} \text{\P} \text{\U} \text{\R} \]

ENGLISH—Old Style.

Accents.

\[ \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ao} \text{\n} \text{\c} \text{\R} \text{\R} \text{\S} \]

\[ \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\ae} \text{\i} \text{\o} \text{\u} \quad \text{\on} \text{\c} \text{\G} \]

Fractions (en thickness).

\[
\frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \]

\( \circ'' / \% \times + - = \)

Signs.

\[ \text{\S} \text{\G} \text{\P} \text{\U} \text{\R} \]

Specimens of Type.
Pica Condensed—*Old Style.*

HUMOROUS SKETCHES FROM CONTINENTAL LIFE 26

1 2 3 4 5 6 7 8 9 0

Great Primer Condensed—*Old Style.*

SUMMER CRUISING IN THE SOUTH SEAS 27

History, Manners, and Customs of Japan.

1 2 3 4 5 6 7 8 9 0

Double Pica Condensed—*Old Style.*

NARRATIVES OF ANCIENT ROME 28

Desert Life in the Soudan.

1 2 3 4 5 6 7 8 9 0
ART RAMBLES IN ENGLAND
Voyage in the Sunbeam.
1 2 3 4 5 6 7 8 9 0

GRECIAN ANTIQUITIES
Sketches of Kashmir.
1 2 3 4 5 6 7 8 9 0

LIFE IN ALGIERS
A ride in Egypt.
1 2 3 4 5 6 7 8 9 0
2-line Pearl Titling Bold—Old Style.
VIEWS FROM THE BAY OF NAPLES  32  
1 2 3 4 5 6 7 8 9 0

2-line Nonpareil Titling Bold—Old Style.
SCENES ON THE LAKE OF COMO  33  
1 2 3 4 5 6 7 8 9 0

2-line Minion Titling Bold—Old Style.
A VOYAGE UP THE CONGO  34  
1 2 3 4 5 6 7 8 9 0

2-line Brevier Titling Bold—Old Style.
GRECIAN ARCHIPELAGO  35  
1 2 3 4 5 6 7 8 9 0
Specimens of Type.

2-line Long Primer Titling Bold—Old Style.

GULF OF CAMBAY 36
1234567890

2-line Small Pica Titling Bold—Old Style.

DORNOCK FIRTH 37
1234567890

2-line Pica Titling Bold—Old Style.

BAY OF BISCAY 38
1234567890

2-line Great Primer Titling Bold—Old Style.

IRISH SEA 39
1234567890
Specimens of Type.

Long Primer Runic.

PRINTING is the art preservative of all arts; but this phrase conveys

1234567890

Pica Runic.

PRINTING is the art preservative of all arts; but this phrase

1234567890

Great Primer Runic.

PRINTING is the art preservative of all arts

1234567890

Double Pica Runic.

PRINTING is the art preservative

1234567890
2-line English Runic.

PRINTING is the art pre 1234567890

2-line Great Primer Runic.

PRINTING is the art 1234567890

Canon Runic.

PRINTING is 1234567890

5-line Pica Runic.

Indent not to hand.
2-line Pearl Latin Elongated.

Indent not to hand.

2-line Nonpareil Latin Elongated.

Indent not to hand.

2-line Bourgeois Latin Elongated.

PRINTING is the art preservative of all arts; but this

1 2 3 4 5 6 7 8 9 0

2-line Pica Latin Elongated.

PRINTING is the art preservative of all

1 2 3 4 5 6 7 8 9 0

3-line Pica Latin Elongated.

PRINTING is the art preserver

1 2 3 4 5 6 7 8 9 0
Specimens of Type.

Canon Latin Elongated.

PRINTING is the art p
1234567890

4-line Pica Latin Elongated.

PRINTING is the a
1234567890

5-line Pica Latin Elongated.

Indent not to hand.
Nonpareil Latin.
PRINTING is the art preservative of all arts; but this phrase conveys a totally 56
1 2 3 4 5 6 7 8 9 0

Brevier Latin.
PRINTING is the art preservative of all arts; but this phrase 57
1 2 3 4 5 6 7 8 9 0

Long Primer Latin.
PRINTING is the art preservative of all arts; but this 58
1 2 3 4 5 6 7 8 9 0

Pica Latin.
PRINTING is the art preservative of all arts; 59
1 2 3 4 5 6 7 8 9 0

Great Primer Latin.
PRINTING is the art preservative of 60
1 2 3 4 5 6 7 8 9 0

Double Pica Latin.
PRINTING is the art preserv 61
1 2 3 4 5 6 7 8 9 0
a-line English Latin.

PRINTING is the art p 1234567890

a-line Great Primer Latin.

PRINTING is the a 1234567890

a-line Double Pica Latin.

PRINTING is t 1234567890

Canon Latin.

PRINTING i 1234567890
Specimens of Type.

Nonpareil Latin Expanded.

*Indent not to hand.*

Nonpareil Latin Expanded—on Minion body.

PRINTING is the art preservative of all arts; but this phrase
1 2 3 4 5 6 7 8 9 0

Brevier Latin Expanded.

PRINTING is the art preservative of all arts; but this
1 2 3 4 5 6 7 8 9 0

Brevier Latin Expanded—on Bourgeois body.

*Indent not to hand.*

Long Primer Latin Expanded.

PRINTING is the art preservative of all arts;
1 2 3 4 5 6 7 8 9 0
Long Primer Latin Expanded—on Small Pica body.

PRINTING is the art preservative of all arts; 71
1 2 3 4 5 6 7 8 9 0

Pica Latin Expanded.

PRINTING is the art preservative of all 72
1 2 3 4 5 6 7 8 9 0

Great Primer Latin Expanded.

PRINTING is the art preser 73
1 2 3 4 5 6 7 8 9 0

2-line Pica Latin Expanded.

PRINTING is the art 74
1 2 3 4 5 6 7 8 9 0
Nonpareil Antique, No. 1—Old Style.
PRINTING is the art preservative of all arts; but this phrase conveys a totally
1 3 4 5 6 7 8 9 0

Brevier Antique, No. 1—Old Style.
PRINTING is the art preservative of all arts; but the phrase conveys
1 2 3 4 5 6 7 8 9 0

Brevier Antique, No. 1—Old Style—on Bourgeois body.
PRINTING is the art preservative of all arts; but the phrase conveys a
1 2 3 4 5 6 7 8 9 0

Long Primer Antique, No. 1—Old Style.

Indent not to hand.

Long Primer Antique, No. 1—Old Style—on Small Pica body.
PRINTING is the art preservative of all arts; but the
1 2 3 4 5 6 7 8 9 0

Pica Antique, No. 1—Old Style.
PRINTING is the art preservative of all arts; 80
1 2 3 4 5 6 7 8 9 0
Great Primer Antique, No. 1—Old Style.

PRINTING is the art preserving 81
1 2 3 4 5 6 7 8 9 0

Double Fica Antique, No. 1—Old Style.

PRINTING is the art preparing 82
1 2 3 4 5 6 7 8 9 0

2-line English Antique, No. 1—Old Style.

PRINTING is the art preparing 83
1 2 3 4 5 6 7 8 9 0

2-line Great Primer Antique, No. 1—Old Style.

PRINTING is the 84
1 2 3 4 5 6 7 8 9 0

2-line Double Fica Antique, No. 1—Old Style.

PRINTING is the 85
1 2 3 4 5 6 7 8 9 0
Specimens of Type.

2-line Nonpareil Antique, No. 2—Old Style.

SCENERY AROUND JERUSALEM 86
1234567890

2-line Brevier Antique, No. 2—Old Style.

LAKE OF GENNESARETH 87
1234567890

2-line Long Primer Antique, No. 2—Old Style.

VALLEY OF DOVES 88
1234567890

2-line Pica Antique, No. 2—Old Style.

MOUNT TABOR 89
1234567890
Specimens of Type.

2-line Great Primer Antique, No. 2—Old Style.

REHOBOTH
1234567890

2-line Double Pica Antique, No. 2—Old Style.

PRINTING
123456789

4-line Pica Antique No. 2.—Old Style.

HEAVEN
12345678
NONPARIEL—New Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises also to be the indispensable agent of our future progress. The introduction of typography into England

MINION—New Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thoughts from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which pro-
Specimens of Type.

BREVIER—New Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises...

BORDEAUX—New Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a...
LONG PRIMER—New Style.

Typography is the art of reproducing written language or thought by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds.

1 2 3 4 5 6 7 8 9 0

SMALL PICA—New Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very

1 2 3 4 5 6 7 8 9 0
PICA—New Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are in-
ENGLISH—New Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of Typography, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a
GREAT PRIMER—*New Style.*

*Typography* is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography,*

1 2 3 4 5 6 7 8 9 0
DOUBLE PICA—New Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use. A.D. 1290.
2-LINE ENGLISH—New Style.

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing.
2-LINE GREAT PRIMER.

TYPOGRAPHY is the art of re-producing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the A.D. 1536.
Typography is the art of reproducing written language or thoughts by movable type. When people A.D. 1679.
NONPAREIL ACCENTS AND SIGNS.

MINION ACCENTS AND SIGNS.

BREVIER ACCENTS AND SIGNS.

Fractions (en thickness).

Fractions (half Nonpareil en thickness).

Fractions (half Minion en thickness).

Fractions (half Brevier en thickness).
BOURGEOIS ACCENTS AND SIGNS.

Fraction signs (en thickness).

Split fractions (half Bourgeois en thickness).

LONG PRIMER ACCENTS AND SIGNS.

Fraction signs (en thickness).

Split fractions (half Long Primer en thickness).
SMALL PICA ACCENTS AND SIGNS.

Specimens of Type.

\[\text{Specimens of Type.}\]

PICA ACCENTS AND SIGNS.

\[\text{PICA ACCENTS AND SIGNS.}\]

\[\text{Fractions (en thickness).}\]

\[\text{Split Fractions (half Pica en thickness).}\]

\[\text{Fractions (en thickness).}\]

\[\text{Split Fractions (half Pica en thickness).}\]
ENGLISH ACCENTS AND SIGNS.

\[ \text{áēiōú} \quad \text{āēiōū} \quad \text{āēiōū} \quad \text{āēiōū} \]
\[ \text{āēiōū} \quad \text{āēiōū} \quad \text{āōṅc} \]
\[ \text{āēiōū} \quad \text{āēiōū} \quad \text{āēiōū} \quad \text{āēiōū} \]
\[ \text{āēiōū} \quad \text{āēiōū} \quad \text{āōṅc} \]
\[ \circ \quad " \quad / \quad % \quad \div \]

Fractions (en thickness).

\[ \frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{4} \quad \frac{1}{5} \quad \frac{1}{6} \quad \frac{1}{7} \]

GREAT PRIMER ACCENTS AND SIGNS.

\[ \text{āēiōū} \quad \text{āēiōū} \quad \text{āēiōū} \quad \text{āēiōū} \quad \text{āēiōū} \]
\[ \text{āēiōū} \quad \text{āēiōū} \quad \text{āōṅc} \]
\[ \text{āēiōū} \quad \text{āēiōū} \quad \text{āēiōū} \quad \text{āēiōū} \]
\[ \text{āēiōū} \quad \text{āēiōū} \quad \text{āōṅc} \]
\[ \circ \quad " \quad / \quad % \quad \% \]

Fractions (en thickness).

\[ \frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{4} \quad \frac{1}{5} \quad \frac{2}{3} \quad \frac{3}{4} \quad \frac{3}{8} \quad \frac{5}{8} \quad \frac{7}{8} \]
DOUBLE PICA ACCENTS AND SIGNS.

\[ \text{áéíóú  àéìòù} \quad \text{âéîóù} \quad 115 \]
\[ \text{äëïöü ŋč} \]
\[ \text{áéíóú àéìòù âéîóù àéîòù} \]
\[ ŋč $/ \]

Fractions (en thickness).
\[ \frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{4} \quad \frac{1}{8} \quad \frac{3}{8} \quad \frac{3}{4} \quad \frac{5}{8} \quad \frac{5}{7} \quad \frac{7}{8} \]

2-LINE GREAT PRIMER ACCENTS AND SIGNS.

\[ \text{áéíóú àéìòù âéîóù 116} \]
\[ \text{äëíöü ŋ} \]
\[ \text{áéíóú àéìòù âéíóù} \]
\[ âéíöü ŋ / \]
Nonpareil Titling Condensed.

GEOGRAPHICAL SKETCHES AND ROMANCE LITERATURE OF THE EIGHTEENTH CENTURY

1234567890

II7

2-line Diamond Titling Condensed.

RECOLLECTIONS OF A THREE YEARS' RESIDENCE IN CHINA

1234567890

II8

2-line Pearl Titling Condensed.

EXPEDITION TO THE ZAMBESI AND ITS TRIBUTARIES

1234567890

II9

2-line Nonpareil Titling Condensed.

TRAVELS IN HUNGARY AND TRANSYLVANIA

1234567890

I20

2-line Minion Titling Condensed.

ADVENTURES IN THE AUSTRALIAN BUSH

1234567890

I21
2-line Brevier Titling Condensed.

JOURNEY ACROSS THE HIMALAYAS 122
1234567890

2-line Bourgeois Titling Condensed.

LIFE IN THE CANADIAN FORESTS 123
1234567890

2-line Long Primer Titling Condensed.

SUMMER RAMBLES IN SWEDEN 124
1234567890

2-line Small Pica Titling Condensed.

REMINISCENCES OF BELLINI 125
1234567890
Specimens of Type.

2-line Pica Titling Condensed.
MONUMENTS OF NINEVEH 126
1234567890

2-line English Titling Condensed.
LITERATURE OF ITALY 127
1234567890

2-line Great Primer Titling Condensed.
TRAVELS IN SPAIN 128
1234567890

2-line Double Pica Titling Condensed.
CENTRAL ASIA 129
1234567890
2-line Pearl Titling Medium.

Rambles Among the Valleys of Piedmont
1234567890

2-line Nonpareil Titling Medium.

University Life in Modern Athens
1234567890

2-line Minion Titling Medium.

Through Spain to the Sahara
1234567890

2-line Brevier Titling Medium.

A Summer in the Pyrenees
1234567890

2-line Bourgeois Titling Medium.

Letters From the Tiber
1234567890
2-line Long Primer Titling Medium.

AT HOME ON FURLOUGH 135
1234567890

2-line Small Pica Titling Medium.

A WINTER IN ALGIERS 136
1234567890

2-line Pica Titling Medium.

SCENES ON THE NILE 137
1234567890

2-line English Titling Medium.

ROUTES IN EGYPT 138
1234567890
Specimens of Type.

2-line Pearl Titling Bold.
RURAL SKETCHES IN SOUTH AUSTRALIA 139
1 2 3 4 5 6 7 8 9 0

2-line Nonpareil Titling Bold.
HISTORIC RESEARCHES IN MEXICO 140
1 2 3 4 5 6 7 8 9 0

2-line Minion Titling Bold.
STATELY HOMES OF ENGLAND 141
1 2 3 4 5 6 7 8 9 0

2-line Brevier Titling Bold.
ACROSS THE GREAT ANDES 142
1 2 3 4 5 6 7 8 9 0

2-line Bourgeois Titling Bold.
CRUISE IN THE LEVANT 143
1 2 3 4 5 6 7 8 9 0

2-line Long Primer Titling Bold.
JOURNEY TO MECCA 144
1 2 3 4 5 6 7 8 9 0
2-line Small Pica Titling Bold.

TOUR IN GERMANY
1234567890

2-line Pica Titling Bold.

SCENES IN EGYPT
1234567890

2-line English Titling Bold.

RIDE TO KHIVA
1234567890

2-line Great Primer Titling Bold.

SUEZ CANAL
1234567890

2-line Double Pica Titling Bold.

SCOTLAND
1234567890
Long Primer Ionic.

THE RAJPUTANA STATE RAILWAY.

His Highness the Maharaja of Patiala has favoured the

1 2 3 4 5 6 7 8 9 0

Long Primer Ionic—on Small Pica body.

OFFICE OF DIRECTOR GENERAL

A large import, direct from London, of all commercial

1 2 3 4 5 6 7 8 9 0

Pica Ionic.

PUBLIC WORKS DEPARTMENT

The East Indian Railway Company has a great

1 2 3 4 5 6 7 8 9 0
Nonparell Condensed Antique.

PRINTING is the art preservative of all arts; but this phrase conveys a totally inadequate

1 2 3 4 5 6 7 8 9 0

Brevier Condensed Antique.

PRINTING is the art preservative of all arts; but this phrase conveys a total

1 2 3 4 5 6 7 8 9 0

Long Primer Condensed Antique.

PRINTING is the art preservative of all arts; but this phrase con-

1 2 3 4 5 6 7 8 9 0

Pica Condensed Antique.

PRINTING is the art preservative of all arts; but

1 2 3 4 5 6 7 8 9 0

Great Primer Condensed Antique.

PRINTING is the art preservative of

1 2 3 4 5 6 7 8 9 0
PRINTING is the art preservative 158
1234567890

PRINTING is the art pre- 159
1234567890

PRINTING is the art 160
1234567890

PRINTING is the 161
1234567890
4-line Pica Condensed Antique.

Head Office.
1890

5-line Pica Condensed Antique.

Christmas
1890

6-line Pica Condensed Antique.

Sweden
1890
Nonpareil Antique.

PRINTING is the art preservative of all arts; but this phrase conveys à

1 2 3 4 5 6 7 8 9 0

Minion Antique.

PRINTING is the art preservative of all arts; but this phrase con-

1 2 3 4 5 6 7 8 9 0

Minion Antique—on Brevier body.

PRINTING is the art preservative of all arts; but this phrase con-

1 2 3 4 5 6 7 8 9 0

Brevier Antique.

PRINTING is the art preservative of all arts; but this phrase

1 2 3 4 5 6 7 8 9 0

Brevier Antique—on Bourgeois body.

PRINTING is the art preservative of all arts; but this phrase

1 2 3 4 5 6 7 8 9 0
Long Primer Antique.

PRINTING is the art preservative of all arts; but \texttt{r70} 1 2 3 4 5 6 7 8 9 0

Pica Antique.

PRINTING is the art preservative of all arts; \texttt{r71} 1 2 3 4 5 6 7 8 9 0

Great Primer Antique No. 1.

PRINTING is the art preservative of \texttt{r72} 1 2 3 4 5 6 7 8 9 0

Great Primer Antique No. 2.

PRINTING is the art preservative of \texttt{r73} 1 2 3 4 5 6 7 8 9 0

2-line Pica Antique.

PRINTING is the art pre- \texttt{r74} 1 2 3 4 5 6 7 8 9 0
2-line Great Primer Antique.

PRINTING is the 175
1234567890

2-line Double Pica Antique.

PRINTING is 176
1234567890

4-line Pica Antique.

PRINTING is 177
1234567890
Specimens of Type.

Pearl Sans-Serif—on Nonpareil body.
TWO YEARS' CRUISE OFF TERRA DEL FUEGO, THE FALKLAND ISLANDS, PATAGONIA, AND IN THE RIVER 179
1 2 3 4 5 6 7 8 9 0

Nonpareil Sans-Serif.
JOURNAL OF A MILITARY RECONNAISSANCE FROM SANTA FE TO THE NAVAJO COUNTRY 180
1 2 3 4 5 6 7 8 9 0

Brevier Sans-Serif.
SUMMER RAMBLES IN THE FORESTS AND MOUNTAINS OF SWITZERLAND 181
1 2 3 4 5 6 7 8 9 0

2-line Pearl Sans-Serif.
FOUR YEARS OF FOREST AND PRAIRIE LIFE IN SOUTH BRAZIL 182
1 2 3 4 5 6 7 8 9 0

2-line Nonpareil Sans-Serif.
CHAMOIS HUNTING IN THE MOUNTAINS OF SAVOY 183
1 2 3 4 5 6 7 8 9 0
Specimens of Type.

2-line Brevier Sans-Serif.

CLEANINGS FROM THE DESERTS OF ARABIA 184
1234567890

SUNNY MEMORIES OF FOREIGN LANDS 185
1234567890

2-line Bourgeois Sans-Serif.

TOUR IN THE RHINE PROVINCES 186
1234567890

2-line Small Pica Sans-Serif.

A NOOK IN THE APENNINES 187
1234567890

2-line Pica Sans-Serif.
2-line English Sans-Serif.

SKETCHES IN ROUMELIA
1234567890

2-line Great Primer Sans-Serif.

SCENES IN PALMYRA
1234567890

2-line Double Pica Sans-Serif.

TRAVELS IN PERU
1234567890
Specimens of Type.

Pearl Grotesque—on Nonpareil body.

NARRATIVE OF A YEAR'S JOURNEY THROUGH CENTRAL AND EASTERN ARABIA 191

1234567890

Nonpareil Grotesque.

WAYFARING SKETCHES IN THE MOUNTAINS OF ANDALUSIA 192

1234567890

Brevier Grotesque.

SKETCHES OF OLD TIMES AND DISTANT CLIMES 193

1234567890

2-line Pearl Grotesque.

TRAVELS AND RESEARCHES IN CRETE 194

1234567890

2-line Nonpareil Grotesque.

ASCENT OF THE MATTERHORN 195

1234567890
2-line Brevier Grotesque.

ANECDOTES OF CAMP LIFE 196
1234567890

2-line Bourgeois Grotesque.

SCENERY OF THE TYROL 197
1234567890

2-line Small Pica Grotesque.

RAMBLES IN CORSICA 198
1234567890

2-line Pica Grotesque.

GLANCE AT SINDH 199
1234567890
2-line English Grotesque.

LIFE IN ICELAND
1234567890

2-line Great Primer Grotesque.

GYA RAILWAY
1234567890

2-line Double Pica Grotesque.

NORWAY &
1890
Brevier Extended.
THE EAST INDIAN RAILWAY DOES 203
1234567890

2-line Pearl Extended.
MORAL PHILOSOPHY, OR THE 204
1234567890

2-line Nonpareil Extended.
WHEN A EUROPEAN IS 205
1234567890

2-line Brevier Extended.
PACKAGES OF ALL 206
1234567890

2-line Long Primer Extended.
FORT WILLIAM 207
1234567890
Specimens of Type.

Nonpareil Black No. 2.
The public functionaries or departments in London which have accounts with the London 208
1234567890

Brevier Black No. 2.
The public functionaries or departments in London which have accounts with 209
1234567890

Long Primer Black No. 4.
The public functionaries or departments in London which have 210
1234567890

Pica Black No. 2.
The public functionaries or departments in London with 211
1234567890

English Black No. 2.
The public functionaries or departments in London 212
1234567890
Great Primer Black No. 2.

The public functionaries or departments in 213
1234567890

Double Pica Black No. 2.

The public functionaries or depart- 214
1234567890

2-line English Black No. 2.

The public functionaries or 215
1234567890

2-line Great Primer Black No. 2.

The public functionaries 216
1234567890
Great Primer Black No. 3.

The public functionaries or departments in 217

Double Pica Black No. 3.

The public functionaries or depart- 218

2-line English Anglo-Saxon Black No. 1.

The public functionaries or depart- 219

2-line Great Primer Anglo-Saxon Black No. 1.

The public functionaries 220
ORNAMENTAL METAL RULES.

No. 1.
1
2
3
4
5

No. 2.
1
2
3
4

ORNAMENTAL BRASS RULES.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
### Specimens of Type.

#### Metal Braces.

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>![Metal Brace 1]</td>
<td>![Metal Brace 2]</td>
<td>![Metal Brace 3]</td>
<td>![Metal Brace 4]</td>
</tr>
</tbody>
</table>

#### Brass Braces.

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>![Brass Brace 1]</td>
<td>![Brass Brace 2]</td>
<td>![Brass Brace 3]</td>
<td>![Brass Brace 4]</td>
</tr>
</tbody>
</table>

---
Specimens of Type.

BRASS RULES.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.
CHEQUES.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

Government Central Press, Simla.

No. 6.

Government Central Press, Simla.
CORNERS.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.
BORDERS.

No. 1.

No. 2.

No. 3.
ROYAL ARMS.

No. 1.

No. 2.

No. 3.
BRASS CIRCLES.
MISCELLANEOUS CASTS.

---

Specimens of Type.
Specimens of Type.

RAILWAY SIGNALS,
Specimens of Type.
TYPE

TAKEN OVER FROM THE

ADJUTANT GENERAL'S PRESS.
GREAT PRIMER.

Typography is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. A.D. 1290.
4-LINE PICA.

Typography is the art of reproducing written language or thoughts by means of moveable
2-line Minion Titling Condensed.

ADVENTURES IN THE AUSTRALIAN BUSH 223
1 2 3 4 5 6 7 8 9 0

2-line Brevier Titling Condensed.

JOURNEY ACROSS THE HIMALAYAS 224
1 2 3 4 5 6 7 8 9 0

2-line Pica Titling Condensed.

LITERATURE OF ITALY 225
1 2 3 4 5 6 7 8 9 0

2-line Great Primer Titling Condensed.

ARMY AND NAVY 226
1 2 3 4 5 6 7 8 9 0
2-line Small Fica Antique.

PRINTING is the art preserva-

1234567890

2-line Great Primer Antique.

PRINTING is the art

1234567890

4-line Pica Condensed Antique.

Printing

1890
Long Primer Sans-Serif.

SUMMER RAMBLES IN THE FORESTS AND MOUNTAINS OF SWITZERLAND 230
1 2 3 4 5 6 7 8 9 0

Pica Sans-Serif.

CLEANINGS FROM THE DESERTS OF ARABIA 231
1 2 3 4 5 6 7 8 9 0

Brevier Grotesque.

TRAVELS AND RESEARCHES IN CRETE 232

2-line Pica Grotesque.

MARSEILLES IS 233
1 2 3 4 5 6 7 8 9 0
Specimens of Type.

Long Primer Doric.

PRINTING is the art preservative of all arts; but this 234

2 3 4 5 6 7 8 9 0

Brevi. - Extended.

PRINTING is the art preservative of all arts 235

1 2 3 4 5 6 7 8 9 0

Brevier Latin.

PRINTING is the art preservative of all arts; but this 236

1 2 3 4 5 6 7 8 9 0

2-line Bourgeois Latin.

WAYFARING SKETCHES IN THE 237

1 2 3 4 5 6 7 8 9 0
Specimens of Type.

Great Primer Albert Text.

The Chief Commissioner of British Burmah will proceed on 238
1 2 3 4 5 6 7 8 9 0

2-line English Script.

The Chief Commissioner of British 239
1 2 3 4 5 6 7 8 9 0

Great Primer Condensed Black.

Through the Passes of the Alps which connect Italy 240

Great Primer Saxon Black.

Account of the Origin of the Alphabet and of the 241
LONG PRIMER WIDE METAL BRACES.
CORNERS.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.
Specimens of Type.

BORDERS.

No. 1.

No. 2.
Specimens of Type.
CHEQUES.

No. 1.

No. 2.

No. 3.

Government Central Press, Simla.

HEAD AND TAIL PIECES.

No. 1.

No. 2.

No. 3.
ROYAL ARMS.

No. 1.

No. 3.

No. 2.

No. 4.

No. 5.

No. 6.

Specimens of Type.
BRASS CIRCLES AND MISCELLANEOUS CASTS.
SPECIMENS OF BRASS TYPE.
2-line Minion Italic.

Chemistry

2-line Long Primer Italic.

Chemistry

2-line Small Pica Italic.

Chemistry

2-line English Italic.

Chemistry

Bourgeois Titling Condensed.

CHEMISTRY 1

2-line Nonpareil Titling Condensed.

CHEMISTRY 2

2-line Minion Titling Condensed.

CHEMISTRY 3
Specimens of Brass Type.

2-line Bourgeois Titling Condensed.

CHEMISTRY 4

2-line Small Pica Titling Condensed.

CHEMISTRY 5

2-line Pica Titling Condensed.

CHEMISTRY 6

Brevier Sans-Serif.

CHEMISTRY 7

Small Pica Sans-Serif.

CHEMISTRY 8

2-line Nonpareil Sans-Serif.

CHEMISTRY 9

2-line Bourgeois Sans-Serif.

CHEMISTRY 10
Specimens of Brass Type.

Nonpareil Grotesque.
CHEMISTRY 11

Brevier Grotesque.
CHEMISTRY 12

Small Pica Grotesque.
CHEMISTRY 13

2-line Nonpareil Grotesque.
CHEMISTRY 14

Nonpareil Sans-Serif Italic.
CHEMISTRY 15

Small Pica Sans-Serif Italic.
CHEMISTRY 16

2-line Nonpareil Sans-Serif Italic.
CHEMISTRY 17

2-line Bourgeois Sans-Serif Italic.
CHEMISTRY 18
EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected

& 1 2 3 4 5 6 7 8 9 0

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the

PICA ACCENTS No. 3.

AÉIÔÙ  AÉIÔÙ  āēiōû  ÅÉIÔÙ  ÅÉIÔÙ  āēiōû
AÉIÔÙ  AÉIÔÙ  āēiōû  ÅÉIÔÙ  ÅÉIÔÙ  āēiōû
AÉIÔÙ  AÉIÔÙ  āēiōû  ÅÉIÔÙ  ÅÉIÔÙ  āēiōû
AÉIÔÙ  AÉIÔÙ  āēiōû  ÅÉIÔÙ  ÅÉIÔÙ  āēiōû
AÉIÔÙ  AÉIÔÙ  āēiōû  ÅÉIÔÙ  ÅÉIÔÙ  āēiōû
AÉIÔÙ  AÉIÔÙ  āēiōû  ÅÉIÔÙ  ÅÉIÔÙ  āēiōû

++ − − × × ÷ ÷ = = RR $ $ " " Œ ő Č Ń Č
GREAT PRIMER ITALIC No. 3.

The Science of Phrenological Development
& 1234567890 £

PICA ANTIQUE.

WHEREAS, in pursuance of the Act passed by Her & 1234567890 £

SMALL PICA ANTIQUE.

BY ORDER of the Director General of the Post Office of India
& 1234567890 £

BREVIER ANTIQUE.

WE are wholesale importers, direct from Edinburgh, Birmingham, and Liverpool
& 1234567890 £

PICA CONDENSED ANTIQUE No. 3.

OF COSTA RICA, GUATEMALA, NICARAGUA, AND SALVADOR
1234567890
SPECIMENS

OF

OLD STYLE TYPES.

4-NICK NONFAPREL No. 1—LEADED.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always exercise a powerful influence on the fortunes of Eastern Europe; and consequently the affairs of Turkey and the Ottoman Principalities will be carefully watched by European nations. The effects of the great Russian

& 1234567890 &

4-NICK NONFAPREL No. 1—SOLID.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always exercise a powerful influence on the fortunes of Eastern Europe; and consequently the affairs of Turkey and the Ottoman Principalities will be carefully watched by European nations. The effects of the great Russian

& 1234567890 &

2-NICK MINION No. 5—LEADED.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been
EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always

& 1234567890 £

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always exercise a powerful influence on the fortunes of Eastern Europe; and consequently the affairs of Turkey and the Danubian Principalities will be carefully watched by European nations. The effects of the great Russian war in the

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of
SPECIMEN OF OLD STYLE TYPES.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always exercise a powerful influence on the fortunes of Eastern Europe; and consequently the affairs of Turkey and the Danubian Principalities will be carefully watched by European nations. The effects of the great Russian war in the Crimea

1-NICK LONG PRIMER No. 3—LEADED.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always exercise a powerful influence on the fortunes of Eastern Europe; and consequently the affairs

1-NICK LONG PRIMER No. 3—SOLID.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always exercise a powerful influence on the fortunes of Eastern Europe; and consequently the affairs
SPEClMEIONS OF OLD STYLE TYPES.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its 

& 1234567890 £

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which

& 1234567890 £
SPECIMENS

OF

BRASS TYPES

FOR

BOOK GILDING.

NONPAREIL ITALIC SANSERIF.

THE DEPARTMENT OF FINANCE AND COMMERCE AT CALCUTTA
& 1234567890 . . . .

SMALL PICA ITALIC SANSERIF.

CASHMERE OR KASHMIR: SEE REMARKS PRECEDING THIS SCHEDULE
& 1234567890 . . . .

2-LINE NONPAREIL ITALIC SANSERIF.

COSTA RICA, GUATEMALA NICARAGUA, & SALVADOR
& 1234567890 . . . .

2-LINE BOURGEOIS ITALIC SANSERIF.

THE MARQUIS ISLAND IN THE PACIFIC OCEAN
& 1234567890 . . . .
SPECFIMENS OF TYPES.

BREVIER SANSERIF.
H. M. S. FORCES IN BENGAL, TO WHICH IS APPENDED THE CIVIL & 1234567890 .-,'

SMALL PICA SANSERIF.
RAILWAY TRAVELLING POST OFFICE, ALLAHABAD & 1234567890 .-,'

2-LINE NONPAREIL SANSERIF.
THE BENGAL MEDICAL REGULATIONS, PART II & 1234567890 .-,'

2-LINE BOURGEOIS SANSERIF.
THE BAND MASTER, KNELLER HALL & 1234567890 .-,'

NONPAREIL GROTESQUE.
THE PREPAYMENT CARRIES THE PARCEL TO THE LIMIT OF THE & 1234567890 .-,'

BREVIER GROTESQUE.
IN CASE OF A LETTER SENT UNDER SUCH PRIVILEGE & 1234567890 .-,'

SMALL PICA GROTESQUE.
ANY PERSON WHO RECEIVES A NOTE ON & 1234567890 .-,'
SPECIMENS OF TYPES.

2-LINE NONPAREIL GROTESQUE.

IN THE MOST CORRECT TASTE TO & 1234567890 .-.;

2-LINE ENGLISH ITALIC.

Return Branch & .-.;

2-LINE SMALL PICA ITALIC.

Army and Navy & .-.;

2-LINE LONG PRIMER ITALIC.

Her Majesty's Forces & .-.;

2-LINE MINION ITALIC.

General Orders of Commander-in-Chief & .-.;

2-LINE PICA TITLING.

SOLD BY AUCTION & 1234567890 .-.;
VARIETY OF DRESSES & 1234567890 .-,'

THE INDIAN POSTAL GUIDE & 1234567890 .-,'

ALL OUR GOODS ARE MARKED & 1234567890 .-,'

H. R. H. THE DUCHESS OF EDINBURGH & 1234567890 .-,'