

pocketbook of typefaces

riscatype

FOREWORD

RANGE. This booklet presents the complete Riscatype range of typefaces available to British and Overseas printers to-day and offers the widest range of Monotype faces in the world.

QUALITY. Riscatype is carefully cast by expert typefounders who are specialists in typefounding, thus ensuring solidity, accurate alignment and perfect face. The metals used in its production are carefully blended in such proportions as to produce type which will stand up to the hardest wear. In short no effort is spared to produce type of the highest quality.

DELIVERY. Riscatype faces shown here are kept in stock at all our depots and orders for founts or sorts can be executed without delay. Every customer is assured of the same prompt attention whether his order be for a single letter or a ton.

PRICE. Riscatype policy has always been to supply type at the lowest possible price consistent with quality and service; so, printers investing in Riscatype effect very substantial cash savings. The reason for this is that Riscatype is manufactured with the latest automatic typecasting machines which eliminate the laborious handwork associated with older methods.

TERMS. Riscatype terms are approved accounts net monthly, payable at the end of the month following the date of the invoice. Where no ledger account has been granted pro forma invoice is sent before goods are despatched; or if so desired, type will be sent C.O.D.

FOUNT SIZES. Riscatype standard founts are stocked as follows:—
6 to 8 point 5 lb. 10 to 36 point 10 lb. 42 to 72 point 20 lb. Larger founts can be supplied in any multiples of these weights and exceptionally large founts can be made up from customer's own specification. In most standard founts the caps and lower case are packed separately so that caps or lower case only or additional caps or lower case may be supplied at the ordinary fount price. Spaces and Quads are not included in standard founts, but can be supplied separately.

SCRAP METAL. Scrap Metal is taken in full or part exchange for new Riscatype from customers in the U.K. It should be graded as below to ensure best prices and sent carriage paid to our Risca Foundry, packed separately in labelled bags, which are supplied free of charge. Owing to frequent fluctuations, the best market prices will be quoted on application.

1. Riscatype and approved founders' metal free of spacing 6 to 12 pt.
2. Riscatype and approved founders' metal free of spacing 14 to 48 pt.
3. Monotype, all sizes.
4. Quads, Spaces, Poster Type, Foundry-cast Type of inferior metal Linotype, Intertype, Ludlow metals, Stereo, Metal Furniture, Leads Clumps, Quotations, etc.

FEATURES OF TYPE FACES

RJTLmn *Old Style and Old Face.* In old style the serifs are thicker and are joined to the strokes by a very pronounced bracket; the wing serifs at the end of the arms on T and L are in the majority of instances not at right angles to the arms. The figures 3, 4, 5, 7, 9 have descenders, the 6, 8 have ascenders, the 1, 2, 0 are shortened. In old-face types the italic *J* is like an inverted sterling sign. The *a* and *s* in old face are very narrow. The angle of shading is oblique, *e.g.* *e*, *e*,

MRJTMn *Modern.* The serifs are finer than in old style, and the brackets smaller, and often absent. The wing serifs at the end of the arms on T and L are at right angles to the arms. The J does not descend lower than the base line, and terminates in a pronounced ball. The R finishes with a hook. All the figures ascend to the top of the type body. The w has a centre serif and the top of t is either very pointed or quite flat. Moderns are more logical and precise in design, and look somewhat "mechanical", lacking the freehand effect of old styles.

KEQRmw *Antiques.* These vary considerably, but in the main are derived from the old styles; there is less difference between the thick and thin lines. The serifs are heavier and have no distinctive brackets. The tail of the Q hangs from the base.

MQWitf *Cochin.* A "copper-plate" type, originated in 18th century France, with rather fanciful finish. The M has a straddling base, the J terminates in a pointed curve, and the t has a pronounced curved upper point. The figures 1, 2, 3, 4, 5 are specially characteristic. The italic has no serifs and is notably calligraphic, and the thick strokes of *b*, *b*, *k*, *l*, *p*, *q*, *t* end flat; the cross-stroke of the *t* projects to the right only, and the *s*, *v*, *z*, *b* are specially noticeable.

FEATURES OF TYPE FACES

QRJWjm *Caslon.* Each size has different characteristics. The letters have a freehand, almost irregular appearance, and are rather widely spaced. The circular and rounded capitals are very wide. There are two sorts of Q Q with large flourished tails; the upper loop of the *e* is very narrow, and the *a* and *s* are narrow. The italic has many swash characters, and the *v*, *w*, *x* are very wide.

MODwer *Sanserifs and Grotesques.* These together form one family. What is known as Plate Gothic has the small spiky serifs derived from copper-engraved models. In the Gill sanserif the O is a circle and the centre point of M is short. (Many type faces classed as "Gothic" are also sanserifs. Gothics are **black-letters**, abounding in angles, usually known as "Church Text" or "Old English".) First sanserif was cut by William Caslon IV in 1816, and called "Egyptian". Vincent Figgins produced a sanserif in 1832, and called it Grotesque.

WMQbdj *Platin.* A strong old-face type, with angled serifs and generous well-curved brackets. The two V sections of W cross, and there are serifs on all four upper points. The j terminates in a pointed curve, and the main strokes of the curved letters, such as b, d, o are shaded in an oblique manner, easily noticeable if compared with Bodoni. Old Style figures. The loop of P is broken.

QTJwfm *Baskerville.* A transitional type with many modern characteristics. The *s* is narrow, the W and w have no serif on the centre apex, the wing serifs of the crossbar of T do not project above the bar, there is a pronounced kern to the J which reaches to bottom of the line, and the C has two serifs. The roman is generally rounder than Caslon and other "old faces". The italic is provided with long *f* ligatures. The figures are specially characteristic 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. Noticeable italic capitals are C, J, K, N, Q, T, Y, Z.

FEATURES OF TYPE FACES

QWTDjm *Garamond*. An old-face type, with the general features of Bembo (the upper loop of e is small, the s and a are narrow) which are also present in Caslon. The first upstroke of w ends in centre of the second main stroke. Short spiky serifs, such as on T, n, z. The capitals C, G, O, Q are wide, the W is crossed. Old-style figures. There are &t and st ligatures, and many swash italic capitals. Note the italic letters *g, h, k, w, y, z* and wide *x* and swash *z*. The italic capitals have a more upright angle than the lower-case.

CJWgyt *Centaur*. Based on an early Venetian old-face. The J has a sharp angle on the right of the base curve; the first upstroke of W joins the second thick stroke just above the centre and this character has three upper serifs. The heavy lines are reduced in thickness in the centres of their length. The y ends in a thickened flat stroke, and the t has a short upper spike with a wide fine crossbar.

WQGFgr *Gloucester*. Distinguished by lengthened ascenders and shortened descenders. The letters with rounded upper and lower curves, such as a, o, s do not project beyond the mean and the base lines, as in ordinary romans, the t has a flat top, the two V sections cross in the W, the ball of the terminal trilled r is advanced beyond the mean line; the w has no middle serif. All the figures ascend to the top of the type body. The thick stroke of A goes beyond the thin up stroke and ends square, the loop of the g is broken, and the q descender has a left-handed serif only.

MQWjfg *Bembo*. The first of all the old-face types (cut in 1494). Lower-case similar to Garamond. The W is crossed, the Q has the projecting form of tail, the ligature fi shows a break; the lower serifs are fairly long and thin and the upper are thicker and angular. The lower-case w has three upper serifs. The R has a long tail. Old style figures.

FEATURES OF TYPE FACES

GQJRmno *Clarendons*. These are thickened moderns, and have vertical shading.

CGPfmw *Poliphilus*. An early (Italian 15th century) old-face type, and possessing long ascenders and descenders. The round capitals are very wide, and the E and F narrow. The loop of P does not join the vertical stem, the serifs are short and thick, and on the T they do not go above the crossbar. The loops of a and e are very small, the loop of the p commences with an angular stroke, and the arch of h is humped to north-east. The a and s are narrow, the kern of f is very pronounced, but the lower kern on y is not extended much to the left. The capital W is crossed, with a centre serif bridging the two middle strokes. The Blado italic lower-case is very narrow in set and pointed in design; wide capitals; the swash Qu, long f, wide x, curious g and y and sweeping ligatures give a pleasing calligraphic effect.

BOWfgk *Pastonchi*. A recently designed type with old-style characteristics. The heavy strokes show thickest at north-east and south-west, and both ascenders and descenders are long. The serifs are short and angular, and the kern of the f is pronounced, with the crossbar showing very faintly to the left. The M is very wide; the W is crossed and the tails of J and R end in curved points. The crossbar of the e is slightly inclined. The face is wide in scale. The figures are old-face, with noticeable 3 and 5. The italic has many swash characters. The hyphen - is double.

MQJRmn *Scotch Roman*. This is often mistakenly classified as an old-face type, but has many characteristics of modern romans, inasmuch as there is a great difference between the heavy and fine strokes, and the serifs are thin; this is apparent over all the face. The capitals are exceptionally heavy. Modern figures are used. The main stroke of t has a broad sheared top, which is characteristic of "modern" types. The quotation ("") marks are very heavy.

FEATURES OF TYPE FACES

RJWGoq *Bodoni*. Carries severe distinction between the thick and thin strokes, and in the lower-case the serifs are only just discernible. The tail of the Q descends to the base of the type body. The centre strokes of W cross, the G crossbar is supported by a strong bracket, the w has no centre serif.

FEATURES TO NOTE

Difference between thick and thin lines, design of serif (whether straight or spiky, and the amount of bracket) the length of ascenders and descenders, the tails of R, Q and J; the T (the angle and length of the wing serifs of the crossbar), the M (whether erect or straddled), the capital W (whether plain or crossed, how seriffed), the upper point of the t (whether pointed, angled or flat), the kerns of f, j, y, the loop of the e (whether large, small or angular), the width and shape of a, g, the shape of lower-case w and how seriffed, the style of figures.

WEIGHT OF TYPE REQUIRED FOR A JOB

Divide the area of the page, expressed in Pica ems, by 144. The result gives the weight of the page in lbs. 50 per cent. for small founts, and 30 to 40 per cent. for large founts, should be added to allow for unused type left in the case.

EXAMPLE. Given 50 Crown 8vo pages set in 8 pt. type, each page measuring 21×36 pica ems, what weight of type will be needed? The area of each page is 21×36 , or equal to 756 pica ems, which, when multiplied by the number of pages, 50, and divided by the number of pica ems to the pound, 144, is practically 263 lb. Add 40 per cent. for "dead letter," and the answer will be 368 lb. 144 pica ems, or 4 square inches of composed matter, weigh one lb.

Quantity of type required to fill a pair of cases. Each box in the case when full, will hold the following weights:

e box 3 lb. a c d h i m n o r s t u boxes 2 lb
b f g l p v w y boxes 12 oz. j k q x z, caps, figs, pts, boxes 6 oz.
A pair of cases will hold about 50 lb. and a double case about 22 lb.

TYPE

The approximate number of 24 em lines to equal one lb. is as follows:

5 point - 14 lines	8 point - 10 lines	11 point - 7 lines	18 point - 4 lines
6 point - 12 lines	9 point - 9 lines	12 point - 6 lines	24 point - 3 lines
7 point - 11 lines	10 point - 8 lines	14 point - 5 lines	36 point - 2 lines

Large Founts. When supplying large founts, due attention is paid to the proper proportion of capitals, figures, lower case, points, etc.

Rules, Borders, Ornaments. 6 to 72 point; a new 36 page booklet will be sent on application.

Tabular Leaders and Rules. 12 to 36 point; a leaflet will be sent on application. Leaders, 6 point 1 em 536 pieces per lb. 8 point 1 em 320 pieces per lb. 10 point 1 em 232 pieces per lb. 12 point 1 em 144 pieces per lb. $14 \times 12\frac{1}{2}$ point 118 pieces per lb. 18 point 1 em 64 pieces per lb.

Tabular Leaders & Rules, approximate number of pieces per lb.

	1 em	$1\frac{1}{2}$ em	2 em	$2\frac{1}{2}$ em	3 em	4 em
12 point	144	96				
18 point	96	64	48	36	30	24
24 point	72	48	36	28	24	18
30 point	56	36	28	23	18	14
36 point	48	32	24	20	16	12

Calendar Sets. Riscatype interchangeable Calendar Sets are cast in six different sizes 8, 12, 18, 24, 36 and 72 point. They are indispensable for diary or calendar work; a leaflet will be sent on application.

Crossword Puzzle. 18 point; a set comprises 256 pieces, numbered squares up to 40, approximate weight 4 lb. Numbered squares up to 60 can be supplied if desired.

Crossword Solution. 11 point; a complete set comprises 256 pieces approximate weight $1\frac{1}{2}$ lb.

Chess & Draughts. 16 point; each set comprises 108 pieces and is sufficient to set any problem, approximate weight of either set 1 lb. 10 ozs.

Fractions & Signs. 6 to 72 point; split fractions 4, 5 and 6 point

Economy Founts. Yuletide Borders, Flags & Crowns, Stars & Circles, Dashes & Braces, 24 & 36 point Gill Sanserif Cameo figure founts and 5, 6, 7, 8, 9, 10, 11 & 12 point Fractions & Signs; a leaflet will be sent on application.

Special Note. It is important when strengthening founts previously supplied to send a cap M, as little worn as possible, to ensure accuracy.

SPACING MATERIAL

Leads & Clumps. Stocked in 18 inch lengths by 1, 1½, 2, 3, 4, 6, 8, 10, 12 and 18 points. They can also be supplied accurately cut to any measure. Special height (.851) leads and clumps for stereotypers.

The following table shows the approximate number of leads to the lb.

Size Ems	3 pt.	2 pt.	1½ pt.	1 pt.	Size Ems	3 pt.	2 pt.	1½ pt.	1 pt.
3	176	266	352	532	17	31	47	62	94
4	133	200	266	400	18	29	45	58	90
5	107	160	214	320	19	28	42	56	84
6	88	133	176	266	20	27	40	54	80
7	76	114	152	228	21	26	38	51	76
8	67	100	133	200	22	24	36	48	62
9	59	89	118	178	23	23	34	46	68
10	53	80	106	160	24	22	33	44	66
11	48	72	96	144	25	21	32	42	64
12	44	66	88	132	26	20	31	40	62
13	41	61	82	122	27	19	29	39	58
14	38	57	76	114	28	19	28	38	56
15	36	53	71	106	29	18	27	36	54
16	33	50	66	100	30	18	27	36	54

Weight of leads required for a job. Multiply the number of lines in a page by the number of pages to be leaded and divide the product by the number of leads of the measure required that go to 1 lb.

EXAMPLE. How many lb. of 1½ point leads are required to lead 48 pages of matter set to 21 ems of 12 point, there being 35 lines to the page. It will be found that 51, 1½ point leads, 21 ems long, go to 1 lb. Therefore, $35 \times 48 \div 51 = 32$ lb. 15 ozs.

Tying-up Clumps. Cast in 12 point body size only, with a groove of about 30 by 6 point on one side to accommodate page cord, so that pages may be locked up and lifted without untying. Stocked in 18 inch lengths, but can be cut and slotted to any desired length, in which case inside measurements (in 12 point ems) should be given. Great savers of time when pages have to be kept standing.

Spaces & Quads. Stocked in all sizes up to 72 point by 72 point. Also all sizes from 6 point to 48 point special height spaces (.851) for stereotypers.

Metal Furniture. Modern Girder Pattern Metal Furniture is stocked in 24 inch lengths by 2, 3, 4, 5 and 6 ems and can be supplied accurately cut to any desired measure.

SPACING MATERIAL

The approximate quantity of 2, 3, 4, 5 and 6 em Girder Pattern metal furniture to each pound is shown below:

2 em-115 ems, 3 em-77 ems, 4 em-64 ems, 5 em-56 ems, 6 em-48 ems

Quotations. Stocked in the following sizes:

4×4 ems, 4×3 ems, 4×2 ems.

5×5 ems, 5×4 ems, 5×3 ems, 5×2½ ems, 5×2 ems,

6×6 ems, 6×5 ems, 6×4 ems, 6×3 ems, 6×2 ems, 6×1½ ems

Adaptor Strips. These are used together with 3 em girder pattern Metal Furniture to bring the furniture up to type height around the forme as necessary for stereotyping, with any proofing being done previously without using the adaptor strips. This accessory enables clean proofs to be produced and the forme to be made ready for stereotyping by adding the adaptor strips without the printer having to unlock the forme and thereby wasting time.

Metal Mounting Bases. These are rapidly superseding Wood for mounting stereos, half-tones, or zincos for several reasons:

1. They are very easily and quickly made up to any size or shape.
 2. They do not warp and formes can be washed without lifting plates.
 3. They can be used repeatedly and even have value as scrap metal.
- These mounting bases are solidly cast from Special Moulds. Small screws will securely hold the plates by making their own threads in the mounts. They are stocked in three different heights in the following sizes:

4×1 em, 4×2 ems, 4×3 ems, 4×4 ems

For 12 point Stereo Plates and 16 & 18 Gauge Half-tone Plates.

Every Riscatype packet carries this mark

Registered **RISCATYPE** Trade Mark

It is a Guarantee of Quality and Service.

GREEK ALPHABET

Α α	Alpha	Ι ι	Iota	Ρ ρ	Rho
Β β	Beta	Κ κ	Kappa	Σ σ ς	Sigma
Γ γ	Gamma	Λ λ	Lambda	Τ τ	Tau
Δ δ	Delta	Μ μ	Mu	Υ υ	Upsilon
Ε ε	Epsilon	Ν ν	Nu	Φ φ	Phi
Ζ ζ	Zeta	Ξ ξ	Xi or Si	Χ χ	Chi
Η η	Eta	Ο ο	Omicron	Ψ ψ	Psi
Θ θ	Theta	Π π	Pi	Ω ω	Omega

HEBREW ALPHABET

א	Aleph	ט	Teth	פ	Pe
ב	Beth	י	Iod	צ	Tzadde
ג	Gimel	כ	Caph	ק	Koph
ד	Daleth	ל	Lamed	ר	Resh
ה	He	מ	Mem	ש	Shin
ו	Vau	נ	Nun	ס	Sin
ז	Zain	ם	Samech	ת	Tau
ח	Cheth	ע	Oin		

RUSSIAN ALPHABET

А а	As	К к	Kako	Х х	Chherr
Б б	Buki	Л л	Ljudi	Ц ц	Zui
В в	Wjedi	М м	Muislete	Ч ч	Tscherw
Г г	Glagol	Н н	Nasch	Ш ш	Scha
Д д	Dobro	О о	On	Щ щ	Schtscha
Е е	Jehst	П п	Pakoy	Ы ы	Jerui
Ж ж	Schiwete	Р р	Rzui	Ь ь	Jher
З з	Semlja	С с	Sslowo	Э э	E
И и	Ische	Т т	Twerdo	Ю ю	Ju
Й й	Ische	У у	U	Я я	Ja
І і	I	Ф ф	Fert		

HEBREW

Series 220 Peninim, unpointed 8 to 36 point
איכה? איכם החיים? איכם חיי? קודא האדם בצד לו.

HEBREW

Series 218 Sonzino, pointed 14 and 16 point
וירדו כל-ישראל הפלשתים ללטוש איש את-מחרשתו

HEBREW

Series 221 Levenim 10 point
ויענו אנשי המצבה את יונתן ואת נשא כליו ויאמרו עלו אלינו

HEBREW

Series 228 Rabbinic 12 point
יען כי סגר סס כל המדות וכמו ש"י צקפרים צפקוק

GREEK

Series 192 Hellenic 8 to 18 point
ΟΙ ΜΕΝ ΠΟΛΛΟΙ ΤΩΝ ἐνθάδε ἤδη εἰρηκότεων

RUSSIAN

Series 113R 6 to 36 point
НА СТРОИТЕДЬСТВЕ третьей очереди метро

RUSSIAN ITALIC

Series 113R It. 6 to 12 point
НА СТРОИТЕДЬСТВЕ третьей очереди метро

RUSSIAN HEAVY

Series 194R 6 to 36 point
НА СТРОИТЕДЬСТВЕ третьей очереди ме

GAELIC

Series 24 6 to 12 point
seo cùin a céile 1aḁ agus an ùeirt as saruḁaḁ

For full range of these typefaces apply for booklet of Exotic Typefaces

ACCENTED CHARACTERS FOR EUROPEAN LANGUAGES

Albanian	... ..	... ..
Croatian	... ..	ĆĆĐŠŚŽććđšśž
Czech	ÁČĎĚĚİŇŇÓŘSTÚŮÝŽ	aáčďěěíňňóřstúůýž
Danish ...	... ..	ÅÖØåöø
Dutch & Flemish	... ..	AĖOÜaėōū
Esperanto	... ..	ĈĜĤJSUĉghjsu
Estonian	... ..	ÄĊÕÕŠŪZäcõõšüz
Finnish ...	... ..	AAÖAäo
French ...	ÀÂÇÊÈÉËÎÔÖÙU	aaâçêèéëîôöùü
Gaelic (Scotch) ...	... ..	AÈÌÍÒÓUaèìíòóù
German	... ..	... ÄÖÜäöüb
Icelandic	... ..	ADÉÍÓÖPÚYádeíoöpüy
Italian ...	... ..	AEÌÒÜaèìòù
Latvian	ĀĶĢĬKĻNŌRSŪZāķģīkļņōrsūz	
Lithuanian	... ..	AČĖĲISŪVZačėįisųvž
Magyar (Hungarian)	... AEÍÓÖŐUUÁeíóőőűű	
Maltese	... ..	ACGHĠNàcghin
Norwegian	... ..	AEÖÓØáeööø
Polish ...	... ..	ACEŁNÓSZZačełnószz
Prtuguse	AAAĂÇÊÈËÎÔOOÜU	aaaăaçêèéïîôooüü
Roumanian	... ..	AAÆIÎȘȚUaaæiîșțu
Slovak	ĀĀČĎÉİLŇŇÓÓRŘSTÚŮÝŽ	āāčďēīlňňóórřstúůýž
Slovak	... ..	řřstúůýž
Spanish	... ..	AEİfNOÜUaeıfnöüü
Swedish	... ..	... ÅÄÖaäo
Turkish	... ..	ACĞİİŞÜUacğiişüü
Welsh ...	... AAÆEİİŌÖÜWYaaæeiioöüwŷ	

ACCENTED CHARACTERS

Apart from the accented characters shown on the opposite page we hold at Risca over 30,000 accented characters ranging from 5 to 72 point. For the Capital letters in 24 to 72 point Floating Accents are used, these are cast in various sizes and strengths on standard point bodies to facilitate make-up. An Accent Catalogue will be sent on request.

LINING FIGURES

Normally old style figures are supplied in founts of the faces and sizes shown below, but modern lining figures are available and can be supplied if desired.

Series	Type	Face	Body Size							
169	Baskerville	....	6	8	10	12	—	—	—
169 It.	Baskerville Italic	....	6	8	10	12	—	—	—
312	Baskerville Bold	....	6	8	10	12	—	—	—
270	Bembo	....	6	8	10	12	—	—	—
270 It.	Bembo Italic	....	6	8	10	12	—	—	—
128	Caslon Old Face	....	—	8	—	—	—	—	—
156	Garamond	....	6	8	10	12	14	18	24
156 It.	Garamond Italic	....	6	8	10	12	14	18	24
201	Garamond Heavy	....	6	8	10	12	14	18	24
291 It.	Goudy Old Style Italic		6	8	10	12	—	—	24	
199	Horley Old Style	....	6	8	10	12	—	—	—
101	Imprint	....	6	8	10	12	—	—	—
101 It.	Imprint Italic	....	6	8	10	12	—	—	—
2	Old Style	....	6	8	10	12	—	—	—
239	Perpetua	....	6	8	10	12	14	18	—
110	Plantin	....	6	8	10	12	—	18	24
110 It.	Plantin Italic	....	6	8	10	12	—	—	—
194	Plantin Heavy	....	6	8	10	12	—	—	—

SIZES OF CUT CARDS

	Inches		Inches
Thirds	1½ × 3	Double Small	3½ × 4½
Extra Thirds	1½ × 3	Large Court	4 × 5
Small	2½ × 3½	Duke*	3½ × 5½
Extra Small	2½ × 4½	Double Large	4½ × 6
Large... ..	3 × 4½	Cabinet	4½ × 6½
Court	3½ × 4½	Quad Small	4½ × 7½

*Also known as "Official" when used for postcards.

SIZES OF NOTEPAPER

	Inches		Inches
Prince of Wales	4½ × 3	Post 16mo... ..	4½ × 3½
Queen's	5½ × 3½	Large Post 4to.	10 × 8
Albert	6 × 3½	Large Post 8vo.	8 × 5
Foolscap 4to.	8 × 6½	Copy 4to.	9½ × 7½
Post 4to.	9 × 7	Copy 8vo.	7½ × 4½
Post 8vo.	7 × 4½	Medium 8vo.	7½ × 5½

SIZES OF WRITING PAPERS

	Inches		Inches
Foolscap	13½ × 17	Medium	18 × 23
P. Post	14½ × 18½	Double Foolscap	17 × 27
Post	15½ × 19	Imperial	22 × 30
Large Post	16½ × 21	Double Large Post	21 × 33

SIZES OF PRINTING PAPERS

	Inches		Inches
Crown	15 × 20	Double Post	19 × 30½
Post	15½ × 19	Imperial	22 × 30½
Large Post	16½ × 21	Double Large Post	21 × 33
Demy	17½ × 22½	Double Demy	22½ × 35
Medium	18 × 23	Double Medium	23 × 36
Double Foolscap	17 × 27	Double Royal	25 × 40
Royal	20 × 25	Double Imperial	30 × 44
Double Crown	20 × 30	Quad Demy	35 × 45

ABBREVIATIONS

A.D.	Air Dried	M.F.	Machine Finish
H.M.	Hand Made	M.G.	Machine Glazed
C.Ld.	Cream Laid	E.S.	Engine Sized
C.W.	Cream Wove	T.S. ... ..	...Tub Sized

INTERNATIONAL PAPER SIZES

The A series of trimmed sizes

	mm	in		mm	in
A0	841 × 1189	33.11 × 46.81	A1	594 × 841	23.39 × 33.11
A2	420 × 594	16.54 × 23.39	A3	297 × 420	11.69 × 16.54
A4	210 × 297	8.27 × 11.69	A5	148 × 210	5.83 × 8.27
A6	105 × 148	4.13 × 5.83	A7	74 × 105	2.91 × 4.13
A8	52 × 74	2.05 × 2.91	A9	37 × 52	1.46 × 2.05
A10	26 × 37	1.02 × 1.46			

The B series of trimmed sizes

	mm	in		mm	in
B2	1414 × 2000	55.67 × 78.74	B0	1000 × 1414	39.37 × 55.67
B1	707 × 1000	27.83 × 39.37	B2	500 × 707	19.68 × 27.83
B3	353 × 500	13.90 × 19.68	B4	250 × 353	9.84 × 13.90
B5	176 × 250	6.93 × 9.84			

The C sizes in general use

	mm	in		mm	in
C4	229 × 324	9.02 × 12.76	C5	162 × 229	6.38 × 9.02
C6	114 × 162	4.49 × 6.38	DL	110 × 220	4.33 × 8.66

RA stock sizes for normal trims

	mm	in		mm	in
RA0	860 × 1220	33.86 × 48.03	RA1	610 × 860	24.02 × 33.86
RA2	430 × 610	16.93 × 24.02			

SRA stock sizes for bled work

	mm	in		mm	in
SRA0	900 × 1280	35.43 × 50.39	SRA1	640 × 900	25.20 × 35.43
SRA2	450 × 640	17.72 × 25.20			

ISO A SIZES are a list of trimmed sizes for general printed matter including stationery and publications. Recommended stock sizes from which A sizes can be cut are referred to as RA0, RA1 and RA2 (allowing normal trim) and SRA0, SRA1 and SRA2 (allowing bleeds).

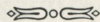
ISO B SIZES are for posters, wall charts and similar work for which A sizes are not suitable.

ISO C SIZES are for envelopes or folders suitable for A size enclosures.

Guarantee

*It is guaranteed that
in the event of type
being unsatisfactory,
it will be replaced free
of charge or money will
be refunded in full
provided information
of such dissatisfaction
is received by us within
seven days of delivery.*

RISCATYPE DISPLAY TYPES



READY FOR IMMEDIATE
DELIVERY FROM STOCK

Albertus 14 to 72

(481)

Mechanised Infantry

Albertus Titling 14 to 72

(324)

DIESEL MOTOR

Albertus Bold Titling 14 to 48

(538)

TANK DESIGNS

Antique Latin 6 to 12

(9)

A SUITABLE FACE FOR EMPHASIS
Goes with almost any Roman body type

Antique Old Style 6 to 12

(161)

We have an extensive range of type-
faces which are always held in stock

Baskerville 6 to 48

(169)

A Matter of Security

Baskerville Italic 6 to 48

(169 It.)

Ancient & Modern Ideas

Baskerville Bold 6 to 48

(312)

Difficulties in Sight

Bell 8 to 36

(341)

Complimentary Ticket

Bell Italic 8 to 30

(341 It.)

Crime of the Century

Bembo 6 to 48

(270)

Elizabethan Architecture

Bembo Italic 6 to 36

(270 It.)

Sixteenth Century Design

Bembo Titling 24 to 36

(370)

MUSICAL TERM

Bembo Bold 6 to 48

(428)

Modern Establishment

Bodoni Light 8 to 12

(357)

A severe distinction between the thick and
thin strokes is a feature of this typeface

Bodoni Light Italic 8 to 12

(357 It.)

These Bodoni Typefaces are cast by expert
Typefounders at Risca, Newport, Gwent

Bodoni 6 to 72 Italic 6 to 48

(135)

Universal Competition

Bodoni Heavy & Italic 6 to 72

(260)

Political Economics

Bodoni Heavy Condensed 14 to 72

(529)

Sensational Developments

Bodoni Bold 8 to 12

(195)

**We have a Monophoto installation
which is ideal for trade filmsetting**

Bodoni Ultra & Italic 8 to 72

(120)

Stronger Forces

Braggadocio 18 to 48

(278)

Ultra Modern

Broadway 14 to 36

(A306)

Good Types

Broadway Engraved 14 to 36

(A307)

NEW IDEAS

Calligraphia 18 to 36

(A225)

A new style in Calligraphy

Castellar Titling 24 to 48

(600)

TEMPORARY

Caslon Old Face 8 to 48

(128)

First Class Opportunity

Caslon Old Face Italic 8 to 36

(128 It.)

Traditional Architecture

Caslon Old Face Heavy 14 to 48

(159)

English Grammar

Centaur 8 to 48

(252)

American Representative

Centaur Italic 8 to 36

(252 It.)

Extensive Range of Typefaces

Century Schoolbook 6 to 48

(227-650)

A Pleasing Design

Century Schoolbook Italic 6 to 36

(227 It. - 650 It.)

Various Colourings

Century Schoolbook Bold 14 to 48

(651)

Mods and Rockers

Clarendon New 6 to 48

(617)

Continental Tours

Clarendon New Bold 6 to 48

(618)

Bolder Headlines

Clarendon 5 to 12

(12)

**These Typefaces are all cast by expert
Typefounders, at Risca, Newport, Gwent**

Clear Face Bold 6 to 48

(157)

Borough Boundary

Colonna 18-24-36

(225)

A Difference in Style

Cochin 8 to 12

(165)

**Odd letters, words and lines can also be
supplied from our full range of typefaces**

Cochin Italic 8 to 12

(165 It.)

*A copper-plate typeface originated in 18th
century France with a rather fanciful finish*

Forte 18 to 36

(614)

The First Pioneers

Flash 14 to 72

(A473)

Artistic and Modern

Figaro 24 to 48

(536)

The Opera, The Barber of Seville

Garamond 6 to 48

(156)

Metal Mounting Bases

Garamond Italic 6 to 48

(156 It.)

International Trade Mark

Garamond Heavy & Italic 6 to 48

(201)

Enormous *Difficulties*

Gill Light 6 to 48

(362)

Dainty and Attractive

Gill Light Italic 6 to 36

(362 It.)

Artistic Reproductions

Gill Sanserif 5 to 72

(262)

Clear-cut Typography

Gill Sanserif Italic 5 to 48

(262 It.)

Suitable for Emphasis

Gill Bold 5 to 72

(275)

Strong and Forceful

Gill Bold Italic 6 to 48

(252 It.)

Awkward Situations

Gill Extra Heavy 7 to 72

(321)

Startling Themes

Gill Ultra Bld 18 to 48

(442)

Various Ideas

Gill Condensed 14 to 36

(485)

Supplementary Administrations

Gill Bold Condensed 6 to 72

(343)

Limited Opportunities

Gill Bold Extra Condensed 14 to 48

(468)

Always Useful when Space is Limited

Gill Titling 6 to 48 (6pt. 3 sizes)

(231)

LARGER FACES

Gill Bold Titling 24 to 72

(317)

HEAVY LOAD

Gill Extra Bold Condensed Titling 14 to 72

(373)

FORCEFUL TYPES

Gill Shadow Line 14 to 48

(290)

Unusual and Original

Gill Shadow (1) 18 to 48

(406)

TELEGRAPHIST

Gill Cameo 24-36-48

(233)

SPECIAL NEWS

Gill Cameo Ruled 36 & 48

(299)

NEW LINES

Gill Shadow 18 to 48

(304)

MOUNT SINAI

Gloucester Light 6 to 36

Italic 6 to 12 (99)

Younger and *Stronger*

Gloucester Bold Extra Condensed 14 to 48

(395)

The Most Favourable Condition

Gloucester Bold 6 to 72

Italic 6 to 12 (103)

Important *Members*

Gloucester Bold Condensed 6 to 72

(198)

Orchestral Entertainments

Gloucester Bold Extended 6 to 48

(243)

Clearer Outline

Grotesque Light Condensed 5 to 13 (Italic 5 to 13 only) (126)

Where space is Limited

Grotesque Condensed 5 to 36D on 36 (215)

An Adventurous Holiday

Grotesque Condensed Italic 5 to 13 (215 It.)

Wonderful Adventures

Grotesque Bold Condensed 5 to 36D on 36 (Italic 7 to 13 only) (216)

Young & Strong

Gothic Bold 6 to 72 (150)

Suitable Faces

Gothic Bold Italic 6 to 36 (150 It.)

Cast By Hand

Gothic Narrow 14 to 72

(166)

CAPS. AND FIGS. ONLY

Gothic Condensed 6 to 72

(33)

Provincial Newspapers

Grotesque 6 to 12

(51)

Clearly Marked for Comparison

Grotesque Heavy Condensed 10 to 72

(383)

Question of Supply and Demand

Goudy Old Style 6 to 48

(291)

Suitable Arrangement

Goudy Old Style Italic 6 to 48

(291 It.)

Complicated Situations

Goudy Catalogue 6 to 48

(268)

Peaceful Occupations

Goudy Catalogue Italic 6 to 12

(268 It.)

*A very comprehensive range of ornaments,
rules & borders are always kept in stock*

Goudy Bold 6 to 48

(269)

Hedges and Ditches

Goudy Bold Italic 6 to 36

(269 It.)

Wonderful Invention

Goudy Heavy 6 to 48

(214)

Black Diamonds

Grock 24-36-48

(388)

DAILY RETURNS

Horley Old Style 6 to 12

(199)

**County Borough for New Housing Sites
& Modern Road Development Schemes**

Horley Old Style Italic 6 to 12

(199 It.)

*To see the English Countryside in Spring
is to View the Wonders of Mother Nature*

Horley Old Face Heavy 6 to 12

(261)

**For the full answer to your printing
problems see the Riscatype Catalogue**

Headline Bold 6 to 72

(595)

Best Market Prices

Headline Bold Italic 6 to 48

(595 It.)

Artists Reproduction

Imprint 6 to 48 and Heavy 6 to 14

(101)

Scandinavian Fiords

Imprint Italic 6 to 36

(101 It.)

Mediterranean Island

Imprint Shadow 14 to 48

(190)

County Boundaries

Klang 14 to 36

(593)

A Clear Cut Typeface

Matura 18 to 36

(496)

Advertising Agencies

Old Style 6 to 24

(2)

A Dignified Typeface

Old Style Italic 6 to 14

(2 It.)

The Best Prices Paid for Scrap Metal

Old Style Bold Face 6 to 24

(53)

Seasonable Event

Old Style Bold Face Italic 6 to 14

(53)

Traditional Cornish Dancing

Othello 10 to 36

(246)

BIBLICAL PLAY

Onyx 14 to 48

(591)

Very Useful Where Space is Limited

Pastonchi 9 to 14

(206)

Venetian Waterways

Pastonchi Italic 9 to 14

(206 It.)

The Improved Stereotyping Outfit

Perpetua 6 to 72

(239)

Amateur Athletic Club

Perpetua Italic 6 to 48

(239 It.)

United Nations Conference

Perpetua Bold 6 to 48

(461)

Printing Machinery

Perpetua Light Titling 14 to 72

(480)

SONG OF PRAISE

Perpetua Titling 10 to 72

(258)

INCOMPARABLE

Perpetua Bold Titling 12 to 72

(200)

BOLD WORD

Placard Medium Condensed 14 to 72

(568)

The Latest Addition to our Catalogue

Placard Bold Condensed 14 to 48

(506)

Attracts Your Attention

Placard Extra Bold Condensed 30 to 72

(515)

Powerful Attraction

Plantin Light 8 to 36

(113)

Night at the Opera

Plantin Light Italic 8 to 14

(113 It.)

Foreign Agreements

Plantin 6 to 48 Also 72 Titling

(110)

Electricity Schedules

Plantin Italic 6 to 48

(110 It.)

Railway Time-tables

Plantin Heavy 6 to 48

(194)

Historic Occasion

Plantin Heavy Italic 6 to 48

(194 It.)

Exquisite Beauty

Plantin Heavy Condensed 6 to 48

(236)

Enormous Undertaking

Spartan-Plate Gothic Condensed 6 and 12 (143)
A DIGNIFIED AND SERVICEABLE LETTER

Spartan-Plate Gothic Italic 6 and 12 (144 It.)
FOR ALL COMMERCIAL WORK

Spartan-Plate Gothic Light 6 to 24 (139)
NEAT STYLES

Spartan-Plate Gothic 6 to 24 (140)
POST OFFICE

Spartan-Plate Gothic Heavy 6 to 24 (141)
BOLD SIGNS

Engravers' Title 6 to 24 (147)
NEW IDEAS
6 & 12 pt. 4 sizes, 18 pt. 3 sizes, 24 pt. 2 sizes. Varied nicks on 6 and 12 point

Poliphilus 10 to 24 18 & 24 pt. Caps & Figures only (170)
FLYING ACE

Blado Italic 10 to 24 (119 It.)
Cambridge Classical Scholars

Rockwell Light 6 to 48 (Italic 6 to 12 only) (390)
Egyptian Railways

Rockwell Medium 6 to 72 (371)
Cairo to Khartoum

Rockwell Medium Italic 6 to 36 (371 It.)
Monotype Casters

Rockwell Medium Condensed 14 to 72 (414)
Readable Although Condensed

Rockwell Heavy 6 to 72 (391)
Rather Emphatic

Rockwell Heavy Italic 6 to 36 (391 It.)
Modern Printing

Rockwell Heavy Condensed 14 to 72 (359)
Unlimited Opportunities

Rockwell Extra Heavy 8 to 48 (424)
Entertainment

Rockwell Shadow 18 to 72 (175)
GOOD SHOWS

Sanserif 6 to 36

(15)

A Weekly Special

Sanserif Condensed 6 to 48

(318)

Successful Advertisement

Script Dorchester 14-18-24-36

(436)

An Exhibition of Modern Masters

Script Palace 14 to 42

(429)

A Beautiful Copperplate

Script Light 14 to 36

(351)

Institute of Engineering

Script Heavy 14 to 72

(322)

Writing of Distinction

Script Waverleigh 14 to 36

(A217)

Another Exclusive Type

Script Pepita 14 to 36

(613)

Excellent For Designs

Script Ashley 14 to 36

(574)

Members of Parliament

Script Temple 12 to 48

(455)

Fashionable Winter Styles

Text Goudy 10 to 48 (292) Lombardic Capitals 10 to 48 (293)

Happy and Prosperous

Text Light English 8 to 72

(456)

Christmas Greetings

Text Washington 14 to 36

(A102)

New Year Greetings

Times Roman 5 to 48

(327)

Successful Designers

Times Italic 5 to 48

(327 It.)

Houses of the Future

Times Bold 6 to 72

(334)

Best Quality Binding

Times Bold Italic 6 to 48

(334 It.)

Composition Service

Times Semi Bold 18 to 48

(421)

Cabinet Discussion

Times Heavy Titling 8 to 48

(328)

MODERN TENDENCY

Times Extended Titling 8 to 12

(339)

LATE EDITIONS

Univers Light 7 to 48

(685)

Foreign Machines

Univers Light Italic 7 to 48

(685 It.)

Fine Modern Face

Univers Light Condensed 7 to 48

(686)

The British Manufacturer

Univers Light Condensed Italic 7 to 48

(686 It.)

Very Good Reproductions

Univers Light Extra Condensed 11 to 48

(687)

Make the most of Riscatype Sorts Service

Univers Medium 7 to 48

(689)

Modern Architects

Univers Medium Italic 7 to 48

(689 It.)

An Attractive Face

Univers Medium Condensed 7 to 48

(690)

A Fantastic Exploration

Univers Medium Condensed Italic 7 to 48

(690 It.)

A Week-End Excursion

Univers Medium Extra Condensed 9 to 48

(691)

Useful where space is limited

Univers Medium Expanded 7 to 48

(688)

Space Traveller

Univers Bold 7 to 48

(693)

Buy British First

Univers Bold Italic 7 to 48

(693 It.)

Cast By Experts

Univers Bold Condensed 7 to 48

(694)

Fluorescent Lighting

Univers Bold Condensed Italic 7 to 48

(694 It.)

World Competitions

Univers Bold Expanded 7 to 48

(692)

Hardest Metal

Univers Extra Bold 7 to 48

(696)

A Winter Style

Univers Extra Bold Italic 7 to 48

(696 It.)

A Good Fashion

Univers Extra Bold Expanded 7 to 48

(695)

Economy Run

Univers Ultra Bold Expanded 7 to 48

(697)

Special Note

Walbaum 7 to 48

(374)

Foreign Currency

Walbaum Italic 7 to 14

(374 It.)

Shorthand Typists

Walbaum Medium 7 to 48

(375)

Common Accents

Walbaum Medium Italic 9 to 14

(375 It.)

World Conference

POPULAR RISCATYPE BOOK & NEWS TYPES

Baskerville & Italic 6-8-9-10-11-12 pt. (169)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together *for comparison of Weight and Size, which makes the correct*

Bell & Italic 8-10-11-12 pt. (341)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together *for comparison of Weight and Size, which makes the correct*

Bembo & Italic 6-8-9-10-11-12-14 pt. (270)

The Body Types shown include most of the Famous Designs. All Styles are Grouped together *for comparison of Weight and Size, which makes the correct choice of Type*

Bodoni & Italic 6-8-9-10-11-12 pt. (135)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together *for comparison of Weight and Size, which makes the correct*

Bodoni Light & Italic 8-10-12 pt. (357)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together *for comparison of Weight and Size, which makes the*

Caslon Old Face & Italic 8-9-10-11-12 pt. (128)

The Body Types shown include most of the Famous Designs. All Styles are Grouped together *for comparison of Weight and Size, which makes the correct choice of Type*

Centaur & Italic 8-10-12 pt. (252)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together *for comparison of Weight and Size, which makes the correct choice of Type relatively*

Century Schoolbook & Italic 6-8-10-12 (227)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped *together for comparison of Weight and Size,*

Cochin & Italic 8-10-12 pt. (165)

The Body Types shown here include most of the Famous Designs. All the Styles are Grouped *together for comparison of Weight and Size, which*

Garamond & Italic 6-8-9-10-11-12 pt. (156)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together *for comparison of Weight and Size, which makes the correct*

Gill Sanserif Light & Italic 6-8-9-10-11-12 pt. (362)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together *for comparison of Weight and Size, which makes easy the*

Gill Sanserif & Italic 5-6-7-8-9-10-11-12 pt. (262)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together *for comparison of Weight and Size, which makes easy the*

Gloucester Light & Italic 6-8-10-12 pt. (99)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together *for comparison of Weight and Size, which makes the correct*

Goudy Old Style & Italic 6-8-10-12 pt. (291)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size, which

Goudy Catalogue & Italic 6-8-10-12 pt. (268)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size, which

Grotesque Condensed & Italic 5-7-8-9-10-11-13 pt. (215)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which

Horley Old Style & Italic 6-8-10-12 pt. (199)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes the

Imprint & Italic 6-7-8-9-10-11-12 pt. (101)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size, which makes easy the

Ionic & Italic 5-6-7-8-9 pt. (342)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size, the

Modern & Italic 5-6-7-8-9-10-11-12-14 pt. (7)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes the

Old Style & Italic 6-7-8-9-10-11-12-14 pt. (2)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes the

Pastonchi & Italic 9-10-11-14 pt. (206)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes the correct choice of Type

Perpetua & Italic 6-8-9-10-11-12 pt. (239)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes the correct choice of Type easy

Poliphilus & Blado Italic 10-12 pt. (170) (119)

The Body Types shown include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes the correct choice of Type relatively easy

Plantin & Italic 6-7-8-9-10-11-12 pt. (110)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size, which makes easy the

Plantin Light & Italic 8-10-12 pt. (113)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes the

Rockwell Light 6-8-10-12 pt. (390)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size

Rockwell Medium & Italic 6-8-10-12 pt.

(371)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size,

Scotch Roman & Italic 8-9-10-11-12 pt.

(46)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes

Times Roman & Italic 5-6-7-8-9-10-11-12 pt.

(327)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size which makes the

Univers Light & Italic 7-8-9-10-11-12-13 pt.

(685)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes

Univers Medium & Italic 7-8-9-10-11-12-13 pt.

(689)

The Body Types shown here include most of the Famous Designs. All Styles are Grouped together for comparison of Weight and Size, which makes

Univers Bold & Italic 7-8-9-10-11-12-13 pt.

(693)

The Body Types shown include most of the Famous Designs. All Styles are grouped together for comparison of Weight and

Walbaum & Italic 7-9-10-11-12-13 pt.

(374)

The Body Types shown include most of the Famous Designs. All the Styles are Grouped together for comparison of Weight and Size, which makes easy the

TYPEWRITERS

Typewriter 10 pt.

(82)

Most Printers today have a variety of Typewriter Faces in their composing rooms to meet all the demands of their

Typewriter 12 pt.

(100)

Most Printers have a variety of Typewriter Faces in their composing rooms to meet the demand

Also supplied underlined

Typewriter 12 pt.

(105)

Most Printers have a variety of Typewriter Faces in their composing rooms to meet the demand

Typewriter 8-10-12 pt.

(127)

Most Printers have a variety of Typewriter Faces in their composing rooms to meet the demand

Typewriter 12 pt.

(235)

Most Printers have a variety of Typewriter Faces in their composing rooms to meet the demands of

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TWO IMPORTANT FEATURES!

Sorts Service. By making full use of the huge stocks kept in all *Riscatype* depots the printer can buy any minimum fount and depend on strengthening it immediately at reasonable rates. Odd letters, words and lines can also be supplied from our comprehensive range of typefaces.

Old Type. These are the best market prices allowed by the principal metal foundries in the country. Owing to frequent fluctuations prices will be quoted on application to Head Office or any of the type depots.

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