

The Cloister Family

LINOTYPE CLOISTER was produced by arrangement with the American Type Founders Company, and was first exploited by Linotype in 1926. The Cloister and Cheltenham series were the earliest examples of collaboration on type design between the two companies, whose executives at that period agreed that mutual promotion of a type series, available both for hand and machine composition, would be advantageous in sales. This was notably true with the Cheltenham (that famous old face) and perhaps less so with the Cloister. During most of the seven decades of Linotype's development the two companies have not agreed thus on mutual interest in type design—see the Garamond story for example.

Distinctive Features of Cloister

Adapted from P. A. Bennett's article "On Recognizing Type Faces" in the Dolphin, 1935.

The Cloister design, supervised for A.T.F. by Morris F. Benton, was based on the first and the most famous of the earliest Roman faces, cut and used by Nicolas Jenson, of Venice, in 1470, only a few years after Gutenberg's perfection of movable type. (Don't confuse the Jenson origin with the 19th century type face called Jenson—the latter is far removed from the 1470 type.)

The A.T.F. reproduction was a close copy of the original and our Linotype Cloister is a facsimile of the A.T.F. sizes and weights. There are adaptations in such members of the family as Cloister Wide.

A B C D E F H

The A foot serifs have an inner extension, also carried through on M, N, P, and X. All are slightly cupped. The upper bowl of B is relatively small. The lower curve of C is flattened; terminals sheared. E and F have full middle cross-bars. D and H are wide.

J K M N O Q R

J's tail descends, with rounded terminal.
The K tail is curved to a taper.
Upper serifs of M are slab.
The oblique of N is curved slightly, lower right.
The O has biased stress.
The tail of the Q descends from the middle.
The R is the narrower alternative from the original.

S T U W \$ &

The S is generous, with a full-weighted spine.
The serifs of T lean to the left.
The U is wide.
The middle strokes of W cross and the serifs extend inward.
The dollar sign is unusual in the reverse curve which ties the s into the diagonal stroke.
The ampersand exaggerates the curve of the down stroke with curved tail, and the up stroke which terminates with a bracketed serif.

e g k o r v y

In the lower case, the most noticeable character is e, with its oblique bar extending a trifle at the right.
The g has a flat terminal and full tail.
The k tail follows the capital form.
The o retains an echo of the capital biased stress.
The foot serif of r extends inward.
The v, w, x, and y serifs have the inner extension.
The y's tail is a blunt swell at the terminal.

A E K M P T U

The Cloister Italic *A* is narrow.
The lower right serif in the *E* slants up.
The *K* tail carries out the Roman curve.
The slab serifs of the Roman *M* remain.
The bowl of the italic *P* is open.
Both *T* and *U* have a feeling of width.

W Z &

The *W* has a serified uncrossed middle.
The *Z* has a free, tapering tail.
The italic ampersand retains the traditional forms of the written *e* and *t*, united.

AA BB CC DD EE
GG JJ MM NN PP
RR TT UV YY
Qu Quite Effective Circle

Swash capitals are also provided as alternate forms. They are shown here for comparative study against the corresponding italic capitals. Note that swash *J* is not a swash capital *F*, as frequently used by printers.

a e g h k p v w y z

The lower case italic also has several memorable characters.
The *a* has a rising stem with acute terminal.
In the *e* the roman form is not echoed.
The *g* holds the flat terminal and full tail of the roman.
The *h* has a curve sweeping inside the counter.
The *k* has a closed bowl, also a descending tail.
The *p* keeps a note of the written original with its stem projecting above the mean-line with acute terminal.
The accented stress of the beginning strokes of *v*, *w*, and *y* are distinctive, the *v* being quite narrow.
The *z* has the formation of its capital mate.

Members of the Linotype Cloister Family

The Cloister Series, as cut for Linotype includes: (1) the normal Roman weight and its companion italic; (2) the Cloister Bold and its italic, with body sizes of a wider Roman called (3) Cloister Wide. These members are available as follows:

- Cloister with It. & S. C.—6, 8, 10, 11, 12, 14 pt.
- Cloister—18, 24, 30, 36 pt.
- Cloister Italic—18, 24, 30 pt.
- Cloister Bold with Italic—6, 8, 10, 12, 14, 18, 24 pt.
- Cloister Bold—18, 24, 30, 36 pt.
- Cloister Bold Italic—18, 24, 30, 36 pt.
- Cloister Wide with Bold—6, 8, 10, 12, 14 pt.

Competitive Faces

The A.T.F. sizes and weights in the Cloister Family, being the source of our Linotype cuttings, are naturally identical, except for the adaptations of the italics.

Intertype's cuttings have been called inferior to Linotype by certain discriminating typographers, the differences being subtle details of contour and fitting. Intertype brought out Cloister Bold Tooled in four display sizes, a style which can be used for miscellaneous advertising purposes; they also have duplexed 24 pt. Cloister Bold with Cheltenham Bold Condensed, and have used Cloister Bold as a rather unrelated bold face combination with the body sizes of Kenntonian (the latter taken without leave from Goudy's Kennerley).

Monotype's versions of Cloister are carefully based on the A.T.F. originals.

Ludlow formerly offered Nicolas Jenson, as an equivalent face to Cloister. They now show Eusebius, which is similar but not identical.

These competitive faces are listed here, for reference purposes, in the varieties and sizes offered:

AMERICAN TYPE FOUNDERS CLOISTER SERIES

- Cloister Old Style—6, 8, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 60, 72 pt.
- Cloister Italic—in same point sizes.
- Cloister Bold—in same point sizes except no 16 pt.
- Cloister Bold Italic—in same point sizes except no 16 pt.

INTERTYPE CLOISTER SERIES

- Cloister Old Style with It. & S. C.—6, 8, 10, 12, 14, 18 pt.
- Cloister Old Style—18, 24 pt.
- Cloister Bold—18, 24, 30, 36 pt.
- Cloister Bold with Cheltenham Condensed—24 pt.
- Cloister Bold Tooled—18, 24, 30, 36 pt.
- Cloister Bold Tooled w. Cloister Bd. Ital.—14, 18, 24 pt.

LUDLOW EUSEBIUS SERIES

Eusebius—6, 8, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 60, 72 pt.

Eusebius Italic—same sizes, except no 16 pt.

Eusebius Bold—same sizes, except no 16 pt.

Eusebius Bold Italic—same sizes, except no 16 pt.

Eusebius Open—18, 24, 36, 48 pt.

MONOTYPE CLOISTER SERIES

Cloister Old Style (#395)—for hand comp. only—14, 18, 24, 30, 36 pt.

Cloister Old Style Italic (#3951)—same as #395.

Cloister Bold (#295)—for mach. comp., display, and giant.

Mach. Comp.—6, 8, 10, 12 pt.

Display or giant—14, 18, 24, 30, 36, 42, 48, 60, 72 pt.

Cloister Bold Italic—in same sizes and varieties as Cloister Bold.

Sales Notes on Cloister

When you are suggesting a type equipment, with no special precedent or preferences to indicate some definite series, the Cloister Family has excellent possibilities. It is one of the general-purpose families whose excellent printing characteristics adapt it to all normal papers and processes. It has no fine hairlines or thin serifs to suffer in reproduction and it carries good "color" for use with illustrations. Its design is equally adaptable to many kinds of printing and publishing needs.

For extra word-count the compact design of the Cloister is particularly valuable in advertising, and in such classes as catalog and direct-mail, when many words must be packed into minimum space and remain readable. Comparing alphabet lengths with a few typical faces, note that 10-pt. Cloister is 110 pts., while Garamond has 121 pts., Bodoni Book has 122 pts., Caslon 137 has 129 pts., and Century or Excelsior has 142 pts. That means a gain of word-count up to 25%, and still this face has a "big" appearance because of the well-considered relationship of caps and lower case.

For display and head-letter, Cloister Bold has similar values of compactness. The alphabet length of the 18-pt. is 198 pts. This compares with Bodoni Bold at 223 pts., with Century Bold at 222 pts., with Garamond Bold at 220 pts., with Memphis Bold at 230 pts., or with Metroblack at 236 pts.

Note that Intertype's one size of the combination of Cloister Bold with Cheltenham Condensed, in 24 pt. only, need not bother us. The two faces have little in

common typographically, would not normally be recommended for combined use, and we surmise that Intertype was forced to cut it for some special demand by a customer.

Intertype's Cloister Bold Tooled, cut in 18, 24, 30, and 36 pt., and with Cloister Bold Italic in 14, 18, and 24 pt. two-letter matrices, is another of the types of special character that have had scant acceptance. Several faces have been designed either in outline style, or with white line cut into the stems of the letters, or sometimes with cross-lines to produce a shaded effect. For the Linotype we imported the Narciss design in 1925, gave it a lot of publicity and received praise for its merit in design. But its sale has been nominal and we barely hold it in active status. Intertype might offer Cloister Bold Tooled for periodical dress or perhaps for heads on society pages, etc. The argument against it, except for a personal whim in favor of it, would be that all such faces are hard to cast properly, and the tooled-in lines are apt to fill and make a spotty effect.

Ludlow's Eusebius Open, cut in 18, 24, 36, and 48 pt. sizes, is more out-line in character, but with two weights of line that produced an engraved effect. Its display uses would be rather limited and we have virtually no call for type of this style.

When your customer wants Cloister, and may be flirting competitively with Intertype (or vice versa), the advantage is in your favor. The ultra-discriminating advertising typographers have preferred the Linotype cutting and fitting. Intertype's fitting is slightly tighter than ours, but their gain in alphabet length is lost by a resulting impairment of texture.

If you are selling a commercial printing or equivalent equipment of Cloister, you have an *exclusive advantage* in Cloister Wide with Bold. That combination (made by Linotype exclusively) in 6- to 14-pt. sizes is good for many kinds of work that call for Roman and Bold. Watch this for plants having no mixers.

Under conditions wherein a few body sizes of Cloister, on the Linotype, are to be supplemented by display sizes in foundry type, Monotype, or Ludlow, the relationships in face design throughout are close enough for most requirements.

For a combination weekly newspaper and job shop, a few sizes of Cloister Bold with a news body type would provide useful variety to cover heads, display, and commercial printing alike.

The frequent use of Cloister by national advertisers and direct mail specialists demonstrates a general acceptancy of this type family that makes it a sound offering when any customer wonders what to add to his type facilities. We can always promote Cloister as a good sound type which should have permanent values throughout the years.

Comparisons of Competitive Faces

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&*

14 pt. Linotype Cloister

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&§

14 pt. American Type Founders Cloister Old Style

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&*

14 pt. Intertype Cloister Old Style

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type. What do they see in it? Why is it so superla-
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&

14 pt. Monotype Cloister Old Style

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&*

14 pt. Ludlow Eusebius

30 pt. Linotype Cloister

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklm

30 pt. American Type Founders Cloister

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklm

30 pt. Monotype Cloister

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklm

30 pt. Ludlow Eusebius

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijkl