

BEATLES LP LABEL TYPESETTING

HOW RECORD LABELS WERE MADE AND WHY SO MANY VARIATIONS EXIST

To understand why Australian record labels can display so many small variations, it is necessary to understand how those labels were originally created. Long before digital files could be saved, recalled and altered with a few keystrokes, the production of a record label was a largely manual process involving typesetters, paste-up artists, photographers and printers.

Even a seemingly simple label required several stages of preparation. More importantly, much of the artwork used during that process was temporary. Once a batch of labels had been printed, the original paste-up was often discarded. When more labels were needed, the job might have to be typeset and assembled again from the beginning. This was one of the principal reasons why successive pressings of the same record could have labels that were similar, but not quite identical.

TYPESETTING THE LABEL

During the period when hot-metal typesetting was standard, a typesetter entered each line of label information into a Linotype or similar composing machine. The machine cast the text as solid lines of metal type known as slugs.

These slugs contained the information required for the label: the artist's name, song or album title, catalogue number, matrix number, composer credits, music-publishing details, running times, copyright notices and manufacturing information. The typesetter arranged the individual slugs into blocks representing the required label text.

The assembled type was then inked and used to produce a plain paper proof. At this stage, the proof did not necessarily resemble the finished label. It was simply a collection of correctly typeset lines that would later be cut apart and positioned by hand.

Phototypesetting gradually replaced hot-metal composition during the 1970s. Instead of casting metal slugs, a phototypesetting machine projected the selected characters onto photographic paper or film. The operator could enlarge or reduce the type by adjusting the machine's optical settings, giving the process considerably more flexibility than traditional metal type.

The exposed photographic material was then fed through a processor, producing strips of text ready for the paste-up stage. Phototypesetting eliminated the need to handle heavy metal type and offered a wider range of sizes and typefaces, but the final label layout was still generally assembled manually.

CREATING THE PASTE-UP

A paste-up artist took the paper proofs produced from hot-metal type, or the strips of photographic text produced by a phototypesetter, and cut them into individual lines or sections. These pieces were then arranged and attached to a board in the positions they were to occupy on the finished label.

This completed board was commonly known as the mechanical. It represented the final label layout at the size and in the arrangement required by the printer.

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The process demanded considerable care. Record labels had very little available space, particularly around the centre hole and near the outer rim. The artist had to fit contractual, publishing and copyright information into the design without interfering with the company logo, catalogue number or other important elements.

Minor differences could easily arise at this stage. A line might be positioned slightly higher or lower than it had been on an earlier version. The spacing between a royalty stamp and a publisher's name might change. A catalogue number might be moved a fraction to the left or right. Even when the same wording was used, the finished label could look noticeably different.

PRODUCING CURVED TEXT

Text running around the rim of a label presented a particular challenge.

Today, curved lettering can be produced instantly using computer design software. In the period of manual paste-up, however, a straight line of text had to be physically converted into an arc.

The paste-up artist would cut the line into a series of small sections, sometimes containing only a few letters each. These pieces were then carefully repositioned along a curved guide until the complete line followed the circumference of the label.

The effect could be convincing when viewed at normal size, but close examination may reveal slight irregularities in the spacing or angle of individual letters. These imperfections are often useful when identifying separate label settings.

The completed artwork could also be photographed at a slightly reduced size. By positioning the camera farther from the mechanical than would normally be required for a same-size reproduction, the photographer could reduce the artwork sufficiently to fit the available label area. This was particularly useful when a long copyright statement or company name had to fit around the outer rim.

FROM MECHANICAL ARTWORK TO PRINTING PLATE

Once the mechanical was complete, it was photographed using a large process or stat camera. This produced a same-size photographic negative of the finished artwork.

The printer then used the negative to prepare a plate for photo-offset printing. Depending on the design, separate plates might be required for different colours or design elements. The printing plate transferred the image to a rubber blanket, which in turn transferred it to the label paper. This indirect process gave offset printing its name.

Record labels were generally printed on paper selected to withstand the heat and pressure of the record-moulding process. The labels were not normally glued onto the record after pressing. A label for each side was placed inside the mould before the vinyl compound was pressed. Heat and pressure bonded the labels permanently to the record as part of the moulding process (very important to understand when viewing "Not for Sale" stickers on labels).

The printed sheets were cut into circular labels, inspected, counted, bundled and boxed before being sent to the pressing plant or placed in the record company's central label store.

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PRINTING IN BATCHES

Labels were not necessarily printed in enormous quantities. For many titles, particularly those with modest anticipated sales, an initial batch might consist of approximately 600 sets.

This could mean one box containing about 600 Side 1 labels and another box containing about 600 Side 2 labels. Additional boxes were printed only when required.

Printing labels in relatively small batches avoided producing thousands of labels for a record that might sell poorly. It also reduced the risk of large quantities becoming obsolete if the publishing credit, royalty arrangement, company address, copyright notice or catalogue details changed.

However, the practice had an important consequence. Once a batch had been printed, the mechanical paste-up might be discarded. Printing houses had limited storage space, and there was little reason to retain artwork for every record indefinitely, especially when many titles would never require another pressing.

If a later batch was ordered, the label might have to be typeset and pasted up again. The new setting could reproduce the original wording closely while differing in typeface, spacing, alignment or punctuation. A royalty stamp might appear in a different position. A publisher's name might be centred differently. The artist's name might be slightly larger or smaller. A line might be reset using capital letters rather than upper and lower case.

The introduction of computer-based composition and artwork storage gradually reduced these inconsistencies. A digital design could be saved, copied and reprinted with much greater accuracy. During the 1960s, however, there was often no permanent master file waiting to be reopened. The physical artwork was temporary, and once discarded it was gone.

WHY SIDE 1 AND SIDE 2 LABELS DO NOT ALWAYS FORM MATCHING PAIRS

Collectors sometimes assume that every identifiable Side 1 label variation must have an equivalent Side 2 variation. In theory, that seems logical: the two sides were initially printed in equal quantities and were intended to be used together.

In practice, however, the quantities could become uneven almost immediately.

Suppose 600 Side 1 labels and 600 Side 2 labels were printed for a new album. Pressing commenced, but the operator damaged one of the Side 2 labels while placing it in the mould. There were now 600 Side 1 labels but only 599 Side 2 labels.

The operator might then accidentally pick up two Side 2 labels at once. One could be spoiled, folded, discarded or even pressed beneath another label. After only one satisfactory record had been produced, 599 Side 1 labels might remain but only 597 usable Side 2 labels.

Further losses could occur through misfeeds, damaged labels, printing faults, moisture, handling errors or quality-control rejection. Labels could also adhere to one another, particularly when being handled quickly during production.

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At the end of the run, the plant had several options. Pressing might simply stop when one side was exhausted, meaning that the final quantity was slightly below the nominal batch size. This appears to have happened frequently and may have been the normal practical response.

Alternatively, the operator could open a new box of labels for the exhausted side and continue pressing.

In the second situation, records could be produced using a Side 1 label from the original batch and a Side 2 label from a later batch. If the replacement labels had been reset, or printed by another printing house, the two sides might have visibly different typefaces or layouts.

A change in label layout should therefore not automatically be regarded as evidence of a new pressing run. A newly printed batch of labels could be introduced while pressing was already underway, meaning that two visibly different label styles might appear within the same continuous manufacturing run.

LABELS WERE NOT ALWAYS USED IN SEQUENCE

The storage and retrieval of printed labels introduced another element of chance.

Boxes were not necessarily stored in strict chronological order. When a new batch arrived, it might simply be placed on a shelf beside, in front of, or on top of, an existing box. During the next pressing run, the box selected could depend on which one was easiest to reach or which one the storeperson or press operator happened to pick up.

Older labels might therefore be used after newer ones, and labels from separate printings could be used during the same production period. A pressing plant might begin a run with the remainder of an earlier box and then continue with a newly printed batch. Another run might draw from two boxes without anyone considering the visual differences significant.

To the manufacturer, the labels carried the correct legal and commercial information and were therefore usable. The exact shape of a letter, the position of a royalty stamp or the spacing between two lines was rarely important. These features became significant only much later, when collectors began using them to distinguish between batches and pressings.

THE IMPORTANCE OF DIFFERENT PRINTING HOUSES

Before the late 1960s, the differences between label batches were often relatively subtle. Only a limited number of printing houses supplied labels to the major record companies, and repeat orders produced by the same printer tended to share a similar appearance.

That situation became more noticeable during 1967, when a new printing house was engaged by several major Australian record companies to help meet growing demand. EMI, Festival and RCA were among the companies that used the additional supplier.

The new printer sourced or used type from a different foundry, giving its labels a visibly different typographic character. Letters might be narrower, wider, heavier or more rounded. Numerals, ampersands and capital letters could be particularly distinctive.

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Because both the established and newer printing houses continued producing labels, batches with different typefaces were sent back to the record companies and placed into central storage. From there, they were retrieved as required for pressing.

This meant that two printing styles could overlap. A record might have matching labels from the older printer, matching labels from the newer printer, or one label produced by each. A later pressing could even use an older label that had remained in storage while an earlier pressing had consumed labels from a more recently delivered box.

VARIATIONS DO NOT ALWAYS INDICATE SEPARATE PRESSINGS

Label variations are valuable evidence, but they must be interpreted cautiously.

A different font does not automatically prove that a record was manufactured at a different time. Some differences reflect genuine chronological changes, such as a new company name, address, publisher, royalty arrangement or copyright notice, while others simply reflect the ordinary operation of a manual production system.

The most reliable assessment usually comes from considering the label together with other physical evidence, including:

- matrix inscriptions;
- changes to catalogue numbers;
- pressing characteristics;
- sleeve and printer credits;
- company addresses;
- publishing information;
- tax or royalty markings;
- known release and reissue dates; and
- documented changes in manufacturing or printing contractors.

The label was only one component in a much larger production chain. Label artwork could be reset independently of the cutting of a new lacquer or the preparation of a new stamper. Old labels could be paired with newly manufactured records, while newly printed labels could be used with stampers that had already produced thousands of copies.

A MANUAL PROCESS WITH UNPREDICTABLE RESULTS

None of this was especially remarkable to the people producing the records. Their priority was to manufacture a correct and saleable product, not to ensure that every label remained typographically identical across the entire life of a release.

For modern researchers and collectors, however, these small differences provide a valuable record of how the industry operated. They explain why apparently identical records can carry subtly different labels, why matching Side 1 and Side 2 variations do not always exist, and why the order in which label designs appeared cannot always be reconstructed as a simple chronological sequence.

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The following 35 labels show samples of *every* font used on *every* known Beatles LP label by EMI (Australia) between 1963 and 1990, in rough order of introduction.

The section is structured so that you can take any Beatles LP and find a corresponding label style (or a few, if, for example, the below lists an Orange 1-Box A label and yours is a corresponding Orange 1-Box B label) showing the details of all the fonts that your label contains. You can also match to your Beatles EPs and singles.

Note that while not covering labels from other artists or record companies, there's enough variation and detail listed that can be applied to almost any Australian-printed label.

Jaesen Jones (with all credit for font details to "W.B.!")

PARLOPHONE



TYPESET 1: Hot metal Linotype

Perimeter: Handwritten

Place Of Manufacture: Handwritten

Catalogue Number, Title Line: 12pt Intertype Lining Gothic Bold Condensed

Tracks, Speed, Matrix, Royalty Stamps: 6pt Intertype Futura Demi Bold

Artist: 10pt Intertype Lining Gothic Bold Condensed

Comments: The "standard" typesetting used on practically every Beatles LP (and practically every LP issued in Australia, regardless of artist or label) during the 1960s.



TYPESET 2: Hot metal Linotype

Same as TYPESET 1, except:

Place Of Manufacture: 6pt Intertype Futura Demi Bold

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TYPESET 3: Hot metal Linotype

Same as TYPESET 1, except:

Place Of Manufacture: 8pt Ludlow Tempo Bold

Tracks, Speed, Matrix, Royalty Stamps: 6pt Intertype Futura Demi Bold Oblique

Comments: The use of Futura Demi Bold Oblique for tracks was more prevalent during the late 1960s, commencing around the time that labels were re-typeset to cater for the publisher change from Leeds Music to the relevant sub-publishing house (ie Northern Songs, Dick James, JAEP) in mid-1966.



TYPESET 4: Hot metal Linotype

Same as TYPESET 1, except:

Perimeter: Intertype Folio Medium (reduced)

"STEREO": 10/12pt Intertype Futura Demi Bold

Comments: Producer line is 6pt Intertype Futura Demi Bold Oblique.



TYPESET 5: Hot metal Linotype

Same as TYPESET 1, except:

Perimeter: Intertype Folio Medium (reduced)

Title Line: 10pt Intertype Lining Gothic Bold Condensed

"STEREO": 14pt Intertype Vogue Bold Condensed

Comments: The title line is a smaller point size than usual.



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TYPESET 6: Hot metal Linotype

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

"STEREO": 18pt Intertype Vogue Bold

Catalogue Number, Title Line: 12pt Intertype Lining Gothic Bold Condensed

Tracks, Speed, Matrix: 6pt Linotype Helvetica

Artist: 10pt Intertype Lining Gothic Bold Condensed

Comments: First appeared around 1970 and remained on *Please Please Me* and *Beatles For Sale* until vinyl production ceased in 1990.



TYPESET 7: Hot metal Linotype

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

"STEREO": 18pt Intertype Vogue Bold

Catalogue Number, Title Line: 10/12pt Intertype Futura Bold Condensed

Tracks, Speed, Matrix: 6pt Intertype Futura Demi Bold

Artist: 10pt Intertype Lining Gothic Bold Condensed

Comments: Introduced in the latter 1970s on *A Collection Of Beatles Oldies* and remained in use until pressing of the title ceased in the early 1980s.



TYPESET 8: IBM proportional-spacing Selectric-based

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

"STEREO": 18pt Intertype Vogue Bold

Catalogue Number, Title Line: 11pt IBM Univers Bold

Tracks, Speed, Matrix: 7pt IBM Univers Medium

Artist: 8pt IBM Classified News Bold

Comments: The first use of IBM fonts on LP labels dates to early 1973. The first Beatles LPs to use IBM-based typesetting were the Apple 1962-1966 and 1967-1970 compilations. Other Beatles LP reissues started appearing with the new typesetting from around the same time. This particular typesetting is unique to pressings of *Help!*.

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TYPESET 9: Hot metal Linotype

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

"STEREO", Artist: 10pt Intertype Lining Gothic Bold Condensed

Catalogue Number, Title Line: 12pt Intertype Lining Gothic Bold Condensed

Tracks, Speed, Matrix: 6pt Intertype Futura Medium

Comments: The use of Futura Medium for tracks, speed and matrix information on *With The Beatles* coincides with the introduction of the Orange 1-Box B label variation in October 1978.



TYPESET 10: Hot metal Linotype

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

"STEREO", Artist: 10pt Intertype Lining Gothic Bold Condensed

Catalogue Number, Title Line: 12pt Intertype Lining Gothic Bold Condensed

Tracks, Speed, Matrix: 6pt Intertype Futura Medium Oblique

Comments: The use of Futura Medium Oblique for tracks, speed and matrix information on *Revolver* coincides with the introduction of the Orange 1-Box B label variation in October 1978.



TYPESET 11: IBM proportional-spacing Selectric-based

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

"STEREO": 10pt Intertype Lining Gothic Bold Condensed

Catalogue Number, Title Line: 11pt IBM Univers Bold Condensed

Tracks, Speed, Matrix: 6pt IBM Classified News Medium

Artist: 10pt IBM Univers Bold Condensed

Comments: First appearing in the mid-1970s, this particular typesetting became commonplace from around 1979/80. IBM Classified News was prevalent in many printing houses that did label copy for record labels in the 1970s and 1980s.



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TYPESET 12: IBM proportional-spacing Selectric-based

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

Catalogue Number: 11pt IBM Univers Bold Condensed

Title Line: 11pt IBM Univers Bold

Tracks, Speed, Matrix: 6pt IBM Classified News Medium

Artist: 10pt IBM Univers Bold

Comments: First appearing around 1980, this particular typesetting is unique to pressings of *With The Beatles* and *A Hard Day's Night Original Motion Picture Sound Track*.



TYPESET 13: IBM proportional-spacing Selectric-based

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

"STEREO", Catalogue Number, Title Line: 11pt IBM Univers Bold Condensed

Tracks, Speed, Matrix: 6pt IBM Classified News Medium

Artist: 10pt IBM Univers Bold Condensed

Comments: Layout unique to second pressings of *Rarities (UK)* – see further below for first pressing. Artwork resized to fit all information.



TYPESET 14: IBM proportional-spacing Selectric-based

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

Catalogue Number: 11pt IBM Univers Bold Condensed

Title Line: 11pt IBM Univers Bold

Tracks, Speed, Matrix, @: 6pt IBM Classified News Medium

Artist: 10pt IBM Univers Bold

Comments: Unique to *The Beatles Ballads* and *Reel Music*. Artwork resized to fit all information.

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TYPESET 15: IBM proportional-spacing Selectric-based

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

Catalogue Number: 11pt IBM Univers Bold Condensed

Side: 8pt IBM Univers Bold

Title Line: 11pt IBM Univers Bold

Tracks, Speed, Matrix: 6pt IBM Classified News Medium

Comments: Used primarily on Apple titles retypeset for the Parlophone label in April 1982.



TYPESET 16: IBM proportional-spacing Selectric-based

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

"AUDIOPHILE": 11pt IBM Univers Bold Condensed

Catalogue Number: 11pt IBM Univers Bold Condensed

Title Line: 10pt IBM Univers Bold Condensed

Tracks, Speed, Matrix: 6pt IBM Classified News Medium

Artist: 10pt IBM Univers Bold

Comments: Unique to 1983 Audiophile pressings of *Sgt Pepper's*.



TYPESET 17: IBM proportional-spacing Selectric-based

Perimeter: 6pt Intertype News Gothic, reduced to around 3/4pt to fit all the information around the rim

Catalogue Number: 11pt IBM Univers Bold Condensed

Side, Artist: 8pt IBM Univers Bold

Title Line: 10pt IBM Univers Bold

Tracks, Speed, Matrix, ©: 6pt IBM Classified News Bold

Comments: Unique to original pressings of *The Number Ones*.



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TYPESET 18: IBM proportional-spacing Selectric-based

Perimeter: 6pt IBM Univers 47, reduced to around 4/5pt to fit all the information around the rim

Speed: 8pt IBM Univers Bold

Catalogue Number, Title Line: 10pt IBM Univers Bold

Tracks, Matrix, Side, ©: 6pt IBM Classified News Medium

Comments: Unique to late 1980s pressings of *The Number Ones*.



TYPESET 19: IBM proportional-spacing Selectric-based

Perimeter: 6pt IBM Univers 47, reduced to around 4/5pt to fit all the information around the rim

Speed: 8pt IBM Univers Bold

Catalogue Number: 10pt IBM Univers Bold

Title: 11pt IBM Univers Bold

Tracks, Matrix, Side, ©: 6pt IBM Classified News Medium

Comments: Unique to early 1987 pressings of *With The Beatles* and late 1980s pressings of *The Beatles 1962-1966*.



TYPESET 20: Mergenthaler Linotype (or equivalent) Phototypesetting

Perimeter: 6pt IBM Univers 47, reduced to around 4/5pt to fit all the information around the rim

Catalogue Number: Linotype Helvetica Medium Condensed

Speed, Matrix: Linotype Helvetica Medium

Side: Linotype Helvetica Medium

©: Linotype Helvetica Medium

Title Line: Linotype Helvetica Bold (stretched)

Artist: Linotype Helvetica Bold

Tracks: Linotype Helvetica Medium Condensed

Comments: First appearing on a Beatles LP in 1988, only *Rubber Soul* and *Past Masters* appear to have adopted this typesetting.

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APPLE

TYPESET 1: Hot metal Linotype

Place Of Manufacture: Intertype Folio Medium (reduced)

“STEREO”: 10pt Varityper Univers Bold

Catalogue Number, Title Line: 12pt Linotype Helvetica Medium

Tracks, Speed, Matrix: 6pt Intertype News Gothic Condensed

Royalty Stamp: 6pt Intertype News Gothic Bold Condensed

Artist: 10pt Linotype Helvetica Medium

Comments: Many EMI LPs issued during 1968 and 1969 carry this “alternate” layout, which was typeset by a different printing company due to high printing demand across the record industry.



TYPESET 2: Hot metal Linotype

Place Of Manufacture: Intertype Folio Medium (reduced)

“STEREO”: 14pt Intertype Vogue Bold Condensed

Catalogue Number, Title Line: 12pt Intertype Lining Gothic Bold Condensed

Tracks, Speed, Matrix, Royalty Stamps: 6pt Intertype Futura Demi Bold (with Oblique on the production lines)

Comments: Essentially the Apple label equivalent of Parlophone TYPESET 1.



TYPESET 3: Hot metal Linotype

Place Of Manufacture: Intertype Folio Medium (reduced)

“STEREO”: 14pt Intertype Vogue Bold Condensed

Catalogue Number, Title Line: 10pt Intertype News Gothic Bold Condensed

Tracks, Speed, Matrix: 6pt Linotype Helvetica

Comments: First appeared in the early 1970s.



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TYPESET 4: IBM proportional-spacing Selectric-based

Place Of Manufacture: Intertype Folio Medium (reduced)

"STEREO", Title, Speed, Side: 11pt IBM Univers Bold

Catalogue Number: 8pt IBM Classified News Bold

Tracks: 6pt IBM Classified News Bold

Mfd, ©: 7pt IBM Univers Medium

Comments: Unique to *The Beatles 1962-1966* and *The Beatles 1967-1970*.



TYPESET 5: Hot metal Linotype

Place Of Manufacture: Intertype Folio Medium (reduced)

"STEREO": 14pt Intertype Vogue Bold Condensed

Catalogue Number, Title Line: 10pt Intertype News Gothic Bold Condensed

Tracks, Speed, Matrix: 6pt Linotype Helvetica Medium

Comments: First appeared in the mid-1970s.



TYPESET 6: Hot metal Linotype

Place Of Manufacture: Intertype Folio Medium (reduced)

"STEREO": 10pt Intertype News Gothic

Catalogue Number, Title Line: 10/12pt Intertype Futura Bold Condensed

Tracks, Speed, Matrix: 6pt Intertype Futura Demi Bold

Artist: 10pt Intertype Lining Gothic Bold Condensed

Comments: Similar to Parlophone TYPESET 7. Introduced in the latter half of the 1970s.

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TYPESET 7: Hot metal Linotype

Place Of Manufacture: Intertype Folio Medium (reduced)

"STEREO": 10pt Intertype Lining Gothic Bold Condensed

Catalogue Number, Title Line: 10pt Intertype News Gothic Bold Condensed

Tracks, Speed, Matrix: 6pt Linotype Helvetica Medium

Comments: Introduced around 1978.



TYPESET 8: IBM proportional-spacing Selectric-based

Place Of Manufacture: Intertype Folio Medium (reduced)

Catalogue Number, Title Line: 11pt IBM Univers Bold Condensed

Tracks, Speed, Matrix, @: 6pt IBM Classified News Medium

Comments: Used on 1979 to mid-1980s pressings of *The Beatles 1962-1966*.



GENERIC EMI

TYPESET 1: IBM proportional-spacing Selectric-based

Place Of Manufacture, Rights: 6pt Intertype News Gothic Bold Condensed

"STEREO": 11pt IBM Univers Bold

Title: 11pt IBM Univers Bold Condensed (reduced)

Artist: 10pt IBM Univers Bold Condensed (reduced)

Side: 8pt IBM Univers Bold

Catalogue Number: 11pt IBM Univers Bold Condensed

Tracks: 6pt IBM Classified News Medium (reduced)

Speed, Matrix: 6pt IBM Classified News Medium

Comments: Unique to first pressings of *Rarities (UK)*. Artwork resized to fit all information.



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WORLD RECORD CLUB



TYPESET 1: Hot metal Linotype

Perimeter: Monotype Grotesque No. 216

“WORLD STEREO”: Ludlow Tempo Heavy Extended

Speed, Catalogue Number, Artist: 10pt Linotype Metro Medium

Side: 12pt Linotype Metro Medium

Title: 6pt Intertype Futura Demi Bold Oblique

Tracks, Royalty Stamps: 6pt Intertype Futura Demi Bold



TYPESET 2: Hot metal Linotype

Perimeter: 6pt Intertype News Gothic Condensed, reduced to around 5pt to fit all the information around the rim

“WORLD RECORD CLUB”: 14pt Plantin

Catalogue Number, Side, Artist: 8pt Linotype Metro Black

Tracks, Speed, Matrix, Title: 6pt Intertype Futura Demi Bold Oblique



TYPESET 3: Hot metal Linotype

Perimeter: 6pt Intertype News Gothic Condensed, reduced to around 5pt to fit all the information around the rim

“WORLD RECORD CLUB”: 14pt Plantin

Catalogue Number, Side, Artist: 10/12pt Intertype Futura Bold Condensed

Tracks, Speed, Matrix, Title: 6pt Intertype Futura Demi Bold

Comments: Introduced around 1976. This particular example, sans the STEREO rim print, dates from 1979.

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AXIS

TYPESET 1: IBM proportional-spacing Selectric-based

Perimeter: Linotype Helvetica (phototypeset)

"THE WORLD OF...": Linotype Helvetica (phototypeset)

"AXIS": Intertype Futura Medium (phototypeset)

Catalogue Number, Side: 11pt IBM Univers Bold Condensed

Title, Artist: 11pt IBM Univers Bold

Tracks, Speed, Matrix, ©: 6pt IBM Classified News Medium

Comments: Artwork resized to fit all information.



TYPESET 2: IBM proportional-spacing Selectric-based

Perimeter: 6pt IBM Univers 47, reduced to around 4/5pt to fit all the information around the rim

Catalogue Number: 10pt IBM Univers Bold

Title: 11pt IBM Univers Bold Condensed

Side: 8pt IBM Univers Bold

Artist: 18pt Bodoni Poster Italic (possibly phototypesetting)

Tracks, Speed, Matrix, ©: 6pt IBM Classified News Medium

Comments: This particular example, with the AX-701270 catalogue number, was introduced in late 1987.



TYPESET 3: Mergenthaler Linotype (or equivalent) Phototypesetting

Perimeter: 6pt Univers 57 Condensed

Catalogue Number: Linotype Helvetica Medium Condensed

Side: Linotype Helvetica Medium

Title: Linotype Helvetica Medium

Artist: Linotype Helvetica Medium Condensed

Tracks, Speed, Matrix: Linotype Helvetica Medium

