

LINO

(LINO TYPE)

TYPE

FACES







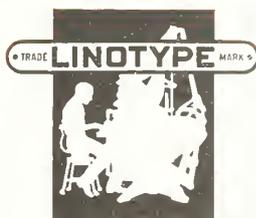
Specimen Book of Linotype Faces



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Specimen Book

LINOTYPE
FACES



MERGENTHALER LINOTYPE COMPANY
Brooklyn, New York

PRINTED IN THE UNITED STATES OF AMERICA

Linotype Typography

THIS BOOK reflects the typographic resources of Linotype for printers and publishers throughout the world. Through its pages will be found a type face for every printing purpose—books, newspapers, periodicals, the wide fields of advertising composition and commercial printing, as well as the important spheres of foreign language and more specialized work.

There are display and text faces in abundance among the 325 different designs in well over 1500 point sizes shown; a range of size from 4- to 144-point—and a range in design to meet the most critical standards for every phase and requirement of contemporary printing.

In addition, there is shown a considerable number of special characters, as well as a comprehensive display of Linotype figures, fractions, accents and similarly-needed material for reference and occasional purposes.

Constant additions to Linotype's extensive resources are inevitable. While every effort has been made to have this volume as complete and comprehensive as possible, even before its distribution new developments were in process. And so will they continue to be, since the Linotype organization is dedicated and determined to serve publishers and printers the world over.

Consultation on any suggestion or problem concerning matrices or composing machine practice is welcomed. It will be a pleasure to see you at headquarters or at any of our agencies.

MERGENTHALER LINOTYPE COMPANY

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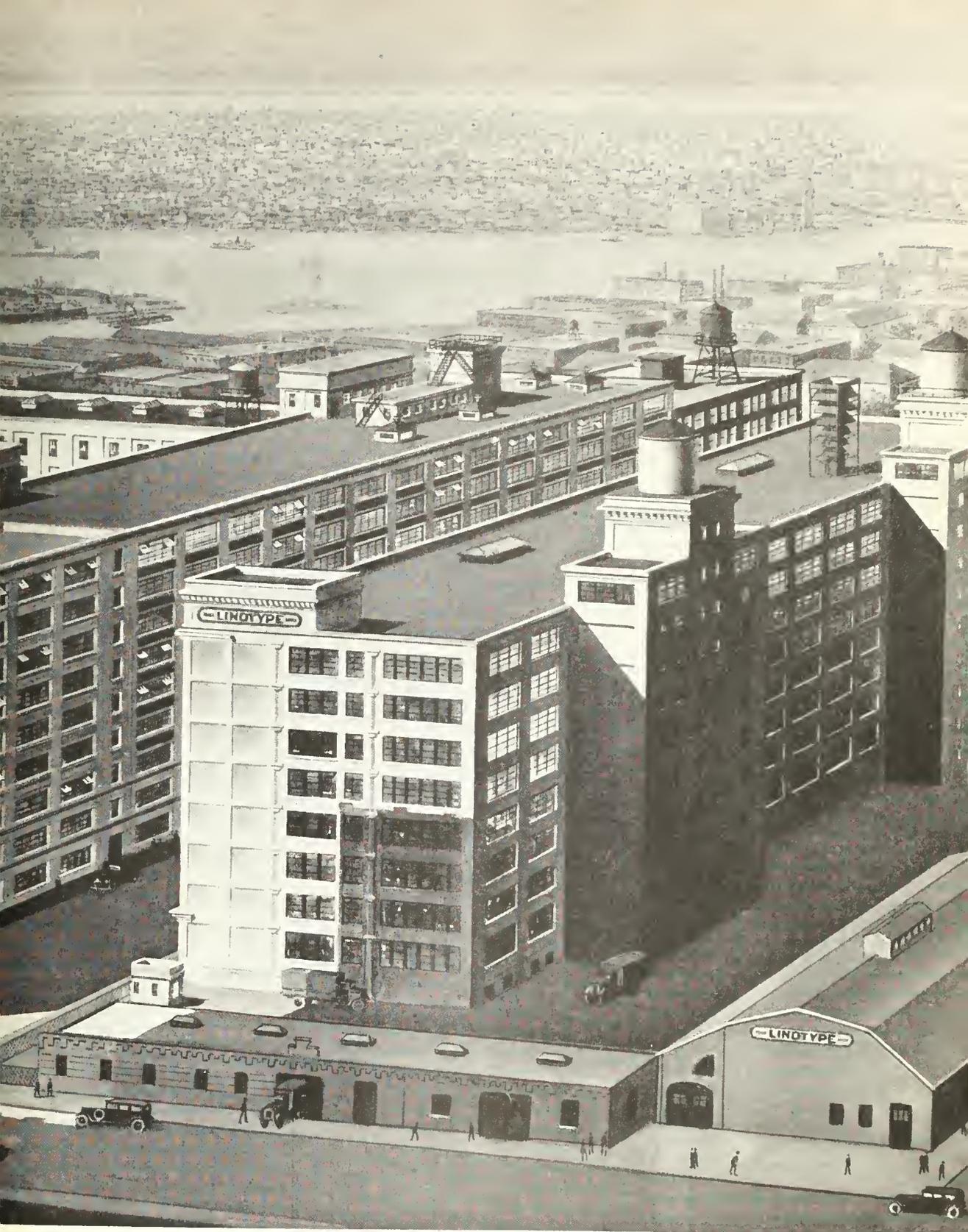
DECORATIVE MATERIAL 1081

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General offices and works of Mergenthaler Linotype Company. In these fine, big buildings the newest and the best of manufacturing methods



expedite the rendering of Linotype service. Located in Brooklyn, New York, at Ryerson Street, Park Avenue, Hall Street and Flushing Avenue.

General Information

THE MERGENTHALER LINOTYPE COMPANY carries in stock a full supply of matrices to meet the exacting demands of printers throughout the world. Matrices can be supplied for composition in over seventy different languages. With the great number of different characters to be supplied, the importance of giving careful attention to accuracy of detail in preparing orders will be appreciated.

Every possible facility is provided for the proper selection and ordering of matrices according to the style of face and the characters desired. Orders should be typewritten, preferably, and the name of the face given. One copy should be retained for reference.

Shipping Instructions

Specify whether matrices are to be shipped by freight, express, parcel post or air mail. Goods sent by parcel post, valued at \$1.00 or more, will be insured at our expense. Special and careful attention is given to the inspection, packing and shipping of all matrices.

Matrices furnished in accordance with written orders are not returnable for credit. If for any reason it is necessary to return goods, they should be insured if sent by parcel post.

Matrix Order Forms

Linotype matrix order forms are supplied in any quantity, free upon request. They should always be used in ordering matrices. This enables us to fill orders correctly and promptly.

Order forms can be supplied for regular characters, accents, fractions, logotypes, special characters, border matrices and matrix slides, as well as for all foreign characters. Always use the correct type of order form. Use one sheet for each face and point size thereof. Send all orders to the Linotype Agency in whose territory you are located.

It is important to know the Linotype model for which the matrices are intended, as well as particular style of magazine used. This is necessary because various models differ in so far as milling of matrix lugs and magazine arrangements are concerned.

Full Name of Face

The full name of the face should always be entered at the top of each order, thus:

- 10 point Excelsior with Italic and Small Caps; or
- 10 point Excelsior with Bold Face No. 2; or
- 10 point Excelsior with Memphis Bold

We frequently receive orders merely calling for 10

point Excelsior. As shown above, this face is made in various combinations, and in such cases it is impossible to fill the order correctly without requesting further information.

Fractions

In ordering fractions, always state whether they are to run in the regular channels of the magazine or as sorts. Unless otherwise specified, they will be furnished as sorts.

Also mention whether fractions are required on an *em* or *en* body. Unless otherwise ordered, they will be furnished on an *em* body.

Superior and Inferior Characters

When these characters are ordered, a sample character should accompany the order. This will enable us to fill the order accurately. If a sample character is not submitted, matrices according to our universal classification will be furnished.

Hair Spaces

These are thin spaces, without combination teeth, for close hand-spacing in short measures or making odd justifications. They are placed in the assembling elevator by hand, falling into the quad box when the line of matrices is transferred to the second elevator bar.

Hair spaces are made in thicknesses of .0035", .007", .008", .010", .012", .014", .015", .016", .018", .020", .021" and .022". They are not included in standard font schemes and must be ordered separately.

Special Characters

A large variety of special characters, which can be furnished from stock, are shown in a separate section of this book. In ordering, be sure to specify quantity of matrices wanted, character number, point size and classification number. Also specify whether they are to run in magazine or as sorts.

If special characters not listed are required, a sketch or printed specimen should be included with the request for a quotation.

A special Matrix Order Blank for Special Characters (Form 818) will be sent upon request. This form may be used for all special characters except Accented Characters (Form 821) and Superior and Inferior Characters (Regular Form 819).

Display Matrices

Display matrices, 16 to 60 point, can be used on any Linotype and set from the keyboard, provided the

style of machine in use will accommodate such matrices. These matrices can also be furnished in sorts.

Linotypes equipped with the Universal Knife Block and with the proper magazine and mold equipment will accommodate and cast Display Matrices up to and including 42 point. To cast 48, 54 and 60 point faces, a special 45 point attachment is necessary.

All specimens of Display Faces carry matrix information indicating the magazine in which the face can be run. Be sure to consult this information before ordering. Also give the keyboard layout to be used.

Font Schemes

The standard font schemes and keyboard layouts are shown in a separate section. The font schemes show the quantity of matrices supplied for each character, and the keyboard layout of the magazine channel in which each character runs.

It is suggested that the standard keyboard layouts be adhered to as far as possible. These have been carefully arranged in accordance with approved standards of practice. Special (non-standard) keyboard layouts often prove impractical, and inconvenient in operation. Matrices cut for special layouts cannot be returned for credit and sorts orders for such matrices may be subject to delay.

Accented Characters

The standard accents shown on pages 892 and 892a are available in a large variety of faces and are usually supplied at the regular sorts price. Characters not shown can be made to order at a special price which will be quoted on request.

There are two styles of cap accents, low cap accents and high cap accents. It is the usual practice to supply the low cap style to avoid the use of a special mold. The character is slightly reduced in height to make room for the diacritical mark so that the character with its accent will fit in the same space occupied by the normal unaccented cap character.

When low cap accents are considered undesirable,

high cap accents are recommended. The extra space required by this style of accent on a cap character of full height makes it necessary to change the aligning point of the mold so that the accent will cast flush on the smooth edge of the slug without trimming off. This makes it necessary to cast a given size on a body two points larger than standard up to 14 point and approximately 4 points larger than standard on display faces. The high cap accent mold can be used on regular composition with or without accents and the extra space above mentioned will appear on the smooth edge instead of the ribbed edge of the slug.

High cap accents cannot be cast in display faces larger than 32 point, as full 36 point body is required for the cap character and its accent. Where caps only are used, high cap accents can be cast in display faces up to 36 point.

Triangle Numbers

The system of marking matrices is shown in the illustrations on page xvi. The matrix triangle is the identification mark of the Mergenthaler Linotype Company. When uncertain of the correct name of face, matrices may be ordered according to the numerical marking on the side. The triangle number should always be entered on the matrix order form. Always copy the marking exactly, as, for instance, 10△386. Do not choose a matrix at random or take one from a pi tray to obtain the triangle marking. Select a lower case *n* from the font for which matrices are wanted; if figures are ordered, select a figure 5.

Multiple Distributor Linotypes

Matrices for Multiple Distributor Linotypes require one or more bridge notches to permit separation of the matrices in the distributor.

In ordering matrices for these machines, be sure to specify, in addition to notch number, the serial number and model of machine, the magazine in which matrices are to run, and magazine location. If in doubt as to the notch number, send a sample matrix, with notch desired, with your order.

POINT SYSTEM

Prior to about 1886, each typefounder was a law unto himself in the matter of type standards. Brevier, for example, made by one foundry would not justify with brevier from another foundry. The pica "em" in use up to that time had been obtained by dividing an inch into six parts, equaling, decimally, $.166\frac{2}{3}$ ". When the present point system of the American Type Founders' Association was decided upon in 1886, the fraction was eliminated and a standard "pica" em adopted,

measuring $.166\frac{2}{3}$ ". This standard of measurement is used by the Mergenthaler Linotype Company, and one-twelfth of the pica, $.166$, equals one point, $.01383$. One-quarter of a point is the unit used in the manufacture of our matrices on the point-set system.

Didot System.—The Didot point measures $.01483$ of an inch. The Didot unit is the cicero, which equals 12 corps, or $.178$ of an inch. The American (Lino-

type) unit is the pica em, measuring 12 point, or .166 of an inch. The Didot system of measurement is used in France and most countries of continental Europe, and is commonly known as the French system.

Mediaan System.—The Mediaan point measures .01374 of an inch, and the Mediaan em or cicero .1649 of an inch. This point system is used in Belgium. Mediaan height to paper is .934.

NAMES AND POINT SIZES OF TYPE

Excelsior	3	Pearl	5	Minion	7	Long Primer	10
Brilliant	4	Agate	5½	Brevier	8	Small Pica	11
Diamond	4½	Nonpareil	6	Bourgeois	9	Pica	12
						English	14

DECIMAL MEASUREMENTS FROM 1 TO 72 POINT

POINT	SIZE	POINT	SIZE	POINT	SIZE	POINT	SIZE	POINT	SIZE
1	.01383	7	.0968	15	.2075	30	.415	40	.5532
2	.0277	8	.1107	16	.2214	32	.4428	42	.581
3	.0415	9	.1245	18	.249	34	.4703	48	.664
4	.0553	10	.1383	20	.2766	36	.498	54	.747
4½	.0622	11	.1522	22	.3044				
5	.0692	12	.166	24	.332				
5½	.0761	13	.1798	26	.3596				
6	.083	14	.1937	28	.3874				

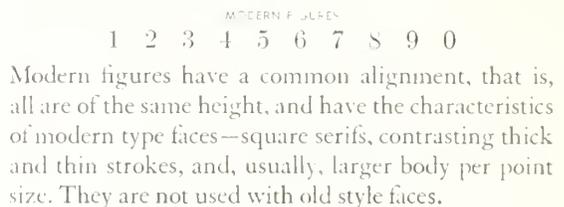
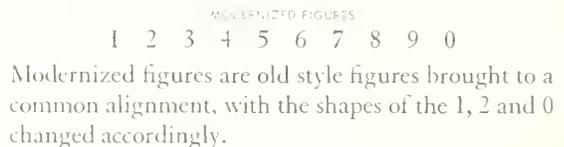
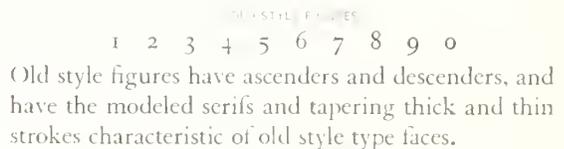
THICKNESS OF LEADS AND SLUGS

12 to Pica .01383	8 to Pica .0207	4 to Pica .0415
10 to Pica .0166	6 to Pica .0277	2 to Pica .083

FIGURES

The largest figure which will run in regular figure channel of the standard 90-channel magazine is .1107, or eight points, wide; in the 72-channel magazine, .2075, or 15 points; in the wide 72-channel magazine, .249, or 18 points; in the 28-channel auxiliary magazine, .218; in the 34-channel auxiliary magazine, .249 in left side and .221 in right side; in the wide 34-channel auxiliary magazine, .315 in left side and .311 in right side. The largest figure that will run in a 90-channel magazine according to the Advertising Figure Layout is .166, or 12 points wide. Size of figures in all faces is indicated in matrix data on all specimen sheets.

It is important to note the design of the two styles of figures available with old style faces: old style and modernized. When ordering matrices of old style faces specify whether *old style* or *modernized* figures are desired.



LEADERS

Leaders of various styles have been designed to meet the major requirements of the trade.

Regular Leaders.—Regular leaders match the weight of face with which they are used and cast type high. Furnished in round dot or hyphen style in two, four or six dots or strokes to the em.

Universal Leaders.—Universal leaders are for book and jobbing work. The weight of the dot or stroke is uniform in all point sizes regardless of the style of the face with which they are used. These leaders are .003 shallower than type high, so they will not punch through the paper in printing. Universal round dot leaders are furnished two, four and six dots to the em.

Universal hyphen leaders are furnished in two and four strokes to the em.

Thin Leaders.—Thin leaders are used with either of the above styles for close justification when only one spaceband is used in the line. Available in quarter-em width in round dot or hyphen style, 8, 10, 12 and 14 point sizes.

Newspaper Leaders.—The regular round dot or hyphen leader .005 shallower than type high to minimize punching through the paper. Furnished in two, four or six dots or strokes to the em.

Newspaper Radial Leaders.—Round dot style only, and are made with a rounded or radial printing sur-

face to prevent perforating paper and damaging press blankets; .005 shallower than type high. Furnished in two dots to the em.

Leader-Aligning Dashes.—Cast a continuous unbroken line. Useful for jobbing work. Supplied in all standard alignments in uniform set-widths of 2, 3, 6

and 12 points. Also available in en and em widths as substitutes for regular dot or hyphen leaders.

Jobbing Leaders.—Made in 6, 8, 10, 12 and 14 point alignments, two and four strokes, and on 6 and 12 point set-width only. The weight of the stroke and the set-width of the character is uniform in all point sizes.

MATRIX BRIDGES

For Models 25 and 26

The standard bridge-cutting of matrices for the above types of machines, unless otherwise specifically ordered, consists of three notches, comprising any between Nos. 2 and 7 inclusive, with the exception of the one carrying notches 5-6-7, which is not desirable. This cutting refers to the upper magazine only. Matrices for the lower main and auxiliary magazine will be unnotched unless otherwise ordered. Matrices for the upper auxiliary magazine will be cut with notches 2 to 7, inclusive, in order to drop on any bridge in use. A matrix with a combination which does not correspond with the bridge projections in use (also an unnotched matrix) rides across the bridge, to the upper distributor screws and into the lower magazine. The possible bridge combinations are listed below:

POINT SIZE OF MATRIX	BRIDGE NO.	BRIDGE NOTCHES	POINT SIZE OF MATRIX	BRIDGE NO.	BRIDGE NOTCHES
5½, 9, 18,	351	2-3-5	5½, 9, 18,	366	2-5-6
36, 54	358	2-5-7	36, 54	369	4-5-7
	361	3-5-7		370	3-4-5
	363	2-4-5			
	364	3-5-6			
	365	4-5-6	5, 11, 22, 34	362	*2-3-4

POINT SIZE OF MATRIX	BRIDGE NO.	BRIDGE NOTCHES	POINT SIZE OF MATRIX	BRIDGE NO.	BRIDGE NOTCHES
6, 6¾, 7,	352	2-3-6	4, 6½, 7½	354	2-3-7
10½, 11½,	353	3-4-6	8, 10, 13,	355	2-4-7
12, 14, 21,	357	3-6-7	16, 20, 27,	356	3-4-7
24, 28,	359	2-6-7	30, 32, 60	357	3-6-7
42, 48	360	4-6-7		358	2-5-7
	364	3-5-6		359	2-6-7
	365	4-5-6		360	4-6-7
	366	2-5-6		361	3-5-7
	368	2-4-6		369	4-5-7

*In addition to bridge No. 362, any of the bridges specified for the various point sizes can be used, except those having a No. 7 notch.

NOTE: Every combination selected must include bridge notch corresponding to respective font slot of matrices, as indicated below:

FONT SLOT	CORRESPONDING BRIDGE NOTCH
5½, 9, 18, 36, 54 Point	5
6, 6¾, 7, 10½, 11½, 12, 14, 21, 24, 28, 42, 48 Point	6
4, 6½, 7½, 8, 10, 13, 16, 20, 27, 30, 32, 60 Point	7
5, 11, 22, 34 Point	8

For Models 29 and 30

The separation of matrices in the four-magazine mixer Models 29 and 30 is controlled by a single bridge projection which is positioned by an indicator dial. Since only two adjacent magazines can be in operating position at one time, it is merely necessary to position the single bridge projection to correspond to a notch in the matrices in the upper position, which notch does not appear in the matrices in the lower position. The matrices from the upper magazine will then drop on the bridge and pass to the upper magazine while the matrices from the lower magazine will ride across the bridge and pass to the lower magazine.

The location and size of the bridge notches for matrices to run in these models, is the same as for those used on Models 25 and 26. Only one notch is used for separation and therefore matrices for Models 29 and 30 usually have only one notch. Other notches may be added to provide a variety of mixing possibilities.

The font slot of matrices used in regular single distributor machines can also be used to separate mat-

rices in these machines, by making use of a different portion of the indicator dial.

To use Model 9 matrices in these machines it is necessary to replace the indicator dial by one designed for use with Model 9 matrices.

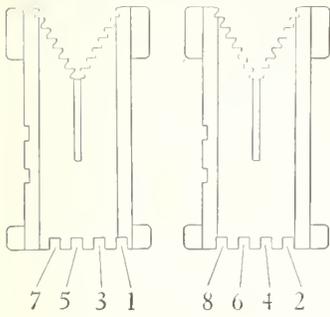
In order to identify the bridge notches and font slots cut in the bottom of matrices, full size reproductions of matrices are shown. These reproductions can be used as templates to determine the number of the notches or slots as an aid in positioning the single bridge projection.

The font slot numbers for various point sizes of single distributor matrices are as follows:

FONT SLOT NUMBER	POINT SIZES
1	5, 11, 22, 34
2	6½, 10, 13, 20, 26, 30, 60
3	4, 7½, 7¾, 8, 16, 27, 32
4	4¾, 6¾, 7, 11½, 14, 21, 28, 42
5	6, 10½, 12, 24, 48
6	5½, 9, 18, 36, 54

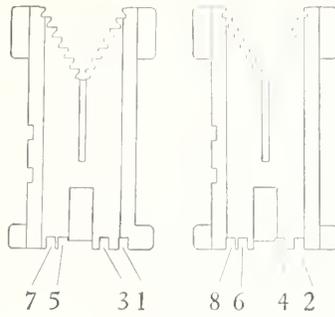
BRIDGE NOTCHES

Models 25, 26, 29 and 30



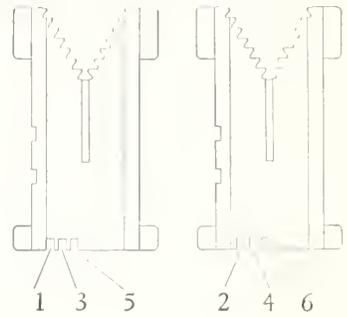
BRIDGE NOTCHES

Model 9



FONT SLOT

Single distributor machine



For Model 9

Matrices on the Model 9 are separated in the primary distributor for the various magazines by means of small bridges having different combinations of projections.

All matrices used in the Model 9 must have the beveled notch, in addition to the bridge notches for separating fonts for the various magazines.

The various bridge combinations are listed below:

BRIDGE			BRIDGE		
OLD	NEW	NOTCHES	OLD	NEW	NOTCHES
1	..	1-2-8	13	..	1-4-7
2	..	1-2-3	14	114	2-3-7
3	103	2-5-8	15	..	1-3-8
4	...	1-2-5	16	..	1-4-8
5	...	1-2-6	17	117	2-3-8
6	...	1-3-6	18	..	1-2-4
7	..	1-4-6	19	119	3-4-5
8	108	2-3-6	20	120	3-5-8
9	...	1-3-4	21	121	4-5-8
11	...	1-2-7	22	..	1-3-5
12	...	1-3-7	23	..	1-4-5

BRIDGE			BRIDGE		
OLD	NEW	NOTCHES	OLD	NEW	NOTCHES
24	..	1-5-8	35	115	3-7-8
25	102	2-3-5	36	116	4-7-8
26	126	2-4-6	37	..	1-6-7
27	111	2-4-7	39	105	2-6-7
28	109	3-4-8	40	106	3-6-7
29	124	2-4-5	41	113	4-6-7
30	112	3-4-7	42	127	6-7-8
31	118	2-4-8	..	104	2-5-6
32	107	3-4-6	..	122	3-5-6
33	..	1-7-8	..	123	4-5-6
34	101	2-7-8	..	125	5-6-7

NOTE: Every combination selected must include bridge notch corresponding to respective font slot of matrices, as indicated below:

FONT SLOT	CORRESPONDING BRIDGE NOTCH
5, 11, 22, 34 Point	8
6, 6 3/4, 7, 10 1/2, 11 1/2, 12, 14, 21, 24, 28, 42, 48 Point	5
4, 7 1/2, 8, 16, 27, 32 Point	6
6 1/2, 10, 13, 20, 30, 60 Point	7
5 1/2, 9, 18, 36, 54 Point	Font Slot cut out by bevel

KEY TO MATRIX TERMS

The definitions which follow, and the diagrams on page xvi, will enable the reader to better comprehend the terms and functions of various parts of the matrix.

1. Teeth.—Projections on the inside of the triangular opening at the top of the matrix. There are seven of these teeth on either side. The teeth which are left in are called the tooth combination. As the matrix is carried along the distributor bar, it is supported by corresponding teeth on the bar. At a predetermined point, the teeth on the bar are cut away. The matrix, being no longer supported, drops through the channel entrance and into its proper place in the magazine. A matrix with all the teeth is called a "pi" matrix, and passes all the combinations on the distributor bar, falling down the pi chute to the pi stacker.

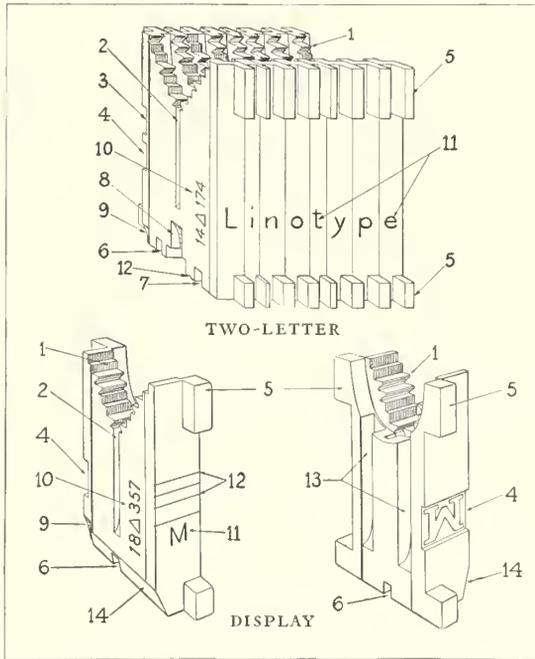
2. Bar Point Slot.—This is a slot projecting downward toward the bottom of the matrix. The object is to make all matrices of the same thickness at this one point. The slot registers with the projecting blade on the distributor box bar to prevent the lifting of two matrices at one time into the distributing screws.

3. Regular Position.—This denotes the character in the regular or normal (sometimes referred to as the "roman") position of a two letter matrix. Matrices from 4 to 24 point, and some 30 point, can be supplied with two characters. Above 30 point only one character can be used.

4. Auxiliary Position.—This denotes the character in the auxiliary or raised (sometimes referred to as the "boldface") position. Characters on one letter display

matrices 16 to 60 point are also in the auxiliary position.

5. Lugs.—These are sometimes called “ears.” They are made to a certain thickness according to the magazine channel in which the matrix is to run. The lugs are the guiding points of the matrix throughout its travel. The lower lug (on the character side) determines the horizontal alignment of the character in the matrix, for this lug banks against the aligning groove in the mold body.



6. Font Slot.—This is a small slot in the bottom of the matrix for use on single distributor machines. In conjunction with the automatic font distinguisher, it prevents wrong fonts from entering the magazine.

7. Bridge Notch.—A slightly larger opening than the font slot. It is used in conjunction with the matrix bridge on multiple distributor Linotypes to permit the matrix to distribute to its proper magazine.

8. Bevel Notch.—A notch cut in matrices for Models such as 9, 16 and 17, used to prevent two matrices being lifted at one time into distributor screws.

9. Clearance Cut.—This is a small bevel cut on the lower lug of the casting edge of the matrix, designed to protect the side wall area of matrices as they are assembled.

10. Triangle Number.—The matrix triangle is the identification mark of the Mergenthaler Linotype Company. The number before the triangle indicates the point size of the face. The number after the triangle indicates the name of the face. This complete reference marking should always be given when ordering matrices.

11. Reference Marking.—These are characters punched in reference side of matrix to enable the operator to read line of matrices as they assemble.

12. Face Lines.—These are lines cut in the bottom of two-letter matrices (and on the reference side of display matrices) to identify the font. When matrices of a two-letter font are stacked in a sorts tray, the various lines match up and tell at a glance whether a wrong font matrix is present. With display faces, wrong font matrices can be detected in the sorts tray or the assembling elevator, since the face lines are on the reference side of the matrix.

13. Lightening Grooves.—As the name implies, these grooves are cut in large matrices to lighten them. On extra large matrices a lightening hole is used instead of a slot.

14. Bevel Cut.—An angle cut used on larger matrices to permit proper distribution.

MATRIX TOOTH COMBINATIONS

Their Function in Matrix Distribution

The dictionary gives as one of the definitions of the word “matrix,” “a mold in which printers’ letters are cast.” Immediately the matrix assumes a position of paramount importance to the printer, for he realizes, above all others, that the ultimate value of the printing process lies in the perfection of the type mold, or matrix. The printer, whatever his field of activity, has found a new joy in the beauty of the old designs and new interest in the sparkle of the “moderns.” All that is fine in typography has been made available to him in the form of Linotype matrices, with a distinct saving of time and money. This saving has, in no small

measure, been due to the elimination of the time-wasting methods of hand distribution.

Linotype matrix distribution is, in many ways, the most ingenious part of the whole machine. It has been achieved through the use of matrix tooth combinations, each character running in the magazine having its own particular combination. The term “tooth combination” refers to the teeth or projections on the inside of the triangular opening at the top of the matrix. There are seven of these teeth on each side, and for convenience in referring to them, they are numbered from 1 to 7, as illustrated. The teeth on

both sides are designated alike, and, in cutting combinations, both of like number would be cut out or left in, as the case might be.

In conjunction with the tooth combinations there is a distributor bar, along which the matrices are carried by revolving screw action. When the combination of a given matrix arrives at and meshes with its complementary distributor bar segment, the matrix is released from the bar and falls by gravity into its proper magazine channel. That is the whole secret of Linotype distribution.

A matrix with all its teeth is called a "pi" matrix. It does not drop into a magazine channel, but is carried across the full length of the bar, and drops into a tube, through which it falls, by gravity, to the sorts stacker.

The primary function of the matrix teeth is, then, to direct the return of the matrix to the magazine channel assigned to it. A secondary function of the teeth is to provide the means for elevating the matrix to the distributing mechanism and guiding it on to the distributor bar.

In order to cause the matrices to drop into their respective channels certain of the combination teeth must be removed or cut away. This is called "cutting the combination." By cutting away some of the teeth and leaving others in the matrix, it is possible to secure 126 different tooth combinations for controlling the distribution of a like number of different matrix characters to the channels of the main and auxiliary magazines. The standard Linotype magazine contains 91 channels, including an extra channel for lower case "e," and the wide auxiliary magazine 34 channels, to each of which is assigned a different combination of matrix teeth and a corresponding combination on the distributor bar.

In the charts the combinations are given for the channels of the various magazines. The figures given indicate the teeth that are left in the matrix, the others being eliminated. The charts also give the number of each channel, from left to right, the lug channel size, and the character which usually runs in each channel.

To Safeguard Matrix Teeth

To enable the matrix to travel from one position or transfer point to another with a maximum of smoothness and with a minimum of friction and resultant wear, the teeth must be perfectly proportioned with relation to the functions they are designed to perform. The teeth of the matrix, the grooves of the second elevator and distributor box bars, and the segments of the distributor bar are necessarily interdependent and

inseparable in maintaining a perfectly coordinated distributing mechanism.

The matrix combination is sufficient under ordinary conditions to last for years. It is possible, however, to ruin a set of matrices in a short time by burring or wearing out the combinations. The cause of the combinations becoming injured is invariably due to bad alignment at one or possibly all of the various transfer points.

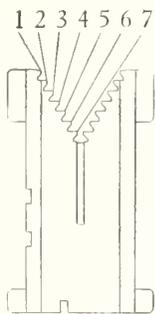
There are three of these transfers; that is to say, the matrices are transferred at three distinct points where the teeth are involved.

The first transfer is from the first elevator jaw to the second elevator bar at the intermediate channel. A matrix, when in position in the first elevator jaw at this transfer point, should line up with the bar so that a perfect transfer to the bar can be obtained without binding. There is a set screw at the bottom of the first elevator slide, on the right hand side, for raising or lowering the slide. The alignment of the first elevator jaw rails and the intermediate channel rails should be perfect. This will take care of the vertical alignment. Then, to take care of lateral alignment at the point where the matrix is supported by the first elevator jaw rails and is just sliding on to the second elevator bar, there is an intermediate channel front plate extension, which, by means of screw bushings, makes it possible to move the second elevator bar either toward the front or the rear, as may be desirable to secure a true aligning condition of matrix teeth and bar. This is one of the most important adjustments from the standpoint of the matrix teeth. The second elevator bar should, of course, be perfectly smooth and free from burrs, as should be the other two bars along which the matrix must travel.

The second transfer is from the second elevator bar to the distributor box bar. The second elevator, when in its normal position, should be so adjusted that the second elevator bar will line up with the distributor box bar. This is a doweled factory setting and ordinarily should give no concern.

The third transfer is from the distributor box rails to the distributor bar. These rails should be perfectly square with one another. Place a matrix on the distributor box rails and raise up the outside distributor screw; turn the distributor screws slowly by hand and see that the matrix when supported on the distributor box rails will transfer freely on to the distributor bar. This adjustment is likewise factory-set. It does not shift under ordinary working conditions.

Perfect alignment should be maintained at all the above mentioned points. It is to the advantage of the Linotype user, in the interest of the long life of matrices, to occasionally check these adjustments and to make slight corrections that may be found necessary.



TOOTH COMBINATION CHARTS

90-Channel Magazine

CHAN. NO.	CHAN. SIZE	CHAR	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	CHAR.	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	CHAR	TEETH IN COMBINATION
0	.050	e lst	2	30	.090	ffi	6	61	.090	E	1-2-3-4-5-6
1	.050	e	1-2	31	.090	ffi	1-6	62	.080	T	7
2	.050	t	3	32	.090	Em Space	2-6	63	.090	A	1-7
3	.060	a	1-3	33	.040	Comma	1-2-6	64	.080	O	2-7
4	.050	o	2-3	34	.040	Period	3-6	65	.060	I	1-2-7
5	.040	i	1-2-3	35	.050	Colon	1-3-6	66	.090	N	3-7
6	.060	n	4	36	.050	Semicolon	2-3-6	67	.070	S	1-3-7
7	.050	s	1-4	37	.060	Interrogation	1-2-3-6	68	.100	H	2-3-7
8	.060	h	2-4	38	.055	Figure Space	4-6	69	.090	R	1-2-3-7
9	.050	r	1-2-4	39	.040	(	1-4-6	70	.090	D	4-7
10	.060	d	3-4	40	.040	Vertical Rule	2-4-6	71	.080	L	1-4-7
11	.040	l	1-3-4	41	.040	Front Quote	1-2-4-6	72	.090	U	2-4-7
12	.070	u	2-3-4	42	.050	Exclamation	3-4-6	73	.070	C	1-2-4-7
13	.060	c	1-2-3-4	43	.040	Hyphen	1-3-4-6	74	.100	M	3-4-7
14	.090	m	5	44	.040	Thin Space	2-3-4-6	75	.080	F	1-3-4-7
15	.050	f	1-5	45	.040	)	1-2-3-4-6	76	.110	W	2-3-4-7
16	.090	w	2-5	46	.055	En Leader	5-6	77	.090	Y	1-2-3-4-7
17	.060	y	1-2-5	47	.040	Apostrophe	1-5-6	78	.080	P	5-7
18	.060	p	3-5	48	.055	Asterisk	2-5-6	79	.090	V	1-5-7
19	.060	v	1-3-5	49	.055	1	1-2-5-6	80	.080	B	2-5-7
20	.060	b	2-3-5	50	.055	2	3-5-6	81	.080	G	1-2-5-7
21	.060	g	1-2-3-5	51	.055	3	1-3-5-6	82	.090	K	3-5-7
22	.070	k	4-5	52	.055	4	2-3-5-6	83	.080	Q	1-3-5-7
23	.060	q	1-4-5	53	.055	5	1-2-3-5-6	84	.060	J	2-3-5-7
24	.040	j	2-4-5	54	.055	6	4-5-6	85	.090	X	1-2-3-5-7
25	.070	x	1-2-4-5	55	.055	7	1-4-5-6	86	.070	Z	4-5-7
26	.050	z	3-4-5	56	.055	8	2-4-5-6	87	.090	æ or @	1-4-5-7
27	.060	fi	1-3-4-5	57	.055	9	1-2-4-5-6	88	.090	æ or Itb	2-4-5-7
28	.060	fl	2-3-4-5	58	.055	0	3-4-5-6	89	.060	&	1-2-4-5-7
29	.070	ff	1-2-3-4-5	59	.055	\$	1-3-4-5-6	90	.090	Em Dash	3-4-5-7
				60	.100	Em Leader	2-3-4-5-6				

72-Channel and Wide 72-Channel Magazine

CHAN. NO.	CHAN. SIZE	CHAR	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	CHAR	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	CHAR.	TEETH IN COMBINATION
0	.050	e lst	2	24	.040	j	2-4-5	49	.070	S	1-3-7
1	.050	e	1-2	25	.070	x	1-2-4-5	50	.100	H	2-3-7
2	.050	t	3	26	.050	z	3-4-5	51	.090	R	1-2-3-7
3	.060	a	1-3	27	.040	Comma	1-2-6	52	.090	D	4-7
4	.050	o	2-3	28	.040	Period	3-6	53	.080	L	1-4-7
5	.040	i	1-2-3	29	.050	Semicolon	2-3-6	54	.090	U	2-4-7
6	.060	n	4	30	.090	Em Space	1-3-4-5	55	.070	C	1-2-4-7
7	.050	s	1-4	31	.055	1	1-2-5-6	56	.100	M	3-4-7
8	.060	h	2-4	32	.055	2	3-5-6	57	.080	F	1-3-4-7
9	.050	r	1-2-4	33	.055	3	1-3-5-6	58	.110	W	2-3-4-7
10	.060	d	3-4	34	.055	4	2-3-5-6	59	.090	Y	1-2-3-4-7
11	.040	l	1-3-4	35	.055	5	1-2-3-5-6	60	.080	P	5-7
12	.070	u	2-3-4	36	.055	Figure Space	4-6	61	.090	V	1-5-7
13	.060	c	1-2-3-4	37	.055	6	4-5-6	62	.080	B	2-5-7
14	.090	m	5	38	.055	7	1-4-5-6	63	.080	G	1-2-5-7
15	.050	f	1-5	39	.055	8	2-4-5-6	64	.090	K	3-5-7
16	.090	w	2-5	40	.055	9	1-2-4-5-6	65	.080	Q	1-3-5-7
17	.060	y	1-2-5	41	.055	0	3-4-5-6	66	.060	J	2-3-5-7
18	.060	p	3-5	42	.040	Thin Space	2-3-4-6	67	.090	X	1-2-3-5-7
19	.060	v	1-3-5	43	.090	E	1-2-3-4-5-6	68	.070	Z	4-5-7
20	.060	b	2-3-5	44	.080	T	7	69	.040	Hyphen	1-4-5-7
21	.060	g	1-2-3-5	45	.090	A	1-7	70	.040	Thin Space	2-4-5-7
22	.070	k	4-5	46	.080	0	2-7	71	.040	Apostrophe	1-2-4-5-7
23	.060	q	1-4-5	47	.060	l	1-2-7	72	.055	\$	3-4-5-7
				48	.090	N	3-7				

TOOTH COMBINATION CHARTS, *continued*

55-Channel Arrangement of 72-Channel Magazine

CHAN. NO.	CHAN. SIZE	72-CHAN. CHAR	55-CHAN. CHAR	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	72-CHAN. CHAR	55-CHAN. CHAR	TEETH IN COMBINATION
0	.050	e 1st	a	2	37	.055	6	x	4-5-6
1	.050	e		1-2	38	.055	7	G	1-4-5-6
2	.050	t	0	3	39	.055	8		2-4-5-6
3	.060	a		1-3	40	.055	9	T	1-2-4-5-6
4	.050	o	e	2-3	41	.055	0		3-4-5-6
5	.040	i	f	1-2-3	42	.040	Thin Space	t	2-3-4-6
6	.060	n	Figure Space	4	43	.090	E	M	1-2-3-4-5-6
7	.050	s		1-4	44	.080	T		7
8	.060	h	A	2-4	45	.090	A	p	1-7
9	.050	r		1-2-4	46	.080	0	k	2-7
10	.060	d	o	3-4	47	.060	I	r	1-2-7
11	.040	l	Thin Space	1-3-4	48	.090	N	H	3-7
12	.070	u	n	2-3-4	49	.070	S		1-3-7
13	.060	c	i	1-2-3-4	50	.100	H	Q	2-3-7
14	.090	m	h	5	51	.090	R	s	1-2-3-7
15	.050	f	d	1-5	52	.090	D	K	4-7
16	.090	w		2-5	53	.080	L	Hyphen	1-4-7
17	.060	y	B	1-2-5	54	.090	U	V	2-4-7
18	.060	p	N	3-5	55	.070	C	I	1-2-4-7
19	.060	v		1-3-5	56	.100	M	m	3-4-7
20	.060	b	c	2-3-5	57	.080	F	j	1-3-4-7
21	.060	g	w	1-2-3-5	58	.110	W	D	2-3-4-7
22	.070	k		4-5	59	.090	Y	v	1-2-3-4-7
23	.060	q	b	1-4-5	60	.080	P	F	5-7
24	.040	j	y	2-4-5	61	.090	V	J	1-5-7
25	.070	x		1-2-4-5	62	.080	B	W	2-5-7
26	.050	z	g	3-4-5	63	.080	G		1-2-5-7
27	.040	Comma	Comma	1-2-6	64	.090	K	L	3-5-7
28	.040	Period		3-6	65	.080	Q	u	1-3-5-7
29	.050	Semicolon	z	2-3-6	66	.060	J	P	2-3-5-7
30	.090	Em Space	Y	1-3-4-5	67	.090	X		1-2-3-5-7
31	.055	1	S	1-2-5-6	68	.070	Z	R	4-5-7
32	.055	2	q	3-5-6	69	.040	Hyphen	I	1-4-5-7
33	.055	3	Period	1-3-5-6	70	.040	Thin Space		2-4-5-7
34	.055	4	E	2-3-5-6	71	.040	Apostrophe	U	1-2-4-5-7
35	.055	5		1-2-3-5-6	72	.055	\$		3-4-5-7
36	.055	Figure Space	C	4-6					

Commercial Fractions—90-Channel Magazine. Diagram No. 2 or 11

When commercial fractions are run in the magazine they usually displace other characters, as follows:

CHAR	CHAN	CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAN	CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAN	CHAN. SIZE	TEETH IN COMBINATION
1/8	ffi	.090	6	3/8	Interrogation	.060	1-2-3-6	3/4	ff	.090	2-4-5-7
1/4	ffi	.090	1-6	1/2	Asterisk	.055	2-5-6	7/8	&	.060	1-2-4-5-7
				5/8	Z	.070	4-5-7				

28-Channel Auxiliary Magazine

CHAN. NO.	CHAN. SIZE	CHAR	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	CHAR	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	CHAR	TEETH IN COMBINATION
1	.070	A	1-3-4-5-7	10	.070	Q	1-2-3-6-7	20	.070	Z	1-5-6-7
2	.070	O	1-2-3-4-5-7	11	.070	J	4-6-7	21	.070	F	2-5-6-7
3	.070	H	6-7	12	.070	X	1-4-6-7	22	.070	T	1-2-5-6-7
4	.070	V	1-6-7	13	.070	D	2-4-6-7	23	.070	M	3-5-6-7
5	.070	B	2-6-7	14	.070	R	1-2-4-6-7	24	.070	Period	2-3-5-6-7
6	.070	P	1-2-6-7	15	.070	K	3-4-6-7	25	.070	G	1-3-5-6-7
7	.070	I	3-6-7	16	.070	Y	2-3-4-6-7	26	.070	U	1-2-3-5-6-7
8	.070	W	1-3-6-7	17	.070	E	1-3-4-6-7	27	.070	N	4-5-6-7
9	.070	C	2-3-6-7	18	.070	S	1-2-3-4-6-7	28	.070	Comma	1-4-5-6-7
				19	.070	L	5-6-7				

TOOTH COMBINATION CHARTS, *continued*

34-Channel Auxiliary Magazine

CHAN. NO.	*CHAN. SIZE	CHAR.	TEETH IN COMBINATION	CHAN. NO.	*CHAN. SIZE	CHAR.	TEETH IN COMBINATION	CHAN. NO.	*CHAN. SIZE	CHAR.	TEETH IN COMBINATION
1	.055	1	2-3-4-5-7	13	.050	T	1-4-6-7	24	.060	C	3-5-6-7
2	.055	2	1-3-4-5-7	14	.060	A	2-4-6-7	25	.090	M	2-3-5-6-7
3	.050	3	1-2-3-4-5-7	15	.050	O	1-2-4-6-7	26	.050	F	1-3-5-6-7
4	.040	4	6-7	16	.040	I	3-4-6-7	27	.090	W	1-2-3-5-6-7
5	.040	5	1-6-7	17	.060	N	2-3-4-6-7	28	.060	Y	4-5-6-7
6	.050	6	2-6-7	18	.050	S	1-3-4-6-7	29	.060	P	1-4-5-6-7
7	.055	7	1-2-6-7	19	.060	H	1-2-3-4-6-7	30	.060	V	2-4-5-6-7
8	.055	8	3-6-7	20	.050	R	5-6-7	31	.060	B	1-2-4-5-6-7
9	.055	9	1-3-6-7	21	.060	D	1-5-6-7	32	.060	G	3-4-5-6-7
10	.955	0	2-3-6-7	22	.040	L	2-5-6-7	33	.070	K	2-3-4-5-6-7
11	.055	Em Sp.	1-2-3-6-7	23	.070	U	1-2-5-6-7	34	.040	J	1-3-4-5-6-7
12	.050	E	4-6-7								

*Also for Wide 34-Channel Auxiliary Magazine with narrow lug channels.

Wide 34-Channel Auxiliary Magazine

CHAN. NO.	CHAN. SIZE	*CHAN. SIZE	CHAR.	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	CHAR.	TEETH IN COMBINATION	CHAN. NO.	CHAN. SIZE	CHAR.	TEETH IN COMBINATION
1	.055	.090	1	2-3-4-5-7	13	.080	T	1-4-6-7	25	.100	M	2-3-5-6-7
2	.055	.090	2	1-3-4-5-7	14	.090	A	2-4-6-7	26	.080	F	1-3-5-6-7
3	.050	.090	3	1-2-3-4-5-7	15	.080	O	1-2-4-6-7	27	.100	W	1-2-3-5-6-7
4	.040	.090	4	6-7	16	.060	I	3-4-6-7	28	.090	Y	4-5-6-7
5	.040	.090	5	1-6-7	17	.090	N	2-3-4-6-7	29	.080	P	1-4-5-6-7
6	.050	.090	6	2-6-7	18	.070	S	1-3-4-6-7	30	.090	V	2-4-5-6-7
7	.055	.090	7	1-2-6-7	19	.100	H	1-2-3-4-6-7	31	.080	B	1-2-4-5-6-7
8	.055	.090	8	3-6-7	20	.090	R	5-6-7	32	.080	G	3-4-5-6-7
9	.055	.090	9	1-3-6-7	21	.090	D	1-5-6-7	33	.090	K	2-3-4-5-6-7
10	.055	.090	0	2-3-6-7	22	.080	L	2-5-6-7	34	.060	J	1-3-4-5-6-7
11	.055	.090	Em Sp.	1-2-3-6-7	23	.090	U	1-2-5-6-7				
12	.090		E	4-6-7	24	.070	C	3-5-6-7				

*For Wide 34-Channel Auxiliary Magazine used on Model 28 and on other models where large display faces are to be used exclusively.

ADVERTISING FIGURES

90-Channel Magazine. Diagram No. 32

CHAR.	CHAN.	CHAN. SIZE	TEETH IN COMBINATION	CHAR.	CHAN.	CHAN. SIZE	TEETH IN COMBINATION	CHAR.	CHAN.	CHAN. SIZE	TEETH IN COMBINATION
1	fl	.060	2-3-4-5	6	Asterisk	.055	2-5-6	\$	Excl.(!)	.050	3-4-6
2	ff	.090	6	7	X	.090	1-2-3-5-7	Period	(	.040	1-4-6
3	fff	.090	1-6	8	Z	.070	4-5-7	Comma	)	.040	1-2-3-4-6
4	Inter.(?)	.060	1-2-3-6	9	@	.090	1-4-5-7	¢	&	.060	1-2-4-5-7
5	Vt. RI.(.)	.040	2-4-6	0	fb	.090	2-4-5-7				

28-Channel Auxiliary Magazine. Diagram No. 96 (Two Sets of Figures)

CHAR.	CHAN.	CHAN. SIZE	TEETH IN COMBINATION	CHAR.	CHAN.	CHAN. SIZE	TEETH IN COMBINATION	CHAR.	CHAN.	CHAN. SIZE	TEETH IN COMBINATION
1	A	.070	1-3-4-5-7	0	J	.070	4-6-7	6	T	.070	1-2-5-6-7
2	B	.070	2-6-7	Period	K	.070	3-4-6-7	7	U	.070	1-2-3-5-6-7
3	C	.070	2-3-6-7	Comma	L	.070	5-6-7	8	V	.070	1-6-7
4	D	.070	2-4-6-7	\$	M	.070	3-5-6-7	9	W	.070	1-3-6-7
5	E	.070	1-3-4-6-7	¢	N	.070	4-5-6-7	0	X	.070	1-4-6-7
6	F	.070	2-5-6-7	1	O	.070	1-2-3-4-5-7	Period	Y	.070	2-3-4-6-7
7	G	.070	1-3-5-6-7	2	P	.070	1-2-6-7	Comma	Z	.070	1-5-6-7
8	H	.070	6-7	3	Q	.070	1-2-3-6-7	\$	Period	.070	2-3-5-6-7
9	I	.070	3-6-7	4	R	.070	1-2-4-6-7	¢	Comma	.070	1-4-5-6-7
				5	S	.070	1-2-3-4-6-7				

TOOTH COMBINATION CHARTS, *Advertising Figures, continued*

34-Channel Auxiliary Magazine. Diagram No. 51A (Two Sets of Figures)

CHAR.	CHAN	*CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAN	*CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAN	*CHAN. SIZE	TEETH IN COMBINATION
1	1	.055	2-3-4-5-7	Period	E	.050	4-6-7	6	P	.060	1-4-5-6-7
2	2	.055	1-3-4-5-7	Comma	T	.050	1-4-6-7	7	V	.060	2-4-5-6-7
3	3	.050	1-2-3-4-5-7	\$	A	.060	2-4-6-7	8	B	.060	1-2-4-5-6-7
4	4	.040	6-7	¢	O	.050	1-2-4-6-7	9	G	.060	3-4-5-6-7
5	5	.040	1-6-7	1	C	.060	3-5-6-7	0	K	.070	2-3-4-5-6-7
6	6	.050	2-6-7	2	M	.090	2-3-5-6-7	Period	R	.050	5-6-7
7	7	.055	1-2-6-7	3	F	.050	1-3-5-6-7	Comma	D	.060	1-5-6-7
8	8	.055	3-6-7	4	W	.090	1-2-3-5-6-7	\$	L	.040	2-5-6-7
9	9	.055	1-3-6-7	5	Y	.060	4-5-6-7	¢	U	.070	1-2-5-6-7
0	0	.055	2-3-6-7	† Also for Wide 34-Channel Auxiliary Magazine with narrow lug channels.							

Wide 34-Channel Auxiliary Magazine. Diagram No. 51A (Two Sets of Figures)

CHAR	CHAN.	CHAN. SIZE	†CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAN	CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAN	CHAN. SIZE	TEETH IN COMBINATION
1	1	.055	.090	2-3-4-5-7	Period	E	.090	4-6-7	7	V	.090	2-4-5-6-7
2	2	.055	.090	1-3-4-5-7	Comma	T	.080	1-4-6-7	8	B	.080	1-2-4-5-6-7
3	3	.050	.090	1-2-3-4-5-7	\$	A	.090	2-4-6-7	9	G	.080	3-4-5-6-7
4	4	.040	.090	6-7	¢	O	.080	1-2-4-6-7	0	K	.090	2-3-4-5-6-7
5	5	.040	.090	1-6-7	1	C	.070	3-5-6-7	Period	R	.090	5-6-7
6	6	.050	.090	2-6-7	2	M	.100	2-3-5-6-7	Comma	D	.090	1-5-6-7
7	7	.055	.090	1-2-6-7	3	F	.080	1-3-5-6-7	\$	L	.080	2-5-6-7
8	8	.055	.090	3-6-7	4	W	.100	1-2-3-5-6-7	¢	U	.090	1-2-5-6-7
9	9	.055	.090	1-3-6-7	5	Y	.090	4-5-6-7				
0	0	.055	.090	2-3-6-7	6	P	.080	1-4-5-6-7				

†For Wide 34-Channel Auxiliary Magazine used on Model 28 and on other models where large display faces are to be used exclusively.

THE ALL-PURPOSE LINOTYPE

THE A-P-L is a complete, self-contained unit for the casting of type in the form of slugs in faces ranging from 6 point to 144 point; the casting of furniture, rules, borders, decorative and spacing material from 6 point to 72 point body and 42 picas in length. The compositor sets and justifies the matrices by hand in sticks similar to the printer's composing stick. Standard A-P-L matrices are made to align the characters at the bottom in all point sizes up to 144 point. Two-letter, one-letter and display standard Linotype matrices, and other hand-set matrices, may be used with equal facility. As the A-P-L has no complicated technical features, and the main functions are the same as those employed in hand composition, any compositor can quickly become proficient in its operation. The setting and justifying of the line of matrices, letter spacing and other details are handled in exactly the same way as type composition.

The stick of justified matrices is inserted in the jaws, a lever pulled, the slug automatically cast and cooled, ready for immediate use and the stick of matrices returned for distribution. The entire cycle of operation is completed in less than ten seconds. The

stick of matrices may be left in the machine and any number of duplicate slugs cast automatically without further attention; or just as soon as the lever is pulled to cast the first line, the operator is free to begin composing another line in an extra stick, without waiting for the first to be delivered.

The A-P-L is essentially a printer's tool and should not be confused with keyboard composing machines with reference to special training or qualifications for its operation. All the common principles of universal practice in setting type by hand are embodied in A-P-L operation.

To the basic unit may be added many features, some of which are necessary to all installations and others that are desirable, depending upon the requirements of the individual plant. For example, the A-P-L may be used as supplementary equipment to Linotype installations to produce faces of considerably larger point size than those afforded by the range of the equipment on the Linotype. In other cases, the A-P-L may be required to cover a complete range of type sizes, also furniture, spacing and ornamental material, rule forms, etc.

Matrix Data

The development of the A-P-L has introduced an entirely new feature in matrix design. The A-P-L matrix, having a perfectly flat banking surface which is presented to the equally flat surface of the mold, performs its function in the machine without friction or wear. This feature insures long life for the matrix. Another exclusive feature of the A-P-L matrix is the development of universal, controlled alignment. The matrices align at the bottom, or base of the letter, which presents unlimited possibilities in typographical arrangement, intricate advertising effects, and composition now difficult to produce by other methods.

Alignment.—The type families, from 18 point up, have been divided into two classifications, namely high alignment and low alignment, according to the characteristics of design. For example, a face having long descenders (Bodoni) would fall into the high alignment field, while another family having short descenders (Metro) would be low alignment. All sizes, 18 point and larger, of each classification align with each other. Faces of different classification would rarely or never be combined, except perhaps in the smaller sizes. To allow this to be done, all faces, 14 point and smaller, are made on low alignment only.

Italic.—Italic faces fall into three classes, depending upon the angle of the characters, namely 12, 15 and 22 degrees. This has been done to preserve true characteristics of design and to avoid that distortion which would necessarily result if a uniform angle for all faces was used.

Font Schemes.—A generous variety of the most popular faces is available in a full range of sizes. For convenience, three different sizes of suggested fonts are provided, any of which may be increased or decreased to meet individual requirements. An installation may be modestly begun and additional sorts purchased as needed.

For general composition requirements up to 72 point the No. 3 font is recommended. The No. 1 font is sufficient for 22-pica lines. No. 2 font is adequate for open display matter in 42-pica lines, but No. 3 is preferable for general use where the maximum measure of 42 is frequently required.

Font schemes for sizes above 72 point have not been suggested, since it is recommended that only one matrix of each character be ordered for casting type for the case by cutting it on the saw.

Use of Non-A-P-L Matrices.—Regular Linotype matrices, in a great variety of faces, may be used on the A-P-L, by providing the proper equipment for that purpose. Other hand-set matrices may also be used on the A-P-L by the use of a special stick only.

Regular Linotype and other hand-set matrices, being different in shape and design, cannot be mixed in the line with A-P-L matrices, nor with each other. If necessary, they can be cast separately and cut in.

Spaces.—The use of high and low spaces is well understood by the trade. High spaces may be reversed in the stick to cast low. High spacing material is required for good stereotyping conditions and for wax moulding. Low spaces are used in all combination casting with overhanging slugs.

Matrix Blocks.—We will supply in the form of A-P-L matrix blocks many of the designs which have been produced heretofore in Linotype matrix slides. This would ordinarily apply to plain rule combinations, and the body size would be limited to 36 point. Full face rules up to 144 point body, for tint blocks and heavy bands, can be supplied on special order, and prices will be quoted on request. Where we are required to make any design, whether rule or ornamental, larger than 36 point, the price will be quoted on request.

All A-P-L matrix blocks with a design on one side can be reversed for casting low furniture or, if desired, a cut can be made in the opposite side for casting high furniture, without extra charge. All designs will have to cast on a body two points larger than the corresponding Linotype matrix slide point size, owing to the taper on the side of the routing.

Accents.—Low cap accents cannot be supplied with A-P-L faces. It is necessary to use high caps in all cases. This requires that a given face be cast on a body size from 6 to 12 points larger than the point size of the face, with corresponding change in alignment adjustment by means of the dial.

For example, a line of 60 point with cap accents must be cast on 72 point body, with the dial set for 72 point alignment. Alternatively, any face can be cast on its own body and alignment, by allowing the accent to overhang on the constant edge supported by under-pinning. Piece accents, cast on a separate 12 point slug and justified over individual cap characters as in hand type, must be used on all faces 72 point and larger. All lower case accents, except ascending characters, can be cut on the matrix and cast on its own body and alignment.

A-P-L MATRIX FONT SCHEMES

Roman and Italic

POINT SIZE FONT SCHEME	14 TO 24			30 TO 48			54 & 60			72			PRINT SIZE FONT SCHEME	14 TO 24			30 TO 48			54 & 60			72		
	1	2	3	1	2	3	1	2	3	1	2	3		1	2	3	1	2	3	1	2	3	1	2	3
A	5	6	7	5	5	6	3	3	5	3	3	4	q	2	3	3	2	2	3	2	2	3	2	2	3
B	4	5	5	3	3	5	2	2	4	2	2	3	r	5	5	9	4	4	6	3	3	4	3	3	4
C	4	5	8	3	3	6	3	3	5	3	3	4	s	5	6	10	4	4	6	3	3	4	3	3	4
D	4	5	6	3	3	5	2	2	4	2	2	3	t	5	6	10	4	4	6	3	3	4	3	3	4
E	5	7	10	5	5	7	4	4	6	4	4	5	u	5	5	6	4	4	6	3	3	4	3	3	4
F	4	4	4	3	3	5	2	2	4	2	2	3	v	3	4	4	3	3	4	2	2	3	2	2	3
G	4	4	4	3	3	5	2	2	4	2	2	3	w	3	4	5	3	3	4	2	2	4	2	2	3
H	4	5	6	3	3	5	2	2	4	2	2	3	x	2	3	4	2	2	3	2	2	3	2	2	2
I	5	6	7	5	5	6	3	3	5	3	3	4	y	3	3	5	3	3	4	2	2	4	2	2	3
J	2	2	2	2	2	2	2	2	2	2	2	3	z	2	3	3	2	2	3	2	2	3	2	2	3
K	2	3	3	2	3	3	2	2	3	2	2	3	1	4	5	8	4	4	5	3	3	4	3	3	3
L	5	5	6	4	4	6	3	3	4	3	3	3	2	3	4	5	3	3	4	2	2	3	2	2	3
M	4	4	6	3	3	4	2	2	4	2	2	3	3	3	4	5	3	3	4	2	2	3	2	2	3
N	5	5	7	4	4	6	3	3	4	3	3	3	4	3	4	5	3	3	4	2	2	3	2	2	3
O	5	5	7	4	4	6	3	3	4	3	3	3	5	3	4	5	3	3	4	2	2	3	2	2	3
P	4	4	4	3	3	4	2	2	4	2	2	3	6	3	4	5	3	3	4	2	2	3	2	2	3
Q	2	2	2	2	2	2	2	2	2	2	2	2	7	3	4	5	3	3	4	2	2	3	2	2	3
R	4	5	6	4	4	6	3	3	4	3	3	3	8	3	4	5	3	3	4	2	2	3	2	2	3
S	4	5	8	4	4	6	4	4	5	4	4	4	9	3	4	5	3	3	4	2	2	3	2	2	3
T	4	5	9	4	4	7	4	4	5	4	4	4	0	6	6	8	6	6	6	6	6	6	6	6	6
U	4	4	4	4	4	4	3	3	4	3	3	3	\$	3	4	6	3	3	5	3	3	3	3	3	3
V	2	3	3	2	2	3	2	2	3	2	2	3	,	4	4	5	2	2	4	2	2	4	2	2	4
W	3	3	3	3	3	3	2	2	3	2	2	3	:	5	5	6	3	3	5	5	5	5	5	5	5
X	2	2	2	2	2	2	2	2	2	2	2	2	;	2	2	3	2	2	3	2	2	3	2	2	2
Y	2	3	3	2	2	3	2	2	3	2	2	3	?	2	2	3	2	2	3	2	2	3	2	2	3
Z	2	2	2	2	2	2	2	2	2	2	2	2	!	2	2	3	2	2	3	2	2	3	2	2	3
&	1	2	2	1	1	1	1	1	1	1	1	1	(	2	2	2	2	2	2	1	1	1	1	1	1
a	6	6	10	5	5	6	3	3	6	3	3	5	)	2	2	2	2	2	2	1	1	1	1	1	2
b	4	5	6	3	3	5	3	3	4	3	3	4	-	4	4	4	2	2	2	3	3	3	3	3	3
c	4	5	6	3	3	5	3	3	4	3	3	4	—	2	2	2	2	2	1	1	1	2	1	1	2
d	4	5	8	3	3	5	3	3	4	3	3	4	∞	2	2	4	2	2	2	2	2	2	2	2	2
e	6	7	10	5	5	6	4	4	6	4	4	5	∞	2	2	4	2	2	2	2	2	2	2	2	2
f	4	5	6	3	3	4	3	3	4	3	3	4	∞	2	2	4	2	2	2	2	2	2	2	2	2
g	4	5	6	3	3	4	3	3	4	3	3	4	∞	1	1	1	1	1	1	1	1	1	1	1	1
h	4	5	9	3	3	5	3	3	4	3	3	4	1/2	1	1	1	1	1	1	1	1	1	1	1	1
i	5	6	10	5	5	6	3	3	6	3	3	5	1/3	1	1	1	1	1	1	1	1	1	1	1	1
j	2	3	3	2	3	3	2	2	3	2	2	3	2/3	1	1	1	1	1	1	1	1	1	1	1	1
k	3	3	4	2	3	4	2	2	3	2	2	3	fi	1	1	1	1	1	1	1	1	1	1	1	1
l	5	6	9	4	5	6	3	3	4	3	3	4	ff	1	1	1	1	1	1	1	1	1	1	1	1
m	4	5	7	3	3	4	2	2	4	2	2	4	ffi	1	1	1	1	1	1	1	1	1	1	1	1
n	5	5	9	4	4	6	3	3	4	3	3	4	ffl	1	1	1	1	1	1	1	1	1	1	1	1
o	5	6	10	4	4	6	3	3	4	3	3	4	ffl	1	1	1	1	1	1	1	1	1	1	1	1
p	4	5	5	3	3	4	3	3	4	3	3	4													

Total Matrices in Fonts

	14 TO 24	30 TO 48	54 & 60	72		14 TO 24	30 TO 48	54 & 60	72		14 TO 24	30 TO 48	54 & 60	72
No. 1	277	242	199	199	No. 2	322	246	199	199	No. 3	425	332	281	257

Note: Roman and Italic A-P-L faces are also available in 6, 8, 10 and 12 point sizes. Quantities are double those of 14 point No. 1 Schemes.

Italic font totals are three matrices less than corresponding Roman totals, due to the omission of three fractions, $\frac{1}{2}$, $\frac{1}{3}$ and $\frac{2}{3}$ in all italic fonts.

Font schemes are not shown for matrices of 84 to 144 point sizes, since these large characters are usually purchased for individual casting to cut up type for the cases.

Before Using New Fonts of Matrices in Linotypes

MAGAZINES AND SPACEBANDS should be thoroughly cleaned. All spacebands should be carefully micrometered and inspected with a knife straight-edge for rounded corners on the sleeve. Spacebands which are rounded or damaged at the casting edge or which have the slightest particle of metal adhering to the sleeve at the casting point will damage the sidewalls of new matrices very quickly. If the corner of the sleeve at the casting edge is rounded, new sleeves should be applied before running in matrices.

Both the front lockup adjustments should be inspected and properly corrected if this is found to be necessary.

At the face alignment position of the machine you should be able to lift the first elevator by hand .010 inch, and this measurement should not be exceeded. This test is to be made with a thirty-em line of matrices, without spacebands, in the first elevator jaws.

With the mold cam roll on the second shoe, the eccentric pin should be adjusted so that the space between the mold and the vise jaws or matrices should be not less than .003 or more than .005. This must be determined by using a thickness gauge. Before

making this adjustment, be sure to see that the pressure of the pot lever spring is released.

Before using new matrices in an old machine it is also important that the vise jaws be checked for squareness, since after a number of years service these jaws will show wear, causing hairlines. To avoid this condition, it is advisable to have these vise jaws re-ground.

Carefully set the Pump Lever Stop Lever so that when the line is fully justified the stop lever will be open beyond the block on the pump lever not more than $\frac{1}{32}$ inch.

First elevator link eyebolts and nuts, upper and lower, should be checked and if they show undue wear they should be replaced.

Other and important points that should be checked are the back and front mold wipers. Oil in any form used at these points will cause metal to collect on the side of the matrix, crush the sidewall, and result in hairlines.

Do not use oil on pot pump plungers after cleaning them, nor should oil be used in the remelting furnace in an attempt to burn dirt out of the metal.

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85a	6	1103		126b	6	1102		163	6	1111		306	5½	1097	
85b	6	1103		127	6	1102		168	6	1111		306½	5½	1097	
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88	6	1102	1422	129a	6	1100		201a	10	1095		401½	8	1099	
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101b	6	1098		149	6	1101		216a	10	1104		428	8	1111	
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104½	6	1109		149i	6	1101		218a	10	1104		445	8	1104	
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110	6	1100		150e	6	1101		221a	10	1092		454	8	1103	
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113¼	6	1097		151	6	1100		225b	10	1095		507	12	1103	
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114¼	6	1097		152f	6	1100		228	10	1095		510	12	1101	
114½	6	1097		152g	6	1100		228a	10	1095		511	12	1103	
115	6	1097	1386	153d	6	1100		228b	10	1095		512	12	1103	
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122	6	1097		157	6	1095	1372	301¼	5½	1098		528¼	12	1092	
123	6	1103		157¼	6	1095		301½	5½	1098		529	12	1104	
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123½	6	1103		161	6	1098		302½	5½	1099		532	12	1105	
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545	12	1099		714	18	1112		773	18	1094		850	24	1095	
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563 ^{1/2}	12	1107		724 ^{1/4}	18	1093		784	18	1094		862	24	1095	
564	12	1107		724 ^{1/2}	18	1093		788	18	1103		863	24	1111	
564 ^{1/2}	12	1107		724L	18	1093		790	18	1111		870	24	1111	
565	12	1107		724R	18	1093		791	18	1104		871	24	1108	
565 ^{1/2}	12	1107		725	18	1096		792	18	1104		871 ^{1/2}	24	1107	
566	12	1107		726	18	1112		793	18	1110		872	24	1108	
566 ^{1/2}	12	1107		727	18	1112		794	18	1106	2008	872b	24	1108	
567	12	1107		728	18	1107		794 ^{1/4}	18	1106		872 ^{1/2}	24	1108	
567 ^{1/2}	12	1107		728a	18	1107		795L	18	1105	2012	873	24	1108	
568	12	1107		729 ^{1/2}	18	1106		795R	18	1105	2011	873b	24	1108	
568 ^{1/2}	12	1107		729L	18	1106		796L	18	1105	2010	874	24	1096	
569	12	1112		729R	18	1106		796R	18	1105	2009	875	24	1096	
570	12	1111		730	18	1106		797	18	1101		876	24	1096	
571	12	1110		731	18	1106		798	18	1108		884	24	1096	
572	12	1110		732	18	1109		798 ^{1/2}	18	1108		885	24	1096	
573	12	1104		733	18	1109		799	18	1108		901	9	1092	
574	12	1112		734	18	1109		799b	18	1108		902	9	1101	
575	12	1112		735	18	1109		799 ^{1/2}	18	1108		903	9	1103	
576	12	1110		736	18	1109		800	18	1108		904	9	1103	
577	12	1104		737	18	1109		800b	18	1108		905	9	1111	
578	12	1104		738	18	1106		801	24	1105		906	9	1111	
579	12	1112		738a	18	1106		802	24	1105		1001	12	1104	
580	12	1112		739	18	1106		803	24	1105		1002	12	1104	
581	12	1106		739a	18	1106		804	24	1105		1004	12	1110	
582	12	1110		740	18	1106		805	24	1105		1005	12	1104	
583	12	1112		740a	18	1106		806	24	1105		1008	12	1107	
584	12	1112		741	18	1106		807	24	1105		1008a	12	1107	
585	12	1104		742	18	1112		808	24	1105		1009	12	1103	
586	12	1104		744	18	1106	1011	809	24	1104		1009a	12	1103	
587	12	1109		744 ^{1/2}	18	1106		810	24	1107		1009b	12	1103	
588	12	1104		745	18	1112		810 ^{1/2}	24	1107		1009 ^{1/4}	12	1103	
589	12	1104		746	18	1110		811	24	1107		1009 ^{1/2}	12	1103	
590	12	1104		747	18	1092		811 ^{1/2}	24	1107		1014	12	1101	1519
591	12	1104		748	18	1092		812	24	1109		1014 ^{1/2}	12	1101	1519
592	12	1109		749	18	1092		812a	24	1109		1016	12	1111	
593	12	1112		750L	18	1092		813	24	1110		1017	12	1109	
594	12	1104		750R	18	1092		814	24	1095		1017 ^{1/2}	12	1109	
595	12	1112		751L	18	1092		814d	24	1095		1021	12	1099	
596	12	1110		751R	18	1092		814e	24	1095		1022d	12	1096	
597	12	1110		752L	18	1092		814g	24	1095		1022e	12	1096	277b
598	12	1110		752R	18	1092		814h	24	1095		1022f	12	1096	
601	7	1102		753	18	1092		814i	24	1095		1022 ^{1/4}	12	1096	
602	7	1092		754	18	1092		814j	24	1095		1022 ^{1/2}	12	1096	
603	7	1101		755d	18	1091		815	24	1111		1023	12	1109	
604	7	1103		755L	18	1091		816	24	1100		1023a	12	1109	
605	7	1103		755R	18	1091		816 ^{1/4}	24	1100		1024	12	1091	
606	7	1111		755 ^{1/4}	18	1091		816 ^{1/2}	24	1100		1025	12	1091	

LINOTYPE BORDER MATRICES

BORDER NO.	POINT SIZE	PAGE	MATRIX SLIDE	BORDER NO.	POINT SIZE	PAGE	MATRIX SLIDE	BORDER NO.	POINT SIZE	PAGE	MATRIX SLIDE	BORDER NO.	POINT SIZE	PAGE	MATRIX SLIDE
1026	12	1091		1060d	12	1094		1204	36	1088		1232	36	1110	
1027	12	1091		1060e	12	1094		1204 ¹ / ₄	36	1088		1232 ¹ / ₂	36	1110	
1027	12 Rev.	1091		1060f	12	1094		1204 ¹ / ₂	36	1088		1234	36	1096	
1028	12	1091		1060g	12	1094		1205	36	1089		1235	36	1096	
1028	12 Rev.	1091		1060h	12	1094		1205 ¹ / ₄	36	1089		1236	36	1096	
1029	12	1111		1060i	12	1094		1205 ¹ / ₂	36	1089		1257	36	1096	
1030	12	1112		1060j	12	1094		1206	36	1088		1258	36	1096	
1031	12	1104		1060 ¹ / ₄	12	1094		1206b	36	1088		1259	36	1111	
1032	12	1103		1060 ¹ / ₂	12	1094		1207	36	1087		1301	28	1104	
1033	12	1112		1061L	12	1091		1207b	36	1087		1302	28	1110	5001
1034	12	1110	1425	1061R	12	1091		1208b	36	1087		1401	30	1111	
1035L	12	1106		1063	12	1088		1209	36	1087		1405	30	1111	
1035R	12	1106		1063 ¹ / ₄	12	1088		1209b	36	1087		1501	14	1111	
1035 ¹ / ₂	12	1106		1064	12	1092		1210	36	1087		1503	14	1103	
1036	12	1106		1064 ¹ / ₄	12	1092		1210b	36	1087		1504	14	1101	
1037	12	1106		1066	12	1111		1211	36	1088		1506	14	1111	
1038	12	1109		1067	12	1091		1211b	36	1088		1510	14	1111	
1039	12	1109		1068	12	1091		1212	36	1088		1605	10	1087	
1040	12	1109		1069	12	1094		1212b	36	1088		1605	12	1087	
1041	12	1109		1070	12	1091		1213	36	1087		1606	10	1087	
1042	12	1109		1073	12	1091		1213b	36	1087		1606	12	1087	
1043	12	1109		1074L	12	1091		1214b	36	1087		1607	12	1087	
1044	12	1106		1074R	12	1091		1215b	36	1087		1608	12	1087	
1044a	12	1106		1075	12	1111		1216	36	1088		1609	12	1087	
1045	12	1106		1076	12	1111		1216b	36	1088		1610	10	1087	
1045a	12	1106		1079	12	1110		1217	36	1088		1610	12	1087	
1046	12	1106		1080	12	1109		1217b	36	1088		1611	12	1087	
1046a	12	1106		1081	12	1111		1218	36	1088		1612	10	1087	
1047	12	1106		1082	12	1110		1218b	36	1088		1612	12	1087	
1048	12	1112		1083	12	1110		1219	36	1088		1701	18	1111	
1050	12	1112		1085L	12	1106	1009	1219b	36	1088		1702	18	1102	
1052	12	1106	1010	1085R	12	1106	1008	1220	36	1088		Playing Card Symbols 1114			
1052 ¹ / ₂	12	1106		1086L	12	1105	1007	1220b	36	1088		Checker Symbols 1114			
1054	12	1092	1480a	1086R	12	1105	1006	1221	36	1088		Fraternal Emblems 1114			
1054 ¹ / ₄	12	1092		1087	12	1101		1221b	36	1088		Piece Braces 1115			
1054 ¹ / ₂	12	1092		1088	12	1106	1005	1222	36	1088		Black Dots, Round and Square 1115			
1056	12	1092	1482	1088 ¹ / ₄	12	1106		1222b	36	1088		Fists, Universal 1116			
1056 ¹ / ₄	12	1092		1092	12	1103		1223	36	1107		Decorative Brackets 1116			
1057d	12	1096		1099	12	1091	1484	1223 ¹ / ₂	36	1107		Paragraph Marks 1117			
1057e	12	1096	278	1100	12	1091	1484	1224	36	1108		Miscellaneous Designs 1112			
1057g	12	1096		1101	26	1110	4501	1224b	36	1108		Election Emblems 1118			
1057h	12	1096		1102	26	1110		1224 ¹ / ₂	36	1108					
1057 ¹ / ₄	12	1096		1102 ¹ / ₂	26	1110		1225	36	1108					
1057 ¹ / ₂	12	1096		1201	36	1104		1225b	36	1108					
1059f	12	1096		1202	36	1093		1230	36	1110					
1059 ¹ / ₄	12	1096		1203	36	1110	7002	1231	36	1110					

TRADE **LINOTYPE** MARK

LINOTYPE MATRIX SLIDES

For space-saving reasons, the following code has been used for the point size column below and on the following pages:

s. c.—Square Corner r.—Reverse C.—Center S.—Special

Example: 353b 12s.c. S2 1122 is the listing (on page 1207) for 12 point Parallel Rule Matrix Slide No. 353b, which has a square corner (s.c.) and is designated as Special No. 2 (S2). The specimen showing of that slide is on page 1122.

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
102	2	1130		134	5	1131		142b	12	1131		203	2	1127	
104	2	1130		134a	8	1131		143	6	1131		204	2	1127	
104b	12	1130		134b	8	1131		156	6	1130		205	6	1127	
105	2	1130		135	6	1131		157	2	1130		206	6	1127	
126	2	1130		136	6	1131		158	3	1130		207	8	1127	
126a	6	1130		136b	12	1131		159	6	1131		208	2	1127	
126a	6s.c.	1130		140	12	1131		159a	6	1131	162	209	2	1127	
126b	6	1130		140a	12	1131		161	3	1130		212	6	1127	
126b	6s.c.	1130		140b	12	1131		163b	12	1131		213	6	1127	
128	3	1130		141	8	1131		201	2	1127		216	6	1127	
130	3	1130		141b	12	1131		202	2	1127		219	3	1127	

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SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
220	3	1127		353b	12S1	1122		404b	12s.c.	1120		409	6	1119	
249	6	1127		353b	12s.c. S2	1122		404b	12s.c.r.	1121		409a	6	1120	
251	5	1127		353b	12S3	1122		404d to q	6	1143		409b	6	1120	
252	6	1127		354		1121		404½	2	1119		410	6	1119	
255	5	1127		354a	6s.c.	1122		404½/2a	12	1120		410a	12	1120	
255a	6	1127		354b	6	1121		404½/2a	12r.	1120		410a	12r.	1120	
256	6	1135		354b	6s.c.	1122		404½/2b	12	1120		410b	12	1120	
258	5	1127		355	6	1121		404½/2b	12r.	1120		410b	12r.	1120	
261	6	1127		356	6	1121		405	2	1119		411	6	1119	
262	6	1127		356a	6	1121		405a	6	1120		411a	6	1120	
263	4	1126		356a	6s.c.	1122		405a	6r.	1120		411a	12	1120	
264	8	1127		356b	6	1121		405a	6s.c.	1120		411a	12s.c.	1121	
265	10	1126		356b	6s.c.	1122		405a	6s.c.r.	1121		411a	12r.	1120	
266	6	1126		375	8	1121		405a	12s.c.	1120		411b	6	1120	
267	12	1126		376	8	1121		405a	12s.c.r.	1121		411b	12	1120	
267a	12	1126		376a	8	1121		405a	12S3	1120		411b	12r.	1120	
268	6	1125		376a	8s.c.	1122		405b	6	1120		412	6	1119	
268a	6	1125		376a	12	1121		405b	6r.	1120		412a	12	1120	
269	8	1126		376a	12r.	1121		405b	6s.c.	1120		412b	12	1120	
270	6	1127		376a	12s.c.	1122		405b	6s.c.r.	1121		413	8	1119	
271	10	1126		376b	8	1121		405b	12s.c.	1120		413a	12	1120	
271a	10	1126		376b	8s.c.	1122		405b	12s.c.r.	1121		413b	12	1120	
272	5	1127		376b	12	1121		405b	12S3	1120		414	10	1119	
274	6	1127		376b	12s.c.	1122		406	3	1119		414a	10	1120	
277	12	1126	1022e	377	8	1128		406	12C1	1120		414b	10	1120	
277a	12s.c.	1126		381	12	1121		406	12C2	1121		415	10	1119	
277b	12	1126	1022e	400	2	1119		406	12C3	1120		415a	12	1120	
278	12	1126	1057e	400a	6	1119		406	12C4	1120		415b	12	1120	
278a	12	1126	1057e	400a	6S1	1141		406a	6	1120		416	12	1119	
278a	12s.c.	1126		400a	6S2	1141		406a	6r.	1120		417	12	1119	
278b	12	1126	1057e	400a	6S3	1141		406a	6s.c.	1120		417a	12	1120	
301	2	1121		400b	6	1119		406a	6s.c.r.	1121		417b	12	1120	
303	3	1121		400b	6S1	1141		406a	6S	1141		418	12	1119	
303a	6	1121		400b	6S2	1141		406a	10s.c.	1120		418a	12	1120	
303a	6r.	1121		400b	6S3	1141		406a	12	1120		418b	12	1120	
303a	6s.c.	1121		401	2	1119		406a	12S1	1120		419	5	1119	
303a	12	1121		401a	6	1119		406a	12s.c. S2	1120		419a	6	1120	
303a	12r.	1121		401a	6r.	1120		406a	12S3	1120		419b	6	1120	
303a	12s.c.	1122		401a	6S4	1141		406b	6	1120		420	10	1119	
303b	6	1121		401b	6	1119		406b	6r.	1120		421	12	1119	
303b	6r.	1121		401b	6r.	1120		406b	6s.c.	1120		423	6	1119	
303b	6s.c.	1121		410b	6S4	1141		406b	6s.c.r.	1121		425	3	1119	
303b	12	1121		402	2	1119		406b	6S	1141		426	6	1119	
303b	12r.	1121		402	6S	1141		406b	10s.c.	1120		427	4	1119	
303b	12s.c.	1122		402	8S	1141		406b	12	1120		455	6	1126	
304	4	1121		402a	6	1119		406b	12S1	1120		503	4	1123	
305	5½	1121		402a	6s.c.	1120		406b	12s.c. S2	1120		504	3	1123	
306	12	1121		402b	6	1119		406b	12S3	1120		505	4	1123	
307	8	1121		402b	6s.c.	1120		407	4	1119		505a	6	1124	
308	14	1121		403	2	1119		407	12C1	1121		505a	6s.c.	1124	
308a	14	1122		403a	6	1119		407	12C2	1121		505b	6	1124	
351	4	1121		403a	6r.	1120		407	12C3	1120		506	5	1123	
351a	6	1121		403a	6s.c.	1120		407	12C4	1120		506	6r.	1123	
351a	6r.	1121		403a	6S	1119		407	12SC	1143		506a	5	1124	
351a	6s.c.	1122		403a	14	1119		407a	6	1120		507	2	1121	
351a	12	1121		403b	6	1119		407a	6r.	1120		508	4	1123	
351a	12s.c.	1122		403b	6r.	1120		407a	6s.c.	1121		508	4r.	1123	
351b	6	1121		403b	6s.c.	1120		407a	12	1120		508a	6	1124	
351b	6r.	1121		403b	6S	1119		407a	12S1	1120		508a	6s.c.	1124	
351b	6s.c.	1122		403b	14	1119		407a	12s.c. S2	1121		508b	6	1124	
351b	12	1121		404	2	1119		407a	12S3	1120		508b	6s.c.	1124	
351b	12s.c.	1122		404	6S0	1143		407b	6	1120		509	8	1124	
352	6	1121		404a	6	1119		407b	6r.	1120		510	5	1123	
353	5	1121		404a	6r.	1120		407b	6s.c.	1121		510a	5	1124	
353	12C1	1122		404a	6s.c.	1120		407b	12	1120		510a	5s.c.	1124	
353	12C2	1122		404a	6s.c.r.	1121		407b	12S1	1120		513	6	1123	
353	12C3	1121		404a	6S	1119		407b	12s.c. S2	1121		513a	6	1124	
353	12C4	1121		404a	12	1120		407b	12S3	1120		513a	6s.c.	1124	
353a	6	1121		404a	12r.	1120		407d to q	12	1143		513a	12s.c.	1124	
353a	6s.c.	1122		404a	12s.c.	1120		407½	4	1119		513b	6s.c.	1124	
353a	6s.c.r.	1122		404a	12s.c.r.	1121		407½/2a	6	1120		513b	12s.c.	1124	
353a	12	1121		404b	6	1119		407½/2a	12	1120		514	6	1123	
353a	12S1	1122		404b	6r.	1120		407½/2b	6	1120		514	6r.	1123	
353a	12s.c. S2	1122		404b	6s.c.	1120		407½/2b	6r.	1120		514a	6	1124	
353a	12S3	1122		404b	6s.c.r.	1121		407½/2b	12	1120		514c	6	1124	
353b	6	1121		404b	6S	1119		408	5	1119		515	6	1123	
353b	6s.c.	1122		404b	12	1120		408a	6	1120		516	6	1123	
353b	12	1121		404b	12r.	1120		408b	6	1120		516a	6	1124	

LINOTYPE MATRIX SLIDES

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
516a	6r.	1124		742	6	1123		1329	6	1135		1400	12	1128	
516a	6s.c.	1124		742a	6	1123		1330	6	1133		1401	6	1126	144-5-6
516a	6s.c.r.	1124		742a	6s.c.	1123		1330a	6	1133		1401a	6	1126	
516b	6	1124		742a	12	1123		1331	6	1133		1401b	6	1126	
516b	6r.	1124		742b	6	1123		1331a	6	1133		1402	6	1126	141-2-3
516b	6s.c.	1124		742b	6s.c.	1123		1332	8	1133		1403	4	1128	93
516b	6s.c.r.	1124		742b	12	1123		1332a	8	1133		1404	6	1128	39
517	6	1123		743	12	1123		1333	6	1135		1406	12	1129	
517a	6s.c.	1124		745	12	1122		1334	6	1133		1406b	12	1129	
518	12	1123		746	12	1123		1335	6	1135		1407	6	1128	56
519	10	1124		851	12	1122		1336	12	1132		1408	8	1129	
521	6	1123		852	12	1123		1337	6	1130	17	1409	6	1129	118
522	12	1124		891	12	1122		1337a	6	1130		1410	12	1129	
523	14	1124		892	11	1122		1338	6	1133		1411	6	1129	78
536	8	1124		893	12	1122		1338a	6	1133		1412	6	1129	
537	10	1124		894	12	1123		1338b	6	1133		1413	12	1129	
538	12	1124		895	14	1123		1339	6	1133		1414	12	1129	
538a	12s.c.	1124		896	8	1123		1339b	6	1133		1415	6	1133	82
539	12	1124		897	12	1123		1340	6	1133		1416	5½	1133	97
540	14	1124		930	6	1135	50½	1340b	6	1133		1418	6	1136	107
541	14	1124		932	12	1135		1341	6	1133		1419	6	1134	81
542	12	1124		1001	12	1135		1341b	6	1133		1420	6	1134	46
543	8	1124		1002	12	1136		1342	6	1133		1421	12	1129	
543b	8s.c.	1124		1005	12	1136	1088	1342b	6	1133		1421a	12	1129	
545	16	1124		1005a	12	1136	1088	1343	6	1135		1422	6	1134	88
601	5	1122		1006	12	1135	1086R	1344	12	1133		1423	8	1134	402
601a	5	1122		1006a	12	1135		1345	12	1133		1424	6	1134	24
601b	5	1122		1007	12	1135	1086L	1346	14	1126		1425	12	1136	1034
602	5½	1123		1007b	12	1135		1347	16	1125		1426	6	1133	96
602a	12	1123		1008	12	1136	1085R	1348	16	1126		1427	6	1133	
602b	12	1123		1009	12	1136	1085L	1349	12	1133		1427a	6	1133	
603	4	1122		1010	12	1136		1350	18	1133		1428a	12	1135	524
647	10	1122		1010b	12	1136	1052	1351	3	1130	111	1429	6	1135	41
648	6	1121		1011	18	1136		1351a	6	1130		1430	5	1130	9
649	12	1122		1011b	18	1136	744	1351b	6	1130		1430a	6	1130	
649a	12	1122		1012	6	1136		1352	18	1135		1430b	6	1130	
650	8	1122		1012b	6	1136		1353	4	1130	207	1431	5	1130	10
651	5	1122		1204	8	1132					207½	1432	6	1130	5
652	6	1122		1204a	12	1132		1355	8	1130		1433	12	1129	
652a	6	1122		1205	12	1132		1357	5½	1131		1434	6	1129	3
652b	6	1122		1206	12	1135		1358	6	1130		1435	10	1134	223
653	6	1122		1207L	12	1132		1359	10	1134		1436	6	1129	13
653a	6	1122		1207R	12	1132		1359a	10	1134		1437	12	1134	
654	5	1122		1226	12	1133		1360	6	1130	117	1438	5	1131	60
654a	6	1122		1282	6	1135		1361	12	1136		1439	6	1133	62
654a	5s.c.	1122		1295	10	1130		1362	9	1128		1439a	6	1133	
654a	6s.c.	1122		1296	14	1130		1364	14	1128		1439b	6	1133	
654b	5s.c.	1122		1297a	14	1129		1365	6	1128		1441	6	1129	18
654b	6	1122		1299	8	1130		1368	6	1133		1441a	6	1129	
654b	6s.c.	1122		1301	8	1130		1369a	18	1130		1442	10	1135	
655	6	1123		1302	4	1130		1371	8	1128		1442a	14	1135	
656	8	1123		1303	5	1130	16	1371a	8	1128		1443	12	1136	533
657	8	1122		1304	6	1130	7	1372	6	1134	157	1444	12	1129	
658	12	1122		1305	12	1130		1372b	6	1134		1445	6	1129	
659	8	1122		1306	12	1134		1373L	8	1130		1451	6	1136	
660	8	1122		1307	10	1130	209	1373R	8	1130		1452	6	1136	
661	18	1126		1308	4	1129	2	1374L	12	1130		1453	6	1136	
662	18	1123		1309	4	1129	302	1374R	12	1130		1454	6	1136	
734	18	1123		1309a	6	1129		1376a	18	1130		1455	6	1129	31
735	8	1123		1309b	6	1129		1376b	18	1130		1456	6	1136	
735a	8	1123		1310	3	1134	14	1377	6	1132		1457	6	1129	15
735b	8	1123		1310a	6	1134		1378	6	1132	113	1458	6	1129	30
736	8	1123		1310b	6	1134		1380a	12	1130		1459	6	1129	50½
736a	8	1123		1311	5	1128	1	1381	14	1133		1460	6	1129	140
736a	12s.c.	1123		1312	5	1128	301	1382	6	1132	116	1462	6	1135	22
736b	8	1123		1313	3	1134		1383	6	1132	114	1463	5½	1135	19
737	6	1122		1313a	6	1134		1384a	24	1130		1464	6	1135	
737a	6	1122		1313b	6	1134		1386	6	1132	115	1465	12	1135	
737a	6s.c.	1122		1314	6	1129	53	1387	6	1128		1467	6	1133	65
737a	8	1122		1314a	6	1129		1388	8	1127		1468	6	1133	89
737a	12	1122		1314b	6	1129		1388a	12	1127		1479	12	1134	
737b	6	1122		1315	6	1135	11	1389	6	1128		1479a	12	1134	
737b	6s.c.	1122		1317	6	1129	6	1390	6	1128		1480	12	1133	
737b	12	1122		1318	6	1129	12	1391	12	1128		1480a	12	1133	1054
738	9	1123		1321	6	1135		1391a	12	1128		1481	12	1134	
738	9r.	1123		1323	6	1135		1392a	12	1127		1481a	12	1134	
739	8	1123		1326	6	1135		1394	12	1134		1482	12	1133	1056
740	6	1123		1327	6	1133		1398a	8	1134		1482a	12	1133	

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SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
1483b	12	1135		1603	10	1129	211	1693	18	1126		1816b	6	1131	
1484	12	1133	1099	1604	10	1129	213	1701	4	1131		1818	3	1131	
			1100	1609	6	1127		1708	4	1131		1822	5	1131	305
1485b	18	1135		1610	12	1127		1712	8	1131		1822a	6	1131	
1486	11	1134		1613	6	1127		1715	4	1133		1822b	6	1131	
1486b	11	1134		1616	6	1127	66	1716	6	1131	100	1825	18	1132	
1487	12	1112		1617	4	1127		1716a	12	1131		1826	6	1131	
1489	12	1134		1618	6	1127		1716b	12	1131		1827	6	1131	
1489b	12	1134		1619	12	1126		1717	6	1131	74	1828a	18	1131	
1490	12	1135		1620	12	1126		1718	5	1131		1829a	24	1131	
1491	12	1128		1621	18	1126		1719	6	1131	75	1830	18	1135	
1492	12	1128		1622	12	1126		1719a	6	1131		1831a	18	1135	
1493	6	1128		1623	5½	1127		1719b	6	1131		1843	6	1133	
1496	12	1135		1624	6	1126		1721	5	1131		1844	12	1130	
1499	12	1128		1650	8	1125		1725	6	1134		1844a	12	1130	
1499a	12	1128		1654	10	1133		1728	6	1133		1845	14	1130	
1500b	12	1131	542	1655a	3	1125		1751	4	1131	40	1845a	14	1130	
1501	6	1129	57	1656	6	1125		1758	6	1131	101	1846	14	1128	
1503	6	1128	63	1656a	6	1125		1763	6	1131		1846a	14	1128	
1504	10	1128		1658	12	1125		1769	4	1131		1847a	14	1129	
1505	12	1128		1659	12	1125		1773	6	1131	28	1848	22	1128	
1506	6	1129	51	1659a	12	1125		1774	12	1131		1849a	8	1129	
1507	6	1129	50	1660	6	1125		1774a	12	1131		1850	18	1128	
1509	5½	1129		1660a	6	1125		1775	8	1132	216	1851	4	1131	
1512	6	1129		1661	6	1125		1776	10	1132	217	1853	12	1128	
1513	10	1134	221	1662	6	1125		1777	10	1132	215	1858	6	1131	
1513a	10	1134		1662a	6	1125		1778	8	1132	218	1870	5½	1128	
1514	12	1134		1664	4	1125		1778a	10	1132		1876	5	1127	
1514a	12	1134		1665	6	1125		1779	6	1132		1880	11	1131	
1515	12	1134		1666	12	1125		1779a	12	1132		1881a	8	1133	
1515a	12	1134		1667	2	1125		1779b	12	1132		1901	12	1135	
1515b	12	1134		1668	6	1125		1780	9	1132		1951	16	1123	
1516	10	1127		1668a	6	1125		1780b	12	1132		1985	12	1135	
1516a	12	1127		1669	8	1125		1781	2	1132		2000	12	1134	
1517	6	1127		1669a	8	1125		1782	8	1132		2001	18	1134	
1518	12	1128		1670	4	1125		1782a	12	1132		2002	18	1119	
1519	12	1127	1014	1670a	4	1125		1782a	12r.	1132		2003	18	1126	
			1014½	1670a	6S1	1125		1782b	12	1132		2004	18	1126	
1520	6	1127		1670a	6S2	1125		1783	10	1132		2005	18	1125	
1521	6	1127		1671	5½	1126		1783b	12	1132		2006	18	1136	721
1522	6	1134	67	1672	6	1126		1788a	12s.c.r.	1132		2007	18	1124	
1523	6	1129	47	1673	12	1126		1789a	6s.c.r.	1132		2008	18	1136	794
1525	12	1129		1674	6	1127		1790	3	1132		2008a	18	1136	794
1526a	12	1133		1675	12	1126		1790a	12	1132		2009	18	1135	796R
1527	18	1135		1676	12	1126		1790b	12	1132		2010	18	1135	796L
1528a	10	1134		1677	12	1125		1791	4	1132		2011	18	1136	795R
1529a	12	1134		1678	12	1126		1791a	12	1132		2012	18	1136	795L
1530a	14	1134		1679	12	1125		1791b	12	1132		3501	24	1127	
1531a	24	1134		1679a	12	1125		1792	5	1132		3502	24	1126	
1554	6	1126		1680	6	1125		1792a	12	1132		3503	24	1125	
1560	6	1126		1681	3	1125		1792b	12	1132		3504	24	1119	
1568	3	1127		1681a	3	1125		1793	5½	1132		4501	26	1136	1101
1569	6	1127		1682	6	1125		1793a	12	1132		5001	28	1136	1302
1570	6	1128		1682a	6	1125		1793b	12	1132		7002	36	1136	1203
1571	6	1127		1683	12	1125		1794	10	1132		7003	36	1136	
1572	6	1128		1683a	12	1125		1795	6	1132					
1573	6	1128	8	1684	10	1126		1796	12	1132					
1574	8	1128	401	1685	3	1125		1797a	6s.c.r.	1132					
1575	10	1128	205	1685a	6	1125		1799	12	1132					
1576a	18	1128		1685b	6	1125		1800	6	1132					
1577a	24	1128		1686	3	1125		1801	5	1134					
1578a	12	1128		1686a	6s.c.	1125		1805	4	1134					
1579a	18	1128		1686b	6s.c.	1125		1810	6	1134					
1580	8	1129	403	1687	6	1126		1815	4	1131					
1581	8	1129	404	1688	6	1126		1815a	6	1131					
1584	12	1129	503	1689	8	1125		1816	5½	1131	120				
1585	12	1129	504	1691	18	1126		1816a	6	1131					

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Matrices are marked on one side for the purpose of easy identification as follows: 6△8, 6△10, 8△12, etc. The triangle is a reference mark and has nothing whatever to do with the identification of the font and face. The figure on the left of the triangle indicates the point size and the

figure on the right indicates the name of the face and not its number. Thus, for instance, 10△8 does not mean 10 point No. 8, but 10 point Caslon with Italic and Small Caps; 8△12 does not mean 8 point No. 12, but 8 point Cheltenham with Italic and Small Caps.

	PAGE		PAGE		PAGE		PAGE		PAGE
4 Point		5½△14	923	6△32	806f	6△182	910	6△338	891b
4△2	193	5½△18	909	6△34	909	6△186	1058	6△340	889
4△4	1164	5½△22	909	6△36	924	6△188	880	6△342	891
4△330	889a	5½△24	806e	6△42	193	6△192	46	6△344	891a
4△344	891a	5½△28	922	6△43	825	6△194	719	6△346	890
4△400	890	5½△32	1070	6△44	924	6△200	729	6△348	891b
		5½△36	1057	6△45	906	6△202	165	6△350	891a
		5½△38	906	6△46	924	6△204	556	6△358	888a
4¾ Point		5½△42	535	6△48	923	6△206	556	6△362	958
4¾△2	494	5½△44	526	6△49	896	6△208	556	6△364	595
		5½△46	923	6△50	1070	6△210	556	6△366	369
5 Point		5½△48	361	6△53	505	6△212	562	6△368	578
5△1	906	5½△50	351	6△56	896	6△214	562	6△372	452
5△2	1068	5½△52	922	6△57	906	6△216	562	6△376	551
5△4	922	5½△54	368	6△58	841	6△218	562	6△378	551
5△6	906	5½△60	730f	6△59	906	6△220	319	6△380	551
5△8	1070a	5½△64	535	6△60	923	6△224	127	6△382	551
5△10	906	5½△66	771	6△62	688	6△226	906	6△384	551
5△14	922	5½△330	889a	6△66	972	6△232	248	6△386	551
5△18	1069	5½△332	888b	6△70	1058	6△236	564	6△388	771
5△20	701	5½△334	891	6△74	924	6△238	564	6△390	766
5△24	535	5½△336	889	6△76	1068	6△240	564	6△392	663
5△26	526	5½△338	891b	6△82	923	6△242	564	6△394	105
5△28	174	5½△340	889	6△86	733	6△244	30	6△396	386
5△30	701	5½△342	891	6△88	923	6△248	560	6△398	376
5△32	361	5½△344	891a	6△90	709	6△250	22	6△400	890
5△34	860	5½△348	891b	6△92	708	6△252	560	6△406	892b
5△36	368	5½△350	891a	6△94	203	6△254	560	6△410	173
5△38	173	5½△358	888a	6△96	784	6△256	558	6△414	555
5△330	889a	5½△400	890	6△97	806c	6△258	558	6△416	621
5△334	891	5½△406	892b	6△98	3	6△260	558	6△418	806d
5△336	889	5½△460	891	6△100	924	6△262	558	6△420	730f
5△340	889	5½△524	892b	6△102	713	6△264	36	6△424	730c
5△342	891	5½△536	889	6△110	687	6△268	284	6△426	370b
5△344	891a			6△112	709	6△270	560	6△432	923
5△348	891b	6 Point		6△114	708	6△274	423	6△434	639
5△350	891a	6△1	906	6△116	906	6△276	298	6△436	649
5△356	892b	6△2	677	6△118	1058	6△280	266	6△438	888a
5△362	957	6△4	910	6△120	806e	6△286	435	6△440	892a
5△400	890	6△4	910	6△122	1070a	6△288	536	6△442	643
5△406	892b	6△5	906	6△123	896	6△290	868	6△460	891
5△522	892b	6△6	1070b	6△124	709	6△296	803	6△524	892b
5△524	892b	6△8	702	6△125	906	6△298	628	6△536	889
		6△10	910	6△128	708	6△300	652		
		6△12	684	6△132	806j	6△302	527	6½ Point	
		6△14	709	6△150	693	6△304	795	6½△2	536
		6△15	906	6△156	74	6△306	449	6½△4	924
5½ Point		6△16	708	6△158	57	6△310	630	6½△6	527
5½△1	906	6△17	861	6△160	174	6△312	654		
5½△2	1057	6△18	833	6△162	237b	6△314	362	6¾ Point	
5½△4	677	6△19	906	6△164	566	6△320	351	6¾△2	537
5½△5	906	6△20	1073a	6△166	566	6△324	923	6¾△4	528
5½△6	909	6△21	906	6△168	566	6△326	585		
5½△7	906	6△22	910	6△170	566	6△328	889a	7 Point	
5½△8	684	6△24	303	6△172	207	6△330	889a	7△1	906
5½△9	906	6△28	1057	6△174	825	6△332	888b	7△2	1059
5½△10	923	6△29	828	6△176	806e	6△334	891	7△4	678
5½△11	906	6△30	708	6△180	230	6△336	889	7△6	688
5½△12	922								
								7△8	156
								7△10	708
								7△12	911
								7△13	906
								7△14	702
								7△15	906
								7△18	910
								7△20	924
								7△21	906
								7△22	925
								7△23	906
								7△24	924
								7△26	910
								7△27	906
								7△28	925
								7△30	1070b
								7△31	906
								7△38	925
								7△40	924
								7△42	684
								7△43	906
								7△46	910
								7△48	709
								7△50	687
								7△52	906
								7△58	925
								7△60	906
								7△62	1059
								7△63	806c
								7△66	693
								7△74	925
								7△80	203
								7△86	1058
								7△88	194
								7△90	684
								7△92	57
								7△94	46
								7△96	720
								7△98	910
								7△102	692
								7△104	30
								7△110	22
								7△118	806f
								7△120	36
								7△122	537
								7△126	529
								7△130	803
								7△132	795
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								7△138	363
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								7△148	729
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7½Δ350 891a	8Δ124 925	8Δ350 891a	9Δ6 927	9Δ406 892b	10Δ116 687	
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8Δ5 960	8Δ150 825	8Δ384 531	9Δ34 927	10Δ8 157	10Δ136 928	
8Δ6 1060	8Δ151 569	8Δ386 452	9Δ36 826	10Δ10 681	10Δ137 896	
8Δ8 1060	8Δ152 709	8Δ392 906	9Δ38 827	10Δ12 928	10Δ138 928	
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10△174	708	10△394	809	11△62	955	12△24	930	12△158	907	12△342	891
10△176	928	10△398	614	11△66	842	12△25	828	12△160	60	12△344	891a
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10△182	929	10△408	341	11△72	684	12△28	708	12△166	202	12△350	891a
10△184	723	10△410	754	11△74	321	12△29	571	12△167	632	12△358	888a
10△186	696	10△412	596	11△76	130	12△30	504	12△168	566	12△362	966
10△190	928	10△414	579	11△78	916	12△33	908	12△169	881	12△364	632
10△192	914	10△416	328	11△84	31	12△37	907	12△175	823	12△366	656
10△194	1072	10△418	586	11△88	23	12△38	896	12△176	32	12△368	540
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10△198	708	10△422	312	11△96	426	12△40	690	12△184	880	12△374	782
10△200	729	10△424	117	11△98	268	12△44	931	12△186	49	12△376	615
10△206	928	10△428	109	11△102	454	12△46	239	12△188	929	12△378	366
10△208	207	10△436	388	11△104	197	12△48	843	12△190	726	12△380	917
10△218	59	10△438	888a	11△106	238	12△50	826	12△194	729	12△382	754
10△224	907	10△440	378	11△108	860	12△51	907	12△196	918	12△384	314
10△226	202	10△444	606	11△110	781	12△52	844	12△198	212	12△386	562
10△228	566	10△448	770	11△112	167	12△53	907	12△200	809	12△388	597
10△240	31	10△450	774	11△114	450	12△54	841	12△202	808	12△390	580
10△244	998	10△454	622	11△116	15	12△55	907	12△208	556	12△392	328
10△250	48	10△456	655	11△118	545	12△56	930	12△210	556	12△396	558
10△260	166	10△458	631	11△120	358	12△58	1074	12△212	556	12△398	587
10△266	915	10△460	891	11△122	118	12△60	918	12△214	556	12△400	890
10△268	211	10△462	664	11△124	313	12△62	907	12△216	562	12△406	892b
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10△280	129	10△472	885	11△134	1166	12△68	5	12△228	880	12△424	551
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10△288	495	10△482	644	11△332	888b	12△74	168	12△240	917	12△434	551
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10△296	38	10△494	1169	11△336	889	12△76	825	12△244	495	12△438	888a
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10△302	285	10△524	892b	11△340	889	12△78	709	12△252	564	12△444	111
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10△324	798	11 Point		11△400	890	12△94	232a	12△268	558	12△466	623
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10△328	889a	11△4	705	11△438	888a	12△98	249	12△272	558	12△470	632
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10△336	889	11△12	158			12△108	1064	12△280	299	12△478	651
10△338	891b	11△14	305	11½ Point		12△109	569	12△284	269	12△480	1168
10△340	889	11△16	929	11½△2	787	12△114	919	12△286	437	12△486	560
10△342	891	11△17	504	11½△4	131	12△116	709	12△288	455	12△488	372
10△344	891a	11△18	916			12△118	708	12△292	739	12△492	645
10△346	890	11△19	907	12 Point		12△120	177	12△294	869	12△494	1002
10△348	891b	11△20	955	12△2	683	12△122	1064	12△296	869	12△502	1169
10△350	891a	11△22	709	12△4	706	12△124	918	12△298	94	12△524	892b
10△356	892b	11△23	907	12△5	907	12△125	1065	12△300	813	12△526	889b
10△358	888a	11△24	836	12△6	735	12△126	709	12△302	628	12△536	889
10△360	813	11△26	708	12△7	907	12△127	671	12△308	652	12△980	342
10△362	963	11△31	907	12△8	708	12△128	918	12△310	805		
10△364	628	11△37	861	12△10	788	12△129	502	12△314	16		
10△370	652	11△40	907	12△11	907	12△130	1072	12△316	451	14 Point	
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10△376	450	11△44	841	12△13	504	12△134	708	12△320	534	14△2	736
10△378	14	11△45	907	12△14	306	12△136	1071	12△324	799	14△3	506
10△380	365	11△48	223	12△16	930	12△140	208	12△328	889a	14△4	224
10△382	631	11△49	859	12△17	505	12△141	570	12△330	889a	14△5	504
10△384	655	11△51	859	12△18	224	12△148	930	12△332	888b	14△7	218b
10△386	357	11△54	827	12△20	1073b	12△150	844	12△334	891	14△9	513
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14△28	932	14△164	438	18△3	514	18△97	240	18△279	442	20△5	1076
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14△34	160	14△176	814	18△8	634	18△109	948	18△295	570	20△17	227
14△36	687	14△178	547	18△9	218b	18△111	33	18△297	866	20△25	262b
14△38	708	14△180	628	18△10	1150	18△113	1079	18△299	866	20△27	509
14△39	262b	14△186	652	18△11	218b	18△115	1078	18△301	457	20△346	890
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14△48	485	14△198	657	18△16	617	18△125	51	18△311	815	21△3	135
14△50	496	14△200	616	18△17	262b	18△129	1075	18△313	95	21△5	151
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14△54	178	14△204	755	18△19	262c	18△133	213	18△317	818	21△13	64
14△56	6	14△206	598	18△20	599	18△135	67	18△319	880	21△15	80
14△58	199	14△208	581	18△22	1153	18△139	556	18△321	636	21△17	86
14△60	920	14△210	328	18△24	250	18△141	556	18△323	281	21△19	458
14△61	487	14△212	588	18△26	1151	18△143	558	18△325	668c	21△21	816
14△62	709	14△214	367	18△28	589	18△145	556	18△327	756	21△25	950
14△64	920	14△216	315	18△29	514	18△147	556	18△328	889a	21△684	945
14△65	908	14△218	359	18△30	801	18△149	558	18△329	636		
14△66	1073	14△220	800	18△33	504	18△151	562	18△331	647a		
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14△70	708	14△228	391	18△36	484	18△163	185	18△335	661a		
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14△77	908	14△240	624	18△42	1157	18△171	151	18△340	889	24△5	262b
14△78	708	14△242	657	18△43	510	18△173	216	18△343	748	24△6	657b
14△80	1064	14△244	633	18△44	200	18△175	244	18△346	890	24△7	262c
14△83	879	14△246	666	18△46	641b	18△177	935	18△347	582	24△8	635
14△84	307	14△250	641a	18△47	949	18△179	499	18△348	891b	24△10	1150
14△85	672	14△252	372a	18△48	618	18△181	945	18△349	600	24△12	1153
14△86	208	14△256	651a	18△50	651b	18△183	1064	18△350	891a	24△15	218b
14△87	502	14△258	646	18△52	609	18△187	86	18△351	334	24△19	514
14△89	879	14△260	1168	18△53	1078	18△191	935	18△353	329	24△20	1172
14△90	932	14△268	1169	18△54	667	18△193	728	18△355	345	24△21	506
14△91	879	14△330	889a	18△55	1078	18△195	790	18△357	609a	24△22	1153
14△92	908	14△332	888b	18△56	1153	18△197	790	18△358	888a	24△23	1076
14△94	61	14△334	891	18△57	218a	18△199	1079	18△359	668c	24△24	1152
14△95	569	14△336	889	18△58	1154	18△203	91	18△363	1003	24△25	1080a
14△97	570	14△338	891b	18△59	1151	18△207	879	18△365	1002	24△26	1151
14△102	202	14△340	889	18△62	1154	18△209	234	18△367	512	24△27	1078
14△106	32	14△342	891	18△63	934	18△211	53	18△369	512	24△29	259
14△108	920	14△344	891a	18△64	624a	18△213	179	18△371	512	24△31	949
14△112	931	14△346	890	18△65	488	18△215	182	18△373	661a	24△33	949
14△114	50	14△348	891b	18△66	1151	18△221	35	18△375	647a	24△34	495
14△117	185	14△350	891a	18△67	832	18△225	25	18△377	636	24△35	948
14△118	838	14△358	888a	18△68	1155	18△227	933	18△379	589a	24△36	484
14△119	498	14△362	968	18△70	1156	18△229	27	18△381	589a	24△37	262b
14△120	727	14△400	890	18△71	511	18△233	40	18△385	161	24△38	1150
14△121	633	14△406	892b	18△72	1157	18△235	647a	18△389	236	24△39	514
14△122	729	14△438	888a	18△74	647	18△237	42	18△391	324c	24△45	513
14△124	212	14△460	891	18△75	1065	18△239	1077	18△395	658	24△46	641c
14△126	323	14△524	892b	18△76	956	18△241	1077	18△397	575	24△47	936
14△128	919	14△941	343	18△78	1158	18△243	288	18△399	474	24△48	618
14△129	575			18△79	708	18△245	293	18△400	890	24△50	651c
14△132	133			18△80	1150	18△247	1065	18△401	392	24△51	488
14△134	920	16 Point		18△81	933	18△249	672	18△403	575	24△53	511
14△136	484	16△5	862	18△82	1002	18△251	503	18△405	829	24△54	668
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24Δ57 218a	24Δ221 879		30Δ131 26	30Δ350 1006	36Δ159 1064
24Δ58 1154	24Δ223 271	26 Point	30Δ135 27	30Δ400 890	36Δ161 575
24Δ59 509	24Δ225 277	26Δ1 879	30Δ137 940	30Δ460 891	36Δ163 1170
24Δ61 936	24Δ227 430	26Δ346 890	30Δ139 41		36Δ165 1172
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24Δ67 948	24Δ237 443	27 Point	30Δ145 1077	34Δ3 509	36Δ338 891b
24Δ68 1155	24Δ241 89	27Δ1 81	30Δ147 1077	34Δ5 846	36Δ346 890
24Δ69 845	24Δ243 1080		30Δ149 262b	34Δ9 880	36Δ348 891b
24Δ70 1156	24Δ249 867	28 Point	30Δ151 241	34Δ11 335	36Δ350 1006
24Δ71 846	24Δ251 867	28Δ1 510	30Δ153 70	34Δ13 330	36Δ400 890
24Δ72 1158	24Δ255 748	28Δ5 509	30Δ155 289	34Δ15 324d	36Δ460 891
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24Δ87 936	24Δ267 628	28Δ23 324d	30Δ167 433	36Δ5 1076	42Δ7 513
24Δ88 1153	24Δ269 642	28Δ25 829	30Δ173 440	36Δ9 872	42Δ9 262b
24Δ89 1079	24Δ271 281	28Δ346 890	30Δ175 443	36Δ13 513	42Δ11 218b
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24Δ95 262a	24Δ279 756	30Δ3 507	30Δ185 1080	36Δ19 846	42Δ23 1076
24Δ99 1065	24Δ281 636	30Δ5 1076	30Δ187 233	36Δ23 507	42Δ25 508
24Δ101 225	24Δ283 647a	30Δ7 260	30Δ193 628	36Δ29 951	42Δ27 508
24Δ107 213	24Δ285 658	30Δ9 1080a	30Δ195 281	36Δ31 1079	42Δ29 873
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24Δ137 201	24Δ313 512	30Δ43 262b	30Δ221 748	36Δ79 34	42Δ57 1173
24Δ139 499	24Δ315 661a	30Δ47 940	30Δ223 583	36Δ81 138	42Δ59 324e
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24Δ147 87	24Δ323 946	30Δ57 938	30Δ233 512	36Δ89 674	48Δ1 510
24Δ153 938	24Δ325 1080b	30Δ59 489	30Δ235 512	36Δ91 273	48Δ3 509
24Δ157 1078	24Δ327 1080b	30Δ67 186	30Δ237 91	36Δ93 431	48Δ9 261
24Δ159 227	24Δ328 889a	30Δ69 81	30Δ239 661b	36Δ97 441	48Δ11 944
24Δ161 91	24Δ329 575	30Δ71 252	30Δ241 647b	36Δ99 1080	48Δ13 757
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24Δ167 54	24Δ333 609a	30Δ77 1080b	30Δ245 939	36Δ105 642	48Δ17 330a
24Δ169 68	24Δ334 891	30Δ79 97	30Δ247 1080b	36Δ109 652	48Δ19 335a
24Δ171 791	24Δ335 161	30Δ83 1078	30Δ249 1080b	36Δ111 652	48Δ21 490
24Δ173 255	24Δ336 889	30Δ85 939	30Δ251 668c	36Δ113 748	48Δ23 575
24Δ175 179	24Δ338 891b	30Δ87 91	30Δ253 237	36Δ115 637	48Δ25 490
24Δ177 182	24Δ339 392	30Δ89 214	30Δ255 161	36Δ117 647b	48Δ687 944
24Δ179 33	24Δ345 575	30Δ91 217	30Δ261 393	36Δ119 659	
24Δ181 35	24Δ346 890	30Δ93 500	30Δ265 575	36Δ121 661b	54 Point
24Δ183 937	24Δ348 891b	30Δ95 245	30Δ269 1064	36Δ123 98	54Δ1 510
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24Δ187 513	24Δ350 1006	30Δ101 235	30Δ273 509	36Δ127 583	54Δ5 335b
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24Δ191 262c	24Δ353 324c	30Δ105 68	30Δ277 609b	36Δ131 512	60 Point
24Δ193 40	24Δ355 575	30Δ107 791	30Δ279 996	36Δ133 512	60Δ1 510
24Δ195 262b	24Δ358 888a	30Δ109 52	30Δ281 659	36Δ135 512	60Δ3 252
24Δ197 42	24Δ359 829	30Δ111 256	30Δ285 575	36Δ137 289	60Δ5 509
24Δ199 1077	24Δ361 949	30Δ113 180	30Δ287 1170	36Δ139 294	60Δ7 330b
24Δ201 1077	24Δ363 1170	30Δ115 183	30Δ289 1172	36Δ143 187	60Δ9 335b
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18△1035 668c	30△1053 475	42△1015 139	48△1034 668c	60△1071 668c	96△1032 1175	
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18△1062 851	30△1070 668c	42△1027 462	48△1056 610	72△1009 184	96△1063 480	
18△1064 481	30△1071 668c	42△1028 470	48△1057 854	72△1010 242	96△1064 483	
18△1065 478	30△1074 854	42△1030 758	48△1058 853	72△1012 253	96△1076 1174	
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24△1026 101	36△1022 218	42△1047 850	54△1029 336	72△1030 761	120△1025 100	
24△1027 459	36△1024 69	42△1053 475	54△1037 583a	72△1032 1175	120△1029 338	
24△1028 467	36△1026 101	42△1054 394	54△1038 602	72△1033 668c	120△1032 1175	
24△1031 749	36△1027 461	42△1055 401	54△1039 331	72△1034 668c	120△1033 668c	
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24△1034 668c	36△1031 750	42△1057 854	60 Point	72△1037 583a	120△1035 668c	
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24△1041 849	36△1034 668c	42△1060 853	60△1002 661c	72△1039 331	120△1038 603	
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24△1057 854	36△1047 850	42△1074 854	60△1008 181	72△1056 610	120△1056 611	
24△1058 853	36△1053 475	42△1075 852	60△1009 184	72△1064 482	120△1064 483	
24△1059 852	36△1054 394		60△1010 242	72△1072 591	120△1076 1174	
24△1060 853	36△1055 400	48 Point	60△1012 253		120△1077 1174	
24△1061 848	36△1056 610	48△1001 744	60△1014 188	84 Point		
24△1062 851	36△1057 854	48△1002 661c	60△1015 141	84△1002 661d	144 Point	
24△1064 481	36△1058 853	48△1003 83	60△1016 1176	84△1003 84	144△1002 661d	
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24△1069 668c	36△1064 481	48△1007 88	60△1021 215	84△1023 661	144△1023 661	
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30△1007 88	42△1001 743	48△1018 296	60△1037 583a	84△1054 396	144△1054 398	
30△1016 146	42△1002 661c	48△1019 274	60△1038 602	84△1064 482	144△1056 611	
30△1024 69	42△1003 83	48△1020 280	60△1039 331		144△1063 480	
30△1026 101	42△1004 637a	48△1021 215	60△1040 491	96 Point	144△1064 483	
30△1027 460	42△1005 647c	48△1022 218	60△1046 851	96△1001 747	144△1076 1174	
30△1028 468	42△1006 66	48△1023 660		96△1002 661d	144△1077 1174	
30△1031 750						



Linotype Antique No. 1 stems from the Old Style Antique series introduced by Miller and Richards, of Edinburgh, in the 1850's. It quickly became popular as a more satisfactory general-purpose face than the romans in vogue at the time with their "protracted hairlines and feeble serifs."

Today, Linotype Antique No. 1 is widely used for many varieties of commercial printing. Its even color and firm letter-design insure exceptional printing on coated paper; it is invaluable for use in photogravure and offset reproduction, or whenever a screen is super-imposed upon the type. In this instance it "stands up," legible, full-toned, clear—when so many "thick and thin" stroke faces pale into illegibility.



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COMPARISON OF SIZES

6 Point Antique No. 1 with Italic (6△98) Lower case alphabet, 97 points. Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234

8 Point Antique No. 1 with Italic (8△114) Lower case alphabet, 122 points. Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234

9 Point Antique No. 1 with Italic (9△132) Lower case alphabet, 132 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234

10 Point Antique No. 1 with Italic (10△92) Lower case alphabet, 141 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

12 Point Antique No. 1 with Italic (12△68) Lower case alphabet, 165 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of i 1234
HOW IS ONE to assess and evaluate a type face in terms of i 1234

14 Point Antique No. 1 with Italic (14△56) Lower case alphabet, 190 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in te 1234
HOW IS ONE to assess and evaluate a type face in te 1234

18 Point Antique No. 1 (18△103) Lower case alphabet, 229 points. Figures, .1107
HOW IS one to assess and evaluate a type fac 12

24 Point Antique No. 1 (24△135) Lower case alphabet, 305 points. Figures, .1522
HOW IS one to assess and evalua 12

18 Point Antique No. 1 Italic (18△87) Lower case alphabet, 229 points. Figures, .1107
HOW IS one to assess and evaluate a type fac 12

LINOTYPE

LIST OF CHARACTERS

in Two-Letter Fonts With ROMAN and ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

12345	abcdefghijklmnopqrstuvwxy z	67890
12345	abcdefghijklmnopqrstuvwxy z	67890
.,:;?!(|)	*'-'— Æ Œ th . . . fi fl ff ffi ffl æ œ £ \$	
.,:;?!(|)	*'-'— Æ Œ th . . . fi fl ff ffi ffl æ œ £ \$	
	1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []	

One-Letter Italic Logotypes

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo Th Wh

LINOTYPE ANTIQUE No. 1

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers
(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiifffiffi1234567890(\$£...:;'-?!*†)1234567890
 abcdefghijklmnopqrstuvwxyzfiifffiffi1234567890(\$£...:;'-?!*†)1234567890

Matrix Information: 6△98. Length of lower case alphabet, 97 points. Figures, .0484. Will run in 90 channel layout. Code word, IGAQ.

LINOTYPE

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 PRINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by

How is one to assess and evaluate a type face in terms of its esthetic design? Why
(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiifffiffi1234567890(\$£...:;'-?!*†)1234567890
 abcdefghijklmnopqrstuvwxyzfiifffiffi1234567890(\$£...:;'-?!*†)1234567890

Special Small Caps

HABCDEFHIJKLMNOPQRSTUVWXYZ&H
 HABCDEFHIJKLMNOPQRSTUVWXYZ&H

Matrix Information: 8△114. Length of lower case alphabet, 122 points. Figures, .0622. Will run in 90 channel layout. Code word, IGEK.

6
POINT

8
POINT

LINOTYPE ANTIQUE No. 1

9
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

How is one to assess and evaluate a type face in terms of its esthetic design?

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for

How is one to assess and evaluate a type face in terms of its esthetic design?

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfifffiff1234567890(\$,.,:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfifffiff1234567890(\$,.,:;'-'?!*†)1234567890

Matrix Information: 9Δ132. Length of lower case alphabet, 132 points. Figures, .0692. Will run in 90 channel layout. Code word, ZARAT.

1922 LINOTYPE MARK

10
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as

How is one to assess and evaluate a type face in terms of its esthetic de-

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in

How is one to assess and evaluate a type face in terms of its esthetic de-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfifffiff1234567890(\$,.,:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfifffiff1234567890(\$,.,:;'-'?!*†)1234567890

Special Small Caps

HABCDEFGHIJKLMNOPQRSTUVWXYZ&H
HABCDEFGHIJKLMNOPQRSTUVWXYZ&H

Matrix Information: 10Δ92. Length of lower case alphabet, 141 points. Figures, .0692. Will run in 90 channel layout. Code word, 1GER.

LINOTYPE ANTIQUE No. 1

12
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a *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*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfifffiffiffi123456(\$£.,:;'-'?!*†) 123456
 abcdefghijklmnopqrstuvwxyzfifffiffiffi123456(\$£.,:;'-'?!*†) 123456

Special Small Caps

HABCDEFGHIJKLMNOPQRSTUVWXYZ&H
 HABCDEFGHIJKLMNOPQRSTUVWXYZ&H

Matrix Information 12_68. Length of lower case alphabet, 165 points. Figures, .093. Will run in 90 channel layout. Code word, 1611.

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYP FACE IN TERMS OF ITS ESTHETIC DESIGN? WH

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes o 1234

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 th 1234

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzzffiffiffi(\$£.,,:;'-?!*†)1234
abcdefghijklmnopqrstuvwxyzzffiffiffi(\$£.,,:;'-?!*)1234

Special Small Caps

HABCDEFGHIJKLMNOPQRSTUVWXYZ&H
HABCDEFGHIJKLMNOPQRSTUVWXYZ&H

Matrix Information: 14Δ56. Length of lower case alphabet, 190 points. Figures, .0968. Will run in 90 channel layout. Code word, 1G1S.

HOW IS ONE TO ASSESS AND EVALUATE A
 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 to their eyes? Good de-
 sign is always practical design. And what they
 see in a good type design is, partly, its excellent

18
 POINT

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfifffiffil
 1234567890 (\$,,:;'-'?!) 1234567890 M

(width 220)

Matrix Information: 18Δ103. Length of lower case alphabet, 229 points. Figures, 1107. Will run in 90 channel layout. Code word, 16JA.

LINOTYPE

*HOW IS ONE TO ASSESS AND EVALUATE A
 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 to their eyes? Good de-
 sign is always practical design. And what they*

18
 POINT

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfifffiffil
 1234567890 (\$,,:;'-'?!) 1234567890

Matrix Information: 18Δ87. Length of lower case alphabet, 229 points. Figures, 1107. Will run in 90 channel layout. Code word, 16JE.

24
POINT

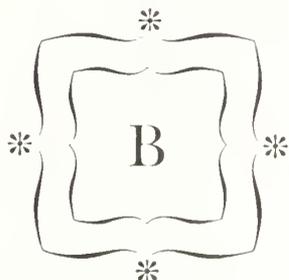
HOW IS ONE TO ASSESS AND EV
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in any good type design is, partly, its excellent practical ability to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your chair has

(six point leaded)

ABCDEFGHIJKLMN OPQRSTU
 V
 WXYZ&1234567890
 abcdefghijklmnopqrstuvwxyz

Matrix Information: 24Δ135. Length of lower case alphabet, 305 points. Figures, .1522. Will run in Display Linotypes, 72 channel layout; also lower case except m and w in cap channels of 90 channel magazine. Code word, IGKE.

LINOTYPE BASKERVILLE



LINOTYPE BASKERVILLE is a weight-for-weight and curve-for-curve copy of John Baskerville's celebrated printing type. The pattern for the cutting is a complete font of (approximately) 14 point, cast from Baskerville's own matrices—exhumed at Paris, France, in 1929. Modifications of the two-letter italic, to fit the needs of machine placement, have been performed sympathetically, with an appreciation of the subtleties of the original. The *one-letter italic* is a faithful reproduction of the original. It is important to point out that Linotype Baskerville is not an "adaptation"—it is a *revival*.

There is no need to ballast this announcement with a catalog of John Baskerville's achievement as printer and type-founder—the beauty and legibility of the type itself is weight enough. The greatest honor that Mergenthaler Linotype Company can pay to Baskerville is to make his excellent design available to all users of Linotype composition.



MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRT0
 , . : ; ? ! (|) * ' ' - - Æ Œ lb & £ \$. . . fi ff ffi ffl
 , . s ; ? ! A I Q O ' ' - - Æ Œ tb N £ P L . . . fi Y ff W M
 12345 Z & : () fl ffi ffl \$ æ œ 67890 ; ;
 12345 U & : () fl ffi ffl \$ æ œ 67890 ; ;
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 H J K X Z & Æ Œ @ % † ‡ § ¶ - []

SWASH CHARACTERS
 7 K N T Y Qu et Qu ct
 Made in all sizes and included in all fonts

MODERNIZED FIGURES
 1234567890 1234567890
 Made in all point sizes, and will be substituted
 for those regularly furnished with a font, if so
 ordered, or they may be added as an extra



ONE-LETTER ROMAN LOGOTYPES
SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff- f ff

ONE-LETTER ITALIC LOGOTYPES
 FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f fi fl af aff ej eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F P Ta Te To Tr Tu Tw Ty T Va Ve Vo V Wa We Wi Wo Wr W Ya Ye Yo Y
 F P Tu Te To Tr Tu Tw Ty T Va Ve Vo V Wa We Wi Wo Wr W Ya Ye Yo Y

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff- f ff
 fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff- f ff

LINOTYPE BASKERVILLE

Comparison of Sizes

8 Point Baskerville with Italic and Small Caps (97,420) Lower case alphabet, 100 points, Figures, .092

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is always practical design. And what they see in a good
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers

9 Point Baskerville with Italic and Small Caps (97,128) Lower case alphabet, 116 points, Figures, .092

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers

10 Point Baskerville with Italic and Small Caps (107,378) Lower case alphabet, 129 points, Figures, .092

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is always practical design. And what they see in a good
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers

11 Point Baskerville with Italic and Small Caps (117,116) Lower case alphabet, 139 points, Figures, .092

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is always practical design. And what they see in a good
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers

12 Point Baskerville with Italic and Small Caps (127,314) Lower case alphabet, 149 points, Figures, .092

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is always practical design. And what they see in a good
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers

14 Point Baskerville with Italic and Small Caps (147,188) Lower case alphabet, 170 points, Figures, .092

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is always practical design. And what they see in a good
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers

16 Point Baskerville (167,15) Lower case alphabet, 200 points, Figures, .107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is always practical design. And what they see in a good
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers

8 POINT LINOTYPE BASKERVILLE

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 to their eyes? *Good design is always practical design?* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this coun-

(one and two point leaded)

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(One-Letter Italic)

ABCDEFGHIJKLMN^oQRSTU^vVWXYZ&
 ABCDEFGHIJKLMN^oQRSTU^vVWXYZ&

ABCDEFGHIJKLMN^oQRSTU^vVWXYZ&

abcdefghijklmnopqrstu^vwxyziflfflffl 1234567890 (\$£,:;'-?!*+) 1234567890
 abcdefghijklmnopqrstu^vwxyziflfflffl 1234567890 (\$£,:;'-?!*+) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN^oQRSTU^vVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstu^vwxyz

Matrix Information : 8Δ420. Lower case alphabet, 106 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. 7 point alignment. Code word, ZABOH.

9 POINT LINOTYPE BASKERVILLE

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(one and two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstu vwxyzfi flffl 1234567890 (\$£...:'?!*†) 1234567890

abcdefghijklmnopqrstu vwxyzfi flffl 1234567890 (\$£...:'?!*†) 1234567890

Matrix Information: 9△128. Lower case alphabet, 116 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine, 8 point alignment. Code word, ZAFAH.

10 POINT LINOTYPE BASKERVILLE



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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, with-

(two and three point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories

(One-Letter Italic)

ABCDEFGHIJKLMN^oOPQRSTUVWXYZ&
ABCDEFGHIJKLMN^oOPQRSTUVWXYZ&

ABCDEFGHIJKLMN^oOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziflffiffll 1234567890 (\$£,.;:‘-?!*†) 1234567890
abcdefghijklmnopqrstuvwxyziflffiffll 1234567890 (\$£,.;:‘-?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN^oOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information : 10Δ378. Lower case alphabet, 129 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. 9 point alignment. Code word, ZOEC.

11 POINT LINOTYPE BASKERVILLE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine writ-

(two and three point leaded)

*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go fur-*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziilffliiff 1234567890(\$£...;':?!*†) 1234567890
abcdefghijklmnopqrstuvwxyziiflfffiiff 1234567890(\$£...;':?!*†) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 11Δ116. Lower case alphabet, 139 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. 10 point alignment. Code word, ZOMU.

12 POINT LINOTYPE BASKERVILLE



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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because

(two and four point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

(One-Letter Italic)

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&
ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll 12345678 (\$£...;‘-?!*†) 12345678
abcdefghijklmnopqrstuvwxyziiflffiffll 12345678 (\$£...;‘-?! †) 12345678

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 12Δ314. Lower case alphabet, 149 points. Figures. .083; comma, period and thin space, .0415. Runs in 90 channel magazine. 11 point alignment. Code word, ZUJA.

14 POINT LINOTYPE BASKERVILLE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, the

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over

(two and four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffffi 1234 (\$£,,:;‘-’?!*†) 1234
abcdefghijklmnopqrstuvwxyziiflffffi 1234 (\$£,,:;‘-’?!) 1234

Matrix Information: 14△188. Lower case alphabet, 170 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. 13 point alignment. Code word, ZYNA.

16 POINT LINOTYPE BASKERVILLE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffll
1234567890 1234567890

ONE-LETTER LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

Matrix Information: 16Δ15. Lower case alphabet, 200 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. 15 point alignment. Code word, ZABAD.

THE LINOTYPE
BENEDICTINE
FAMILY



BENEDICTINE BOOK
BENEDICTINE
BENEDICTINE BOLD



The Benedictine Family was derived from the types of Plato de Benedictis, the Fifteenth Century Italian master printer, who produced thirty-three distinguished books between the years 1487 and 1495. Its origin is the period of the Italian Renaissance, when artists and craftsmen produced beautiful things under the inspiration of classic architecture, fine manuscripts and paintings from the great storehouses of art. Benedictine's classic character is particularly apparent in its capitals. The lower case letter characteristics were derived from manuscript technique. The success of Linotype designers in preserving the beauty and distinction of the original letter characters, yet adapting them to contemporary printing needs, is apparent at a glance. Three weights; a full range of point sizes.



MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK
New York City, Chicago, San Francisco, New Orleans
Canadian Linotype, Limited, Toronto
Representatives in the Principal Cities of the World

BENEDICTINE BOOK

with Italic and Small Caps

6 Point (6△250) Lower case alphabet, 84 points. Figures. .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
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 printin 1234
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 pri VBCD

7 Point (7△110) Lower case alphabet, 95 points. Figures. .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

8 Point (8△360) Lower case alphabet, 109 points. Figures. .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace VBCD

9 Point (9△94) Lower case alphabet, 120 points. Figures. .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

10 Point (10△292) Lower case alphabet, 135 points. Figures. .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design VBCD

11 Point (11△88) Lower case alphabet, 148 points. Figures. .0899
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

12 Point (12△258) Lower case alphabet, 161 points. Figures. .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its es VBCD

14 Point (14△146) Lower case alphabet, 184 points. Figures. .1107
HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms VBCD

18 Point (18△225) Lower case alphabet, 224 points. Figures. .1107
HOW IS one to assess and evaluate a type face in 12

24 Point (24△185) Lower case alphabet, 296 points. Figure 1. .1383; 2 to 0. .166
HOW IS one to assess and evaluate a 12

30 Point (30△131) Lower case alphabet, 349 points. Figure 1. .166; 2 to 0. .2075
HOW IS one to assess and eva 12

36 Point (36△83) Lower case alphabet, 417 points. Figure 1. .1937; 2 to 0. .249
HOW IS one to assess an 12

BENEDICTINE BOOK *ITALIC*

18 Point Italic (18Δ129)

Lower case alphabet, 273 points. Figures, 110.

HOW IS one to assess and evaluate a type face in 12

24 Point Italic (24Δ189)

Lower case alphabet, 273 points. Figure 1, 1383; 2 to 9, 166.

HOW IS one to assess and evaluate 12

30 Point Italic (30Δ135)

Lower case alphabet, 362 points. Figure 1, 166; 2 to 9, 166.

HOW IS one to assess and ev 12

MADE IN LINOTYPE MADE

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ

, . : ; ? ! (|) * ' ' - — Æ Œ ð & £ \$ fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ' ' - — Æ Œ ð N £ P L fi Y ff W M K H

12345 Z & : () " " fl ffi ffl \$ æ œ 67890
12345 U & : () " " fl ffi ffl \$ æ œ 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ \$ ¶ - | |
A B C D E G J M N P R T U Y

These Swash Characters are made in all sizes and may be added as an extra

ITALIC LOGOTYPES

FA PA TA VA WA YA

Va Ve Vo Wa We Wo Ya Ye Yo Th Wh

Made in all point sizes and supplied on special order

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0 \$
1 2 3 4 5 6 7 8 9 0 \$

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

SWASH CHARACTERS

F H J K L O Q S U W X Z

These additional Swash Characters are made in 18, 24 and 30 Point Benedictine Book Italic, and may be added as an extra

SPECIAL NO. 1

e h
e h

BENEDICTINE BOOK

with Italic and Small Caps

6 pt.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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?

(solid)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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?

(one point leaded)

Matrix Information: 6Δ250. Lower case alphabet, 84 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, HHTI.

7 pt.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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(solid)

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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?

(one point leaded)

Matrix Information: 7Δ110. Lower case alphabet, 95 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, IHUP.

8 pt.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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(solid)

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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?

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 abcdefghijklmnopqrstuvwxyzñffmffl 1234567890 (\$\$ £...;'-?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzñffmffl 1234567890 (\$\$ £...;'-?! †‡§¶) 1234567890

Matrix Information: 8Δ360. Lower case alphabet, 109 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IHVO.

BENEDICTINE BOOK

with Italic and Small Caps

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 9 pt.
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of ma-
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
(two point leaded)

Matrix Information: 9Δ94. Lower case alphabet, 120 points. Figures, .0761; comma, period and thin space, .048. Runs in '90 channel magazine. Code word, HWU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 10 pt.
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither
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
(two point leaded)

Matrix Information: 10Δ292. Lower case alphabet, 135 points. Figures, .083; comma, period and thin space, .045. Runs in '90 channel magazine. Code word, HXY.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE 11 pt.
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do ex-
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
(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$\$ £ .,:;'-'?!*†‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$\$ £ .,:;'-'?! †‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffll 1234567890 1234567890
abcdefghijklmnopqrstuvwxyzfiflffiffll 1234567890 1234567890

Matrix Information: 11Δ88. Lower case alphabet, 148 points. Figures, .0899; comma, period and thin space, .049. Runs in '90 channel magazine. Code word, ZAFE.

BENEDICTINE BOOK

with Italic and Small Caps

12 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and *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*

(two point leaded)

Matrix Information: 12Δ258. Lower case alphabet, 161 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZAFU.

14 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has *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*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234 I 234
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234 I 234

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi flffiffll (\$ \$ £ , . : ; ' - ' ? ! * † ‡ § ¶)
abcdefghijklmnopqrstuvwxyzi flffiffll (\$ \$ £ , . : ; ' - ' ? ! † ‡ § ¶)

Matrix Information: 14Δ146. Lower case alphabet, 184 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ZAGL.

BENEDICTINE BOOK

HOW IS ONE TO ASSESS AND EVALUATE A 18 pt.
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool

(solid)

Matrix Information 18Δ225. Lower case alphabet, 224 points. Figures, 1107. Runs in 90 channel magazine. Code word, IHYX

HOW IS ONE TO ASSESS AND EV 24 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why so superlatively pleasant to their eyes? Good design is always practical design. A abcdefghijklmnopqrstuvwxyz (\$\$,.,:;'-'?!fifffiffiff)

(solid)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
WXYZ& 12345678 12345678

Matrix Information 24Δ185. Lower case alphabet, 296 points. Figure 1, 1183; 2 to 9, 169. Runs in 90 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IJAL.

30 pt. HOW IS ONE TO ASSESS AN
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 type face? What do they
see in it? Why is it so pleasant to

(solid)

Matrix Information: 30Δ131. Lower case alphabet, 349 points. Figure 1, .166; 2 to 0, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IJAS.

36 pt. HOW IS ONE TO ASSES
How can one evaluate and
assess any type face in t abcd
efghijklmnopqrstuvwxyz
123 (\$\$,.,:; '-'? !fi fffiffi) 123

(solid)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&

Matrix Information: 36Δ83. Lower case alphabet, 417 points. Figure 1, .1937; 2 to 0, .249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IJEM.

BENEDICTINE BOOK ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A 18 pt.
*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 t*1234567890(\$\$,.,:;'-'?!)*1234567890*

(two point loaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstu**vw**xyzfi**lff**ff**lff**

Matrix Information 18Δ229. Lower case alphabet, 223 points. Figures, .1107. Runs in 90 channel magazine. Code word, IJIV.

HOW IS ONE TO ASSESS AND EV 24 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What

(two point loaded)

Matrix Information 24Δ189. Lower case alphabet, 293 points. Figure 1, .1383; 2 to 9, .166. Runs in 72 channel magazine; also lower case, except in and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IJLA.

HOW IS ONE TO ASSESS A 30 pt.
How can one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over spe-

(two point loaded)

Matrix Information, 30Δ135. Lower case alphabet, 362 points. Figure 1, .166; 2 to 9, .166. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IJME.

BENEDICTINE

with Italic and Small Caps

6 Point (6△244) Lower case alphabet, 84 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
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 printin 1 2 3 4
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 pri VBCD

7 Point (7△104) Lower case alphabet, 95 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

8 Point (8△274) Lower case alphabet, 109 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace VBCD

9 Point (9△90) Lower case alphabet, 120 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

10 Point (10△240) Lower case alphabet, 135 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? W 1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design VBCD

11 Point (11△84) Lower case alphabet, 148 points. Figures, .0899
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic des l 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

12 Point (12△176) Lower case alphabet, 161 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its esthet 1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its es VBCD

14 Point (14△106) Lower case alphabet, 184 points. Figures, .1107
HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of it 1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms VBCD

18 Point (18△111) Lower case alphabet, 224 points. Figures, .1107
HOW IS one to assess and evaluate a type face in 12

24 Point (24△179) Lower case alphabet, 296 points. Figure 1, .1383; 2 to 0, .166
HOW IS one to assess and evaluate a 12

30 Point (30△119) Lower case alphabet, 349 points. Figure 1, .166; 2 to 0, .2075
HOW IS one to assess and eva 12

36 Point (36△79) Lower case alphabet, 417 points. Figure 1, .1937; 2 to 0, .249
HOW IS one to assess an 12

BENEDICTINE *ITALIC*

18 Point Italic (18Δ181)

Lower case alphabet: 293 points; Figures: 1 to 9

HOW IS one to assess and evaluate a type face in 12

24 Point Italic (24Δ181)

Lower case alphabet: 293 points; Figure 1: 1383; 2 to 9: 137

HOW IS one to assess and evaluate 12

30 Point Italic (30Δ121)

Lower case alphabet: 293 points; Figure 1: 166; 2 to 9: 137

HOW IS one to assess and ev 12

LINOTYPE MADE

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! () * ' ' - — Æ Œ ŧ Œ £ \$ fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ' ' - — Æ Œ ŧ N £ P L fi Y ff W M K H

12345 Z Œ : () “ ” fl ffi ffl \$ æ œ 67890

12345 U Œ : () “ ” fl ffi ffl \$ æ œ 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z Œ Æ Œ @ % † ‡ § ¶ — []

A B C D E G J M N P R T U Y

These Swash Characters are made in all sizes and may be added as an extra

ITALIC LOGOTYPES

FA PA TA VA WA YA

Va Ve Vo Wa We Wo Ya Ye Yo Th Wh

Made in all point sizes and supplied on special order

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0 \$

1 2 3 4 5 6 7 8 9 0 \$

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

SPECIAL NO. 1

e h

e h

BENEDICTINE

with Italic and Small Caps

6 pt.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

Matrix Information: 6Δ244. Lower case alphabet, 84 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IGYB.

7 pt.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

Matrix Information: 7Δ104. Lower case alphabet, 95 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, IHAK.

8 pt.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

ABCDEF GHIJKL MNOPQR STUVWXY Z&
ABCDEF GHIJKL MNOPQR STUVWXY Z&
ABCDEF GHIJKL MNOPQR STUVWXY Z&
abcdefghijklmnopqrstu vwxyzñflffiffi 1234567890 (\$\$ £,,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstu vwxyzñflffiffi 1234567890 (\$\$ £,,:;'-'?! †‡§¶) 1234567890

Matrix Information: 8Δ274. Lower case alphabet, 109 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IHAR.

BENEDICTINE

with Italic and Small Caps

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material. *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*

(two point leaded)

Matrix Information: 9Δ90. Lower case alphabet, 120 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, IHIEL.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material. *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*

(two point leaded)

Matrix Information: 10Δ240. Lower case alphabet, 135 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IHES.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material. *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*

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ& (\$\$ £ ..:; '-?!*÷‡§¶)

ABCDEFGHIJKLMN OPQRSTUVWXYZ& (\$\$ £ ..:; '-?!*÷‡§¶)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy zfi flffiffll 1234567890 1234567890

abcdefghijklmnopqrstuvwxy zfi flffiffll 1234567890 1234567890

Matrix Information: 11Δ84. Lower case alphabet, 148 points. Figures, .0899; comma, period and thin space, .0449. Runs in 90 channel magazine. Code word, IHIM.

BENEDICTINE

with Italic and Small Caps

12 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and *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*

(two point leaded)

Matrix Information: 12Δ176. Lower case alphabet, 161 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, IHKA.

14 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has *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*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234 1 2 3 4

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234 1 2 3 4

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffiffil(\$ \$ £ .,:;'-'?!*+‡§¶)

abcdefghijklmnopqrstuvwxyzfiflffiffil(\$ \$ £ .,:;'-'?! †‡§¶)

Matrix Information: 14Δ106. Lower case alphabet, 184 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, IHLE.

BENEDICTINE

HOW IS ONE TO ASSESS AND EVALUATE A 18 pt.
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool

(solid)

Matrix Information: 18Δ111. Lower case alphabet, 224 points. Figures, .1107. Runs in 90 channel magazine. Code word, IHML.

HOW IS ONE TO ASSESS AND EV 24 pt.
How can any one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why so superlatively pleasant to their eyes? Good design is always practical
abcdefghijklmnopqrstuvwxyz (\$\$,.,:;‘-’?!fiflfffffl)

(solid)

ABCDEFGHIJKLMN OPQRSTU
VWXYZ& 12345678 12345678

Matrix Information: 24Δ179. Lower case alphabet, 296 points. Figure 1 = 1893, 2/160 = 166. Runs in 27 channel magazine; also lower case, except m and w, in cap channels of 96 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IHNO.

BENEDICTINE

30 pt. HOW IS ONE TO ASSESS AN
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 type face? What do they
see in it? Why is it so pleasant to

(solid)

Matrix Information: 30Δ119. Lower case alphabet, 349 points. Figure 1, .166; 2 to 0, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IHON.

36 pt. HOW IS ONE TO ASSES
How is one to evaluate and
assess any type face in t abcd
efghijklmnopqrstuvwxyz
123 (\$\$,.,:;‘-’?!fifffiffiff) 123

(solid)

ABCDEFGHIJKLMN
OP
QRSTUVWXYZ&

Matrix Information: 36Δ79. Lower case alphabet, 417 points. Figure 1, .1937; 2 to 0, .249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IHOV.

BENEDICTINE ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A 18 pt.
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 t 1234567890 (\$\$,.,:;,'-'?!) 1234567890

(two point leaded)
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstu**vw**xyzfi**lff**fffi**lff**

Matrix Information: 18Δ221. Lower case alphabet, 223 points. Figures, .1107. Runs in 90 channel magazine (code word, IHPU).

HOW IS ONE TO ASSESS AND EV 24 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What

(two point leaded)

Matrix Information: 24Δ181. Lower case alphabet, 293 points. Figure 1, .1387; 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IHRA.

HOW IS ONE TO ASSESS A 30 pt.
How can one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over spe-

(two point leaded)

Matrix Information: 30Δ121. Lower case alphabet, 362 points. Figure 1, .167; 2 to 0, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IHSE.

BENEDICTINE BOOK

with Benedictine

- 6 Point (6△264) Lower case alphabet, 84 points. Figures, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
 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 printin 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
 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 printin 1234
- 7 Point (7△120) Lower case alphabet, 95 points. Figures, .0622
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
- 8 Point (8△366) Lower case alphabet, 109 points. Figures, .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
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- 9 Point (9△100) Lower case alphabet, 120 points. Figures, .0761
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
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 How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
- 10 Point (10△298) Lower case alphabet, 135 points. Figures, .083
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
- 11 Point (11△94) Lower case alphabet, 148 points. Figures, .0899
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
 How is one to assess and evaluate a type face in terms of its esthetic des 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
 How is one to assess and evaluate a type face in terms of its esthetic des 1234
- 12 Point (12△274) Lower case alphabet, 161 points. Figures, .0968
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
 How is one to assess and evaluate a type face in terms of its esthet 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
 How is one to assess and evaluate a type face in terms of its esthet 1234
- 14 Point (14△152) Lower case alphabet, 184 points. Figures, .1107
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE
 How is one to assess and evaluate a type face in terms of it 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE
 How is one to assess and evaluate a type face in terms of it 1234

TRADE LINOTYPE MARK

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890

...: ? ! () * ' ' ' — Æ Œ lb & £ \$ x œ ð ñ ll ff ffi ff
 ...: ? ! () * ' ' ' — Æ Œ lb & £ \$ x œ ð ñ ll ff ffi ff

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ — []

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
 1 2 3 4 5 6 7 8 9 0

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

SPECIAL NO. 1

e h
 e h

BENEDICTINE BOLD

with Italic

8 Point (18Δ364)

Lower case alphabet, 117 points. Figures 1097.

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

10 Point (19Δ296)

Lower case alphabet, 147 points. Figures 1083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

12 Point (127260)

Lower case alphabet, 177 points. Figures 1068

HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

14 Point (147150)

Lower case alphabet, 206 points. Figures 1107

HOW IS ONE to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face in t 1234

18 Point (18Δ233)

Lower case alphabet, 246 points. Figure 1, 1107, 2 to 0, 1345

HOW IS one to assess and evaluate a type fa 12

24 Point (24Δ193)

Lower case alphabet, 325 points. Figure 1, 1383, 2 to 0, 1345

HOW IS one to assess and evalua 12

30 Point (30Δ139)

Lower case alphabet, 389 points. Figure 1, 1798, 2 to 0, 1345

HOW IS one to assess and 12

36 Point (36Δ87)

Lower case alphabet, 468 points. Figure 1, 1065, 2 to 0, 1345

HOW IS one to assess 12

18 Point Italic (18Δ237)

Lower case alphabet, 270 points. Figure 1, 1107, 1000, 1345

HOW IS one to assess and evaluate a type fa 12

24 Point Italic (24Δ197)

Lower case alphabet, 329 points. Figure 1, 1383, 2 to 0, 1345

HOW IS one to assess and evalua 12

30 Point (30Δ143)

Lower case alphabet, 404 points. Figure 1, 1798, 2 to 0, 1345

HOW IS one to assess and 12

TRAD LINOTYPE MARKS

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

...:?!()*'—ÆCE lb & £ \$æœ ññññññ
...:?!()*'—ÆCE lb & £ \$æœ ññññññ

¼ ½ ¾ ⅓ ⅔ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ @ % † ‡ § ¶ — []

ITALIC LOGOTYPES

FA PA TA VA WA YA
Va Ve Vo Wa We Wo Ya Ye Yo

SWASH CHARACTERS

A B C D E G J M N P R T U Y

These Swash Characters are made in all sizes and may be added as an extra

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0 \$ 1 2 3 4 5 6 7 8 9 0 \$

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

SPEC NO 1
e h
e h

BENEDICTINE BOLD

with Italic

8 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your *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*

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it)

(one point leaded)

Matrix Information: 8Δ364. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IJWO.

10 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

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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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that,

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfi#ffiffi 123456 (\$\$ £ ,. ; ; '- ' ? ! * † ‡ § ¶) 1 2 3 4 5 6
abcdefghijklmnopqrstuvwxyzfi#ffiffi 123456 (\$\$ £ ,. ; ; '- ' ? ! * † ‡ § ¶) 1 2 3 4 5 6

Matrix Information: 10Δ296. Lower case alphabet, 147 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IJXU.

BENEDICTINE BOLD

with Italic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 12 pt.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair *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*

(two point loaded)

Matrix Information: 12/260 Lower case alphabet, 177 points. Figures, 0968; comma, period and thin space, 0484. Runs in 90 channel magazine. Code word, IJYK.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 14 pt.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair ha (\$\$ £,,:;‘-’?!*†‡§¶) *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa (\$\$ £,,:;‘-’?!*†‡§¶)*

(two point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&123 1 2 3
ABCDEFGHIJKLMNOPQRSTUVWXYZ&123 1 2 3
abcdefghijklmnopqrstu vwxyzfifffiffll
abcdefghijklmnopqrstu vwxyzfifffiffll

Matrix Information: 14/150 Lower case alphabet, 200 points. Figures, 1197; comma, period and thin space, 0553. Runs in 90 channel magazine. Code word, IJYZ.

BENEDICTINE BOLD

18 pt. **HOW IS ONE TO ASSESS AND EVALUAT**
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly,

(two point leaded)

Matrix Information · 18△233. Lower case alphabet, 246 points. Figure 1, .1107; 2 to 0, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IJZY.

24 pt. **HOW IS ONE TO ASSESS AND E**
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 so superlatively pleasant to their eyes? abcdefghijklmn
opqrstuvwxyz (\$\$,.,:;‘~’?!fifffiffi)

(two point leaded)

**ABCDEFGHIJKLMNOPQRSTU
VWXYZ&123456 123456**

Matrix Information · 24△193. Lower case alphabet, 325 points. Figure 1, .1383; 2 to 0, .166. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IKAM.

BENEDICTINE BOLD

HOW IS ONE TO ASSESS A 30 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over specific type faces?

(two point leaded)

Matrix Information 30Δ139. Lower case alphabet, 389 points. Figure 1, 1798; 2 to 0, 2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IKBY.

HOW IS ONE TO ASSE 36 pt.
How is one to assess and evaluate a type f abcdefg
hijklmnopqrstuvwxyz
12 (\$\$,.,:;‘-’?!fifffiffiff) 12

(two point leaded)

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ&**

Matrix Information 36Δ87. Lower case alphabet, 468 points. Figure 1, 1971; 2 to 0, 249. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Code word, IKEN.

BENEDICTINE BOLD ITALIC

18 pt. **HOW IS ONE TO ASSESS AND EVALUATE**
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 o1234567890 (\$\$,.,:;,'-'?!)1234567890

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy zfflff fffffl

Matrix Information: 18Δ237. Lower case alphabet, 251 points. Figure 1, .1107; 2 to 0, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, 1KEV.

24 pt. **HOW IS ONE TO ASSESS AND E**
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 spe-

(two point leaded)

Matrix Information: 24Δ197. Lower case alphabet, 329 points. Figure 1, .1383; 2 to 0, .166. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, 1KIP.

30 pt. **HOW IS ONE TO ASSESS**
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing

(two point leaded)

Matrix Information: 30Δ143. Lower case alphabet, 404 points. Figure 1, .1798; 2 to 0, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, 1KMA.

MEMBERS OF THE LINOTYPE BODONI FAMILY

LINOTYPE BODONI

AND

BODONI BOOK



AT THE beginning of the Nineteenth Century, Giambattista Bodoni designed the types that bear his name. His was the first and most successful attempt to break completely with the old style tradition and create a face new and different.

Because Bodoni is a distinguished typographic contribution, it is available in Linotype form in varying weights. The Linotype Bodoni Family includes BODONI BOOK, a refined, delicate face particularly appropriate for books; BODONI, a trifle heavier weight, yet decidedly useful for book and publicity purposes; BODONI BOLD, the display form; and POSTER BODONI, a super display type, attractive and eye-pulling when sparingly used.



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, NEW YORK CITY, CHICAGO, SAN FRANCISCO,
NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. *Representatives in the Principal Cities of the World*

LIST OF CHARACTERS

in Two-Letter Fonts *with Italic* and SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE *abcdefghijklmnopqrstuvwxy* FGRTJ

, . : ; ? ! (|) * ' ' - — Æ Œ lb & £ \$. . . fi fl ff ffi ffl æ œ
 , . s ; ? ! A I Q O ' ' - — Æ Œ lb N £ P L . . . fi Y ff W M K H

12345 Z & : () fl ffi ffl \$ æ œ 67890 ::
 12345 u & : () fl ffi ffl \$ æ œ 67890 ::

1/8 1/4 3/8 1/2 5/8 3/4 7/8 x z & Æ Œ @ % † ‡ § ¶ — []



ONE-LETTER ROMAN LOGOTYPES
 SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES
FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC
 SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy

TRUE-CUT SMALL CAPS
 SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F P Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff.
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

BODONI BOOK-COMPARISON OF SIZES

TRADE **LINOTYPE** MARK

6 Point Bodoni Book with Italic and Small Caps (6Δ192) Lower case alphabet, 81 points. Figures. .0415
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 12
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 vb

7 Point Bodoni Book with Italic and Small Caps (7Δ94) Lower case alphabet, 92 points. Figures. .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the vb

8 Point Bodoni Book with Italic and Small Caps (8Δ280) Lower case alphabet, 103 points. Figures. .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma vb

9 Point Bodoni Book with Italic and Small Caps (9Δ104) Lower case alphabet, 114 points. Figures. .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vb

10 Point Bodoni Book with Italic and Small Caps (10Δ250) Lower case alphabet, 122 points. Figures. .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d vb

12 Point Bodoni Book with Italic and Small Caps (12Δ186) Lower case alphabet, 137 points. Figures. .083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des vb

14 Point Bodoni Book with Italic and Small Caps (14Δ114) Lower case alphabet, 152 points. Figures. .0968
HOW IS ONE to assess and evaluate a type face in terms of its esth 12
HOW IS ONE to assess and evaluate a type face in terms of its esth vb

18 Point Bodoni Book (18Δ125) Lower case alphabet, 187 points. Figures. .1107
HOW IS one to assess and evaluate a type face in terms 12

24 Point Bodoni Book (24Δ115) Lower case alphabet, 233 points. Figures. .1107
HOW IS one to assess and evaluate a type face 12

30 Point Bodoni Book (30Δ109) Lower case alphabet, 298 points. Figure 1. .166; 2 to 0. .1937
HOW IS one to assess and evalua 12

18 Point Bodoni Book Italic (18Δ211) Lower case alphabet, 190 points. Figures. .1107
HOW IS one to assess and evaluate a type face in terms 12

24 Point Bodoni Book Italic (24Δ167) Lower case alphabet, 245 points. Figure 1. .1383; 2 to 0. .1522
HOW IS one to assess and evaluate a type 12

30 Point Bodoni Book Italic (30Δ103) Lower case alphabet, 296 points. Figure 1. .166; 2 to 0. .1937
HOW IS one to assess and evalua 12

**6
POINT**

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine
(One-Letter Italic)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine be-

(one point leaded)

ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 abcdefghijklmnopqrstuvwxyzñfffffl (\$ £ .,:;:'? !*+&%) 1234567890
 abcdefghijklmnopqrstuvwxyzñfffffl (\$ £ .,:;:'? !*+&%) 1234567890
 ONE-LETTER ITALIC, SPECIAL NO. 5 TRUE-CUT SMALL CAPS, SPECIAL NO. 5
 abcdefghijklmnopqrstuvwxyz ABCDEF GHIJ KLMNOP QRSTUV WXYZ &

Matrix Information: 6Δ192. Lower case alphabet, 81 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ILBU.



**7
POINT**

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

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
(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the in-

(one point leaded)

ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 abcdefghijklmnopqrstuvwxyzñfffffl (\$ £ .,:;:'? !*+&%) 1234567890
 abcdefghijklmnopqrstuvwxyzñfffffl (\$ £ .,:;:'? !*+&%) 1234567890

Matrix Information: 7Δ94. Lower case alphabet, 92 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ILCY.

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 O

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(One-Letter Italic)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in

(one point leaded)

**8
POINT**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzfifffiffi (\$£...:;:?!*+†\$%) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffi (\$£...:;:?!*+†\$%) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Matrix Information: 8△280. Lower case alphabet, 103 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ILEP.

U.S.P.C. **LINOTYPE** MARK

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper

(One-Letter Italic)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

(one point leaded)

**9
POINT**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzfifffiffi (\$£...:;:?!*+†\$%) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffi (\$£...:;:?!*+†\$%) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Matrix Information: 9△104. Lower case alphabet, 114 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, H IX.

**10
POINT**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfi fl ffl (\$£,.;'-'?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzfi fl ffl (\$£,.;'-'?!*†‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 10Δ250. Lower case alphabet, 122 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ILOR.

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that

(two point leaded)

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(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiilffiffil (\$£...:‘-’?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiilffiffil (\$£...:‘-’?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information - 12Δ186. Lower case alphabet, 137 points. Figures, 083; comma, period and thin space, .0415 Runs in 90 channel magazine. Code word, H.O.Z.

**14
POINT**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories

(two point leaded)

*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to ex-*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll (\$£,.,:;‘-’?!*†‡§¶)

abcdefghijklmnopqrstuvwxyziiflffiffll (\$£,.,:;‘-’?! †‡§¶)

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy

Matrix Information. 14Δ114. Lower case alphabet, 152 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, H.Q.T.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffiffll

12345 (\$,,:;‘-’?!) 67890

LOGOTYPES

ffa ffe ffo ffr ffs ffu ffy

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo W.

Ya Ye Yo Y. FA PA TA VA WA YA

Matrix Information 18Δ1.5. Lower case alphabet, 187 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, H.S.U.

24
POINT

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 pleas 1234567890(\$,..;‘-’?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24Δ115. Lower case alphabet, 233 points. Figures, .1107. Runs in 90 channel magazine. 22 point alignment. Code word, ILTY.

TRADE **LINOTYPE** MSP

30
POINT

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 printi 1234567890(\$,..;‘-’?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30Δ109. Lower case alphabet, 298 points. Figure 1, .166; 2 to 0, .1937. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 28 point alignment. Code word, ILUS.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi f l f f f i f l

12345(\$,.,:,:‘-’?!)67890

LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo W.

Ya Ye Yo Y. FA PA TA VA WA YA Th Wh

Matrix Information: 18Δ211. Lower case alphabet, 190 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, H.V.A.

24
POINT

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 superl 1234567890(\$,..:;‘-’?!)

(four point leaded)

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz Th Wh*

Matrix Information: 24Δ167. Lower case alphabet, 245 points. Figure 1, .1383; 2 to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ILWE.

TRADE **LINOTYPE** MARK

30
POINT

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 print 1234567890(\$,..:;‘-’?!)

(six point leaded)

*ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz*

Matrix Information: 30Δ103. Lower case alphabet, 296 points. Figure 1, .166; 2 to 0, .1937. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 28 point alignment. Code word, ILXI.

BODONI-COMPARISON OF SIZES

LINOTYPE

6 Point Bodoni with Italic and Small Caps (6Δ158) Lower case alphabet, 82 points. Figures, .0415
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
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

7 Point Bodoni with Italic and Small Caps (7Δ92) Lower case alphabet, 96 points. Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 12

8 Point Bodoni with Italic and Small Caps (8Δ262) Lower case alphabet, 109 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace 12

10 Point Bodoni with Italic and Small Caps (10Δ218) Lower case alphabet, 132 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12

12 Point Bodoni with Italic and Small Caps (12Δ160) Lower case alphabet, 145 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 12

14 Point Bodoni with Italic and Small Caps (14Δ94) Lower case alphabet, 163 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of its e 12
HOW IS ONE to assess and evaluate a type face in terms of its e 12

16 Point Bodoni (16Δ21) Lower case alphabet, 182 points. Figures, .1107
HOW IS one to assess and evaluate a type face in terms of 12

18 Point Bodoni (18Δ101) Lower case alphabet, 208 points. Figures, .1107
HOW IS one to assess and evaluate a type face in t 12

21 Point Bodoni (21Δ13) Lower case alphabet, 236 points. Figures, .1245
HOW IS one to assess and evaluate a type f 12

24 Point Bodoni (24Δ73) Lower case alphabet, 267 points. Figures, .1522
HOW IS one to assess and evaluate a t 12

30 Point Bodoni (30Δ29) Lower case alphabet, 317 points. Figures, .1798
HOW IS one to assess and eval 12

36 Point Bodoni (36Δ17) Lower case alphabet, 385 points. Figures, .2213
HOW IS one to assess an 12

24 Point Bodoni Condensed (24Δ113) Lower case alphabet, 233 points. Figures, .1107
HOW IS one to assess and evaluate a type fac 12

30 Point Bodoni Condensed (30Δ153) Lower case alphabet, 288 points. Figures, .166
HOW IS one to assess and evaluate 12

18 Point Bodoni Italic (18Δ135) Lower case alphabet, 207 points. Figures, .1107
HOW IS one to assess and evaluate a type face in t 12

24 Point Bodoni Italic (24Δ169) Lower case alphabet, 267 points. Figures, .1522
HOW IS one to assess and evaluate a t 12

30 Point Bodoni Italic (30Δ105) Lower case alphabet, 328 points. Figure 1, .169; 2 to 0, .147
HOW IS one to assess and eva 12

Larger sizes are shown in A P L section

LIST OF CHARACTERS

in Two-Letter Fonts *with Italic* and SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abedefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ

, . : ; ? ! (|) * ' " - — Æ Œ ð & £ \$. . . fi fl ff ffi ffl æ œ
 . . s ; ? ! A I Q O ‘ ’ - — Æ Œ ð N £ P L . . . fi Y ff W M K H

12345 Z & : () fl ffi ffl \$ æ œ 67890 ::
 12345 u & : () fl ffi ffl \$ œ œ 67890 ::

1/8 1/4 3/8 1/2 5/8 3/4 7/8 x z & Æ Œ @ % † ‡ § ¶ - []



ONE-LETTER ROMAN LOGOTYPES
 SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC
 SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
 SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff.
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in

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 (solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in

6
POINT

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz{|}~\$%&'()*+,-.:;?@ [1234567890
abcdefghijklmnopqrstuvwxyz{|}~\$%&'()*+,-.:;?@ [1234567890

Matrix Information: 6Δ158. Lower case alphabet, 82 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, 1KNE.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WH

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters;

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 (solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

7
POINT

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz{|}~\$%&'()*+,-.:;?@ [1234567890
abcdefghijklmnopqrstuvwxyz{|}~\$%&'()*+,-.:;?@ [1234567890

Matrix Information: 7Δ92. Lower case alphabet, 96 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IKOX.

8
POINT

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use. by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only an-

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfi flff flffl (\$£.: :':? ! * † ‡ § ¶) 1234567890
abcdefghijklmnopqrstuvwxyzfi flff flffl (\$£.: :':? ! † ‡ § ¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 8Δ262. Lower case alphabet, 109 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, 1KPI.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfi flfffl (\$£.:;‘~?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzfi flfffl (\$£.:;‘~?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information, 10Δ218. Lower case alphabet, 132 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, FKQO.

12
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a per-

(two point leaded)

*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi f i f f f f f f f f (\$£.,.:;'-?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzi f i f f f f f f f f (\$£.,.:;'-?!*†‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 12Δ160. Lower case alphabet, 145 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IKRU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters;

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll (\$£.,:;‘-’?!*†‡§¶)

abcdefghijklmnopqrstuvwxyziiflffiffll (\$£.,:;‘-’?!†‡§¶)*

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 14△94. Lower case alphabet, 163 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, IKSJ.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiffiffiffi
 12345 (\$,,:;'-?!) 67890

Matrix Information: 16△21. Lower case alphabet, 182 points. Figures, .1107. Runs in 90 channel magazine. 15 point alignment. Code word, ZEKLU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiflffffiffl
 12345 (\$,.,:;‘-’?!) 67890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Small Caps not included in fonts, but may be included as extras

LOGOTYPES

fa fe fo fs fy ffa ffe ffo ffr ffs ffu ffy
 E. P. Ta To T. Va Ve Vo V. Wa We Wo W. Ya Ye Yo Y.

Matrix Information: 18Δ101. Lower case alphabet, 208 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, IKTA.

21
POINT

HOW IS ONE TO ASSESS AND EVALUATE
 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 to their eyes? Good design is always p 1234567890(\$,.,:;‘-’?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Matrix Information: 21△13. Lower case alphabet. 236 points. Figures, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 18 point alignment. Code word, ZAIC.

TRADE LINOTYPE MARK

24
POINT

HOW IS ONE TO ASSESS AND EVAL
 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 specifi 1234567890(\$,.,:;‘-’?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Small Caps not included in fonts, but may be included as extras

Matrix Information: 24△73. Lower case alphabet. 267 points. Figures, .1522. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, IKUR.

How is one to assess and evaluate
 a type face in terms of its esthetic
 design? Why d abcdefghijklmnop
 qrstuvwxyz 1234567890 (\$,.,:;‘-’?!)
 (six point leaded)

30
 POINT

ABCDEFGHIJKLMN O P Q R
 S T U V W X Y Z &

Matrix Information : 30L29. Lower case alphabet, 317 points. Figures, 1798. Runs in 72 channel magazine; 18 point alignment. Code word, IKUZ.

LINOTYPE M55

How is one to assess and eval
 uate a type face in terms of
 its es abcdefghijklmnopqrst
 uvwxyz 1234567890 (\$,.,:;‘-’?!)
 (six point leaded)

36
 POINT

ABCDEFGHIJKLMN O P
 Q R S T U V W X Y Z &

Matrix Information : 36Δ17. Lower case alphabet, 385 points. Figures, 2213. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine, 34 point alignment. Code word, IKVE.

BODONI-14 to 72 POINT-APL

Specimens on this page are composed on the All-Purpose Linotype. Additional sizes up to and including 144 point are available on special order. A-P-L range also includes 14, 18, 24, 30 and 36 point sizes.



72 Point Bodoni (72Δ1006) Lower case alphabet, 777 points. Code word, ZAKPE

To point back
a Century ago

60 Point Bodoni (60Δ1006) Lower case alphabet, 642 points. Code word, ZAKOR

Bodoni designed
the types bearing

48 Point Bodoni (48Δ1006) Lower case alphabet, 510 points. Code word, ZAKOK

His name. Beginning
In the 19th Century

42 Point Bodoni (42Δ1006) Lower case alphabet, 438 points. Code word, ZAKOD

Because old-style romans
Retaining certain Gothic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi f i f f f i f f l

12345 (\$,.,:;‘-’?!)67890

LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f

Ta To Va Ve Vo Wa We Wi Wo W. Ya Ye Yo Y.

FA PA TA VA WA YA Th Wh

Matrix Information: B. 135. Lower case alphabet, 207 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, IKW1.

**24
POINT**

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 speci 1234567890 (\$,..:;‘-’?!)

(four point leaded)

*ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz*

LOGOTYPES

F. Th T. Wh Wi W. V. PA

Matrix Information: 24△169. Lower case alphabet. 267 points. Figures. .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word. IKXO.

TRADE **LINOTYPE** MARK

**30
POINT**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234567890(\$,..:;‘-’?!)

(six point leaded)

*ABCDEFGHIJKLMN OPQRS
TUVWXYZ&
abcdefghijklmnopqrstu vwxyz*

Matrix Information: 30△105. Lower case alphabet. 328 points. Figure 1. .166; 2 to 0. .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word. IKYB.

BODONI ITALIC-18 to 48 POINT-APL

Specimens on this page are composed on the All-Purpose Linotype. Additional sizes up to and including 72 point are available on special order



48 Point Bodoni Italic (48Δ1024) Lower case alphabet, 501 points. Code word, ZAJIB

*His types were fine 48
is a distinguished and*

42 Point Bodoni Italic (42Δ1024) Lower case alphabet, 435 points. Code word, ZAJHE

*He sought the perfect 29
background of the white*

36 Point Bodoni Italic (36Δ1024) Lower case alphabet, 388 points. Code word, ZAJFU

*Paper. The roman had long
descenders, sharp hair-lines*

30 Point Bodoni Italic (30Δ1024) Lower case alphabet, 326 points. Code word, ZAJDO

*Flat serifs and thick body strokes
Bodoni intended his types to be 15*

24 Point Bodoni Italic (24Δ1024) Lower case alphabet, 264 points. Code word, ZAJCI

*Used in very definite ways, ways that it
will well repay printers and typographers*

18 Point Bodoni Italic (18Δ1024) Lower case alphabet, 203 points. Code word, ZAJBE

*Ample leading is essential to the legibility of all the
Bodoni types. Ample margins, another, particularly
when the type is used in a mass. Because Bodoni is a*

**24
POINT**

HOW IS ONE TO ASSESS AND EVALUATE A
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 plea 1234567890(\$,.,:;‘-’?!)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24Δ113. Lower case alphabet, 233 points. Figures, .1107. Runs in 90 channel magazine. 22 point alignment. Code word, ILAN.

TRADE **LINOTYPE** MARK

**30
POINT**

HOW IS ONE TO ASSESS AND EVA
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 o 1234567890 (\$,.,:;‘-’?!)

(solid)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30Δ153. Lower case alphabet, 288 points. Figures, .166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 28 point alignment. Code word, ILAV.



MEMBERS OF THE LINOTYPE BODONI FAMILY

THESE display weights of the true Bodoni letter are singularly virile and attention-compelling. Each retains the inherent Bodoni character, each is an important addition to Linotype resources.

For advertising composition, general commercial work, and for headings and sub-headings within text matter, Bodoni Bold or Poster Bodoni will be found useful in any composing room. Just a note of caution: Ample leading is necessary to relieve the extra weight of each series and make reading truly comfortable.



MERGENTHALER LINOTYPE COMPANY, Brooklyn, N.Y., *Chicago, San Francisco, New Orleans.*
CANADIAN LINOTYPE, LIMITED, TORONTO. Representatives in the Principal Cities of the World

BODONI BOLD-COMPARISON OF SIZES

Larger sizes are shown in A P L section

TYPE LINOTYPE MSB

6 Point Bodoni Bold with Italic (6△156) Lower case alphabet, 92 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a 12

7 Point Bodoni Bold with Italic (7△176) Lower case alphabet, 102 points. Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 12

8 Point Bodoni Bold with Italic (8△222) Lower case alphabet, 118 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 12

10 Point Bodoni Bold with Italic (10△196) Lower case alphabet, 140 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 12

12 Point Bodoni Bold with Italic (12△132) Lower case alphabet, 158 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of its esthe 12
HOW IS ONE to assess and evaluate a type face in terms of its esthe 12

14 Point Bodoni Bold with Italic (14△68) Lower case alphabet, 175 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face in terms of it 12
HOW IS ONE to assess and evaluate a type face in terms of it 12

18 Point Bodoni Bold (18△165) Lower case alphabet, 223 points. Figures, .1107
HOW IS one to assess and evaluate a type face i 12

21 Point Bodoni Bold (21△15) Lower case alphabet, 251 points. Figures, .1245
HOW IS one to assess and evaluate a type 12

24 Point Bodoni Bold (24△121) Lower case alphabet, 282 points. Figures, .166
HOW IS one to assess and evaluate 12

27 Point Bodoni Bold (27△1) Lower case alphabet, 293 points. Figures, .1937
HOW IS one to assess and evaluat 12

30 Point Bodoni Bold (30△69) Lower case alphabet, 318 points. Figures, .2075
HOW IS one to assess and eval 12

36 Point Bodoni Bold (36△65) Lower case alphabet, 403 points. Figures, .249
HOW IS one to assess an 12

18 Point Bodoni Bold Italic (18△187) Lower case alphabet, 224 points. Figures, .1107
HOW IS one to assess and evaluate a type face 12

21 Point Bodoni Bold Italic (21△17) Lower case alphabet, 251 points. Figures, .1245
HOW IS one to assess and evaluate a type 12

BODONI BOLD-COMPARISON OF SIZES

Larger sizes are shown in A P 1 section

LINOTYPE

24 Point Bodoni Bold Italic (24Δ147)

Lower case alphabet, 276 points. Figure 11, 1247; 2 to 6, 1360

HOW IS one to assess and evaluate a 12

30 Point Bodoni Bold Italic (30Δ123)

Lower case alphabet, 333 points. Figure 11, 1798; 2 to 6, 1367

HOW IS one to assess and ev 12

18 Point Bodoni Bold Condensed (18Δ283)

Lower case alphabet, 178 points. Figures, 1090

HOW IS one to assess and evaluate a type face in terms of 12

24 Point Bodoni Bold Condensed (24Δ241)

Lower case alphabet, 226 points. Figures, 1107

HOW IS one to assess and evaluate a type face 12

30 Point Bodoni Bold Condensed (30Δ183)

Lower case alphabet, 274 points. Figures, 1160

HOW IS one to assess and evaluate 12

36 Point Bodoni Bold Condensed (36Δ145)

Lower case alphabet, 321 points. Figures, 1190

HOW IS one to assess and eval 12

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&
ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

... ; ? ! () * ' - — Æ Œ Æ fi fl ff ffi ffl æ œ £ \$: :
... ; ? ! () * ' - — Æ Œ Æ fi fl ff ffi ffl æ œ £ \$: :
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []

ONE-LETTER ROMAN LOGOTYPES, SPECIAL NO. 5

fa fe fo fr fs ft fu ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff, ff- f ff

ONE-LETTER ITALIC LOGOTYPES

EA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mlf nf of off pf rf sf tf uf uff yf lf Of

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

*abcdefghijklmnopqrstu**vwx**yz* ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&

TWO-LETTER LOGOTYPES

E.P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

E.P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff, ff-

fa fe fo fr fs ft fu ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff, ff- f ff

**6
POINT**

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have

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
(solid)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abedfghijklmnopqrstuvwxyzfi flff flfl (\$£.,:;'?'!*+§¶) 1234567890
abedfghijklmnopqrstuvwxyzfi flff flfl (\$£.,:;'?'!*+§¶) 1234567890

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have

(one point leaded)

Matrix Information: 6Δ156. Length of lower case alphabet, 92 points. Comma, period and thin space, .0277; figures, .0553. Will run in 90 channel layout. Code word, ILYT.



**7
POINT**

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

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
(solid)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abedfghijklmnopqrstuvwxyzfi flff flfl (\$£.,:;'?'!*+§¶) 1234567890
abedfghijklmnopqrstuvwxyzfi flff flfl (\$£.,:;'?'!*+§¶) 1234567890

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

(one point leaded)

Matrix Information: 7Δ176. Length of lower case alphabet, 102 points. Comma, period and thin space, .0311; figures, .0622. Will run in 90 channel layout. Code word, ZET0Y.

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 SP

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size,

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on

(One-Letter Italic)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and

(one point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzffffll (\$£.:;'-?!@+§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfi fl ff ffi fl (\$£.:;'-?!@+§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuwxz

Matrix Information: 8, 2, 22. Length of lower case alphabet, 118 points. Comma, period and thin space: 039. Ligatures: 999. Will run in 90 channel layout. Code word: 1120.

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
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are

(One-Letter Italic)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &**

**abcdefghijklmnopqrstu vwxyz (\$£.,.:;‘?’!*†‡§¶) 1234567890
abcdefghijklmnopqrstu vwxyz (\$£.,.:;‘?’!*†‡§¶) 1234567890**

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstu vwxyz

Matrix Invention 10Δ196. Length of lower case alphabet, 140 points. Comma, period and thin space. 0415; figures, .083. Will run in 90 channel layout. Code word, IMAP.

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH**

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyzfi flffiffi (\$£,.;:‘?’!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfi flffiffi (\$£,.;:‘?’!*†‡§¶)

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 12/132. Length of lower case alphabet, 158 points. Comma, period and thin space, .0484; figures, .078. Will run in 90 channel layout. Code word, IMBO.

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,..;‘-’?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,..;‘-’?!*†‡§¶)

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 14△68. Length of lower case alphabet, 175 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. Code word, IMCU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

12345 (\$,.,;'-?!) 67890

Matrix Information: 18△165. Length of lower case alphabet, 223 points. Comma, period and thin space, 0553; figures, .1107. Will run in 90 channel layout, 16 point alignment. Code word, IMDY.

**21
POINT**

HOW IS ONE TO ASSESS AND EVALUA
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 to
their eyes? Good desig 1234567890(\$,.,:;‘-’?!)

(four point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxy z**

Matrix Information: 21Δ15. Length of lower case alphabet, 251 points. Comma and period, .0622; thin spaces, .0277 and .083; figures, .1245. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. 18 point alignment. Code word, IMEG.

TRADE **LINOTYPE** MARK

**24
POINT**

HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a ty
pe face in terms of its esthetic design?
Why do the pace-makers in the art of
printing rave over a specific face of ty
pe? What do they 1234567890(\$,.,:;‘-’?!)

(four point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWX
abcdefghijklmnopqrstuvwxy z**

Matrix Information: 24Δ121. Length of lower case alphabet, 282 points. Comma and period, .0692; thin spaces, .0277 and .083; figures, .166. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. 22 point alignment. Code word, IMEQ.

How is one to assess and evaluate any type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? Wha 1234567890 (\$,.,:;‘-’?!)

**27
POINT**

(six point leaded)

ABCDEFGHIJKLMN OPQRSTU
V
vwxyz

Matrix Information - 27Δ1. Length of lower case alphabet, 293 points. Comma and period, .0761; thin spaces, .0277 and .0833; figures, .1937. Will run in 72 channel layout; also caps in 34 channel auxiliary magazine and lower case, except m and w, in cap channels of 90 channel magazine. 26 point alignment. Smallest slug on which this face will cast is 28 point. Code word, ZEZEC.

LINDTYPE

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 abcdefghijklmnopq rstuvwxyz 1234567890 (\$,.,:;‘-’?!)

**30
POINT**

(six point leaded)

ABCDEFGHIJKLMN OPQR
STUVWXYZ&

Matrix Information - 30Δ69. Length of lower case alphabet, 318 points. Comma and period, .0833; thin spaces, .0277 and .0833; figures, .2075. Will run in Display Linotypes, 72 channel layout. 28 point alignment. Code word, IMIR.

**36
POINT**

How can one evaluate and assess 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 to their eyes? Good design is alwa 1234567890 (\$,.,:;'-'?!)

(four point leaded)

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopqrstu
vw**

Matrix Information. 36△65. Length of lower case alphabet, 403 points. Comma and period, .0968; thin space, .0277; figures, .249. Will run in Display Linotypes, wide 72 channel layout; also lower case in cap side of 72 channel layout. 34 point alignment. Code word, IMIZ.

BODONI BOLD-14 to 72 POINT-APL

Specimens on this page are composed on the All Purpose Linotype



72 Point Bodoni Bold (72Δ1003) Lower case alphabet, 838 points, Code word, ZACAY

**It will repay a
printer to see**

60 Point Bodoni Bold (60Δ1003) Lower case alphabet, 692 points, Code word, ZACAS

**Specimen of 57
Linotype family**

48 Point Bodoni Bold (48Δ1003) Lower case alphabet, 542 points, Code word, ZACAL

**Of Bodoni. Analyze
the various weights**

42 Point Bodoni Bold (42Δ1003) Lower case alphabet, 477 points, Code word, ZACAF

**And sizes when you are
contemplating any new**

All-Purpose Linotype matrices are also available in 14, 18, 24, 30 and 36 point sizes

BODONI BOLD-84 to 144 POINT-APL

Specimens on this page are composed on the All-Purpose Linotype



144 Point Bodoni Bold (144△1003) Lower case alphabet, 1746 points. Code word, ZEBED

Try a 3

120 Point Bodoni Bold (120△1003) Lower case alphabet, 1500 points. Code word, ZEBDA

Dispeeed

96 Point Bodoni Bold (96△1003) Lower case alphabet, 1248 points. Code word, ZEBCU

Is greater

84 Point Bodoni Bold (84△1003) Lower case alphabet, 1110 points. Code word, ZEBBO

One year of
Ringging or

DINNER DANCE

The League of
of Spring Lake
you to attend the
Fall Dinner Dance
OCTOBER 15
at the Red Lion
will be a Reception
**Dinner at
Tickets**

Nat Lowell

Classes in Etching

- a. *Mondays, 7:30-9:30 p.m., beginning October 1. 15 sessions, \$15.*
- b. *Wednesdays, 4:15-6:15 p.m., beginning October 3. 15 sessions, \$15.*

These are studio courses in etching. Instruction is given in acid biting, dry-point, soft ground etching and aquatint. The art of printing of plates will also be taught, with the use of a professional printing press. Students provide their own materials. The classes are open to beginners and advanced students. Enrollment in each class is limited so that the student may receive

ual instruction, which is really so essential to rapid advancement.

who are professionally interested in etching and require more time ing of plates and actual studio practice may make special arrange- th the instructor in charge of this course for forming a special class.

Color etching. Fridays, 4:15-6:15 p.m., beginning October 5. \$8 onth. During December and January on Monday, 3:15-5:15 p.m.

class instruction will be given in the preparation of plates and the of etchings in color. A general knowledge of the technique of etch- uired for all students entering the class. Students provide their own terials. Classes visit plants under actual working conditions weekly.

LOWELL. Instructor in art at Hunter College; art director, Ramapo Crafts Center, Suffern, N. Y. Studied at Art Students' League under Beekwith, Siddons Mowbray. Has executed many commissions for us scenes of New York. Represented at Newark Museum of Prints, politan Museum of Art and the Print Room at Lenox Library. Has at Brooklyn Society of Etchers, National Arts Club, Architectural Academy of Design; one man exhibition at Advertising Club.

Starts on September 15th

BOOKS

for Christmas



18
POINT

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its w 1234567890(\$,..;:'-?!)

(four point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstu vwxyz**

Matrix Information: 18Δ187. Length of lower case alphabet, 224 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. 16 point alignment. Code word, IMOB.

TRADE **LINOTYPE** MARK

21
POINT

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 to their eyes? Good desig 1234567890(\$,..;:'-?!)

(four point leaded)

**ABCDEFGHIJKLMN OPQRS
TUVWXYZ &
abcdefghijklmnopqrstu vwxyz**

Matrix Information: 21Δ17. Length of lower case alphabet, 251 points. Comma and period, .0622; thin spaces, .0277 and .083; figures, .1245. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. 18 point alignment. Code word, IMOJ.

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? 1234567890(\$,..:;‘-’?!)

**24
POINT**

(four point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz**

Matrix Information: 24Δ147. Length of lower case alphabet, 276 points. Comma and period, .083; thin spaces, .0277 and .0811; figure 1, .1245; 2 to 0, .166. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. 22 point alignment. Code word, IMFA.

TRADE **LINOTYPE** MARK

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? 1234567890 (\$,..:;‘-’?!)

**30
POINT**

(six point leaded)

**ABCDEFGHIJKLMN OPQRS
TUVWXYZ &
abcdefghijklmnopqrstu vwxyz**

Matrix Information: 30Δ123. Length of lower case alphabet, 353 points. Comma and period, .0968; thin space, .0277; figure 1, .1798; 2 to 0, .2075. Will run in Display Linotypes, wide 72 channel layout; also lower case in cap side of 72 channel magazine. 28 point alignment. Code word, IMQE.

BODONI BOLD ITALIC—18 to 72 POINT—APL

Specimens on this page are composed on the All-Purpose Linotype



72 Point Bodoni Bold Italic (72Δ1007) Lower case alphabet, 804 points. Code word, ZEPME

His design of

60 Point Bodoni Bold Italic (60Δ1007) Lower case alphabet, 669 points. Code word, ZEPLA

In 57 of the fine

48 Point Bodoni Bold Italic (48Δ1007) Lower case alphabet, 538 points. Code word, ZAMVO

The types which are

42 Point Bodoni Bold Italic (42Δ1007) Lower case alphabet, 465 points. Code word, ZAMSE

Harmony and accurate

36 Point Bodoni Bold Italic (36Δ1007) Lower case alphabet, 416 points. Code word, ZAMRA

Roundness of contour and

30 Point Bodoni Bold Italic (30Δ1007) Lower case alphabet, 351 points. Code word, ZAMPU

Distinguished contribution 25

24 Point Bodoni Bold Italic (24Δ1007) Lower case alphabet, 285 points. Code word, ZAMQZ

*Is available in Linotype form, and in
varying weights. The high or upright*

18 Point Bodoni Bold Italic (18Δ1007) Lower case alphabet, 224 points. Code word, ZAMOT

*Initial is characteristic. Bodoni, of Parma, Italy
designed the types that bear his name and is one*

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your 1234567890 (\$,..;'-'?!)

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmnopqr**st**uvwxyz

Matrix Information: 18Δ283. Length of lower case alphabet. 178 points. Comma, period and thin space. .0484; figures. .0968. Will run in 90 channel layout. 16 point alignment. Code word, IMUC.

PRECIS **LINOTYPE** MARK

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, 1234567890 (\$,..;'-'?!)

(four point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmnopqr**st**uvwxyz

Matrix Information: 24Δ241. Length of lower case alphabet. 226 points. Comma, period and thin space. .0533; figures. .1107. Will run in 90 channel layout. 22 point alignment. Code word, IMUT.

18
POINT

24
POINT

**30
POINT**

How is one to assess and evaluate a type
face in terms of its esthetic design? Why
do the pace-makers in th abcdefghijklm
nopqrstuvwxyz 1234567890 (\$,..;‘-’?!)

(six point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz**

Matrix Information: 30Δ183. Length of lower case alphabet, 274 points. Comma and period, .0692; thin spaces, .0277 and .083; figures, .166. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine, 28 point alignment. Code word, IMVY.

TRADE **LINOTYPE** MARK

**36
POINT**

How is one to assess and evaluate
a type face in terms of its esthetic
design? Why abcdefghijklmnopq
rstuvwxyz 1234567890 (\$,..;‘-’?!)

(six point leaded)

**ABCDEFGHIJKLMN OP
QRSTUVWXYZ&**

Matrix Information: 36Δ145. Lower case alphabet, 321 points. Comma and period, .083; thin space, .0277; figures, .1937. Will run in 72 channel magazine, 34 point alignment. Code word, ZENYE.

Advertising Figures

TEST **LINOTYPE** MFD

BODONI BOLD

1234567890

30△87. Punched in normal position. Figures, .2075. For two line 12 point. Runs in all auxiliary magazines. Code word, IMTV.

1234567890

24△161. Punched in normal position. Figures, .166. For two line 10 point. Runs in advertising figure channels of 90 channel magazine and in all auxiliary magazines. Code word, IMSO.

1234567890

18△203. Punched in normal position. Figures, .1245. For two line 8 point. Runs in advertising figure channels of 90 channel magazine and in all auxiliary magazines. Code word, IMRI.

BODONI BOLD ITALIC

1234567890

24△273. Punched in normal position. Figure 1, .1245; 2 to 0, .166. For two line 10 point. Runs in advertising figure channels of 90 channel magazine and in all auxiliary magazines. Code word, ZAFAY.

POSTER BODONI

1234567890

30△237. Punched in normal position. Figure 1, .2213; 2 to 0, .2767. For two line 12 point. Runs in Wide 34 channel auxiliary magazine. Code word, ZEKZA.

1234567890

24△291. Punched in normal position. Figure 1, .1937; 2 to 0, .249. For two line 10 point. Runs in left side of 34 channel auxiliary magazine and in Wide 34 channel auxiliary magazine. Code word, ZAFKE.

1234567890

18△337. Punched in normal position. Figure 1, .1383; 2 to 0, .1798. For two line 8 point. Runs in all auxiliary magazines. Code word, ZADUS.

NOTE: *Fractions, points, cent mark, and other commercial characters are also available for these faces*

POSTER BODONI-SIZE COMPARISON

Larger sizes are shown in A P L section

TRADE **LINOTYPE** MARK

8 Point Poster Bodoni with Italic (8Δ412) Lower case alphabet, 146 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 12

10 Point Poster Bodoni with Italic (10Δ326) Lower case alphabet, 171 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of its 12
HOW IS ONE to assess and evaluate a type face in terms of its 12

12 Point Poster Bodoni with Italic (12Δ298) Lower case alphabet, 202 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face in t 12
HOW IS ONE to assess and evaluate a type face in t 12

14 Point Poster Bodoni with Italic (14Δ174) Lower case alphabet, 235 points. Figures, .1107
HOW IS ONE to assess and evaluate a type f 12
HOW IS ONE to assess and evaluate a type f 12

18 Point Poster Bodoni (18Δ309) Lower case alphabet, 300 points. Figure 1, .1383; 2 to 0, .1798
HOW IS one to assess and evalua 12

18 Point Poster Bodoni Italic (18Δ313) Lower case alphabet, 301 points. Figure 1, .1522; 2 to 0, .1798
HOW IS one to assess and evalua 12

24 Point Poster Bodoni (24Δ257) Lower case alphabet, 409 points. Figure 1, .1937; 2 to 0, .249
HOW IS one to assess an 12

30 Point Poster Bodoni (30Δ79) Lower case alphabet, 502 points. Figure 1, .2213; 2 to 0, .2767
HOW IS one to asses 12

36 Point Poster Bodoni (36Δ123) Lower case alphabet, 612 points. Figure 1, .249; 2 to 0, .3044
HOW IS one to a 12



LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 abcdefghijklmn opqrstuvwxyz &

12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ' - — Æ Œ Ib . . . æ œ £ \$
 , . : ; ? ! (|) * ' - — Æ Œ Ib . . . æ œ £ \$

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a

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

(two point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&**

**abcdefghijklmnopqrstuvw xyz 1234567890 (\$ £ , : ; ' - ? ! *)
abcdefghijklmnopqrstuvw xyz 1234567890 (\$ £ , : ; ' - ? ! *)**

Matrix Information: 8Δ412. Length of lower case alphabet, 146 points. Comma, period and thin space, .0415; figures, .083. Will run in 90 channel layout. Code word, ZIAR.

TRADE **LINOTYPE** MARK

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has

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

(three point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&**

**abcdefghijklmnopqrstuvw xyz 1234567890 (\$ £ , : ; ' - ? ! *)
abcdefghijklmnopqrstuvw xyz 1234567890 (\$ £ , : ; ' - ? ! *)**

Matrix Information: 10Δ326. Length of lower case alphabet, 171 points. Comma, period and thin space, .0484; figures, .0968. Will run in 90 channel layout. Code word, ZIAR.

**8
POINT**

**10
POINT**

12
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

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 to their eyes? Good design is always practical design. And what they see in a good type design (\$£,.,;‘-’?!*)
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

(four point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890**

Matrix Information: 12Δ298. Length of lower case alphabet, 202 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. Code word, ZICA.

TYPE LINOTYPE W&A

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE

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 to t (\$£,.,;‘-’?!*)
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(four point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890**

Matrix Information: 14Δ174. Length of lower case alphabet, 235 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. Code word, ZICO.

HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a
type face in terms of its esthetic de
sign? 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
to their eyes 1234567890 (\$,.,:;‘-’?!)

18
POINT

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz

Matrix Information: 18Δ309. Length of lower case alphabet, 300 points. Comma and period, .0899; thin spaces, .0277 and .083; figure 1, .1383; 2 to 0, .1798. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case, except m and w, in cap side of 90 channel magazine. Code word, ZIDE.

1930 LINOTYPE WAP

HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a
type face in terms of its esthetic de
sign? 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
to their eye 1234567890 (\$,.,:;‘-’?!)

18
POINT
ITALIC

(four point lead)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz

Matrix Information: 18Δ313. Length of lower case alphabet, 301 points. Comma and period, .0899; thin spaces, .0277 and .083; figure 1, .1522; 2 to 0, .1798. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case, except m and w, in cap side of 90 channel magazine. Code word, ZIOV.

**24
POINT**

**HOW IS ONE TO ASSESS A
How is one to assess and ev
aluate 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 t
o their eyes? Good design
is always practical design.
And what they see in a go
od type design is, (\$,..:;‘-’?!)**

(six point leaded)

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ&**

**abcdefghijklmnopqrstu
12345 vwxyz 67890**

Matrix Information: 24Δ257. Length of lower case alphabet, 409 points. Comma and period, .0968; thin space, .0277; figure 1, .1937; 2 to 0, .249. Will run in Display Linotypes, wide 72 channel layout; also lower case in cap side of 72 channel layout. Code word, ZIED.

**HOW IS ONE TO ASSESS
How is one to assess an
d evaluate a type face
in terms of its esthetic
design? Why do the pa
ce-makers in the art of
printing rave over a sp
ecific face of type? Wh
at do they see in it? Wh
y is it so super(\$,..:;‘-’?!)**

**30
POINT**

(six point leaded)

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ&**

**abcdefghijklmnopqrs
12345 tuvwxyz 67890**

Matrix Information: 30Δ79. Length of lower case alphabet, 502 points. Comma and period, .126; thin space, .1383; figure 7, .2213; 2 to 0, .2767. Will run in wide auxiliary magazine; also lower case in cap channels of wide 72 channel magazine. Code word, ZIFAS.

36
POINT

**How is one to asse
ss and evaluate a
type face in terms
of its esthetic des
ign? Why do the p
ace-makers in t 12
34567890 (\$,..:;‘-’?!)**

(six point leaded)

**ABCDEFGHIJKLM
MNOPQRSTU
VWXYZ&
abcdefghijklmno
pqrstuvwxyz**

Matrix Information: 36Δ123. Length of lower case alphabet, 612 points. Comma and period, .1522; thin space, .0277; figure 1, 249; 2 to 0, .3044. Caps pi; lower case and figures will run in wide auxiliary magazine. Code word, ZADUL.

POSTER BODONI-18 to 72 POINT-APL

Specimens on this page are composed on the All-Purpose Linotype



72 Point Poster Bodoni (72Δ1025) Lower case alphabet, 1247 points. Code word, ZAKYO

**To give 2
his types**

60 Point Poster Bodoni (60Δ1025) Lower case alphabet, 1040 points. Code word, ZAKVA

**Was a boy
assisting 4**

48 Point Poster Bodoni (48Δ1025) Lower case alphabet, 815 points. Code word, ZAKUY

**His ability as
a designer by**

42 Point Poster Bodoni (42Δ1025) Lower case alphabet, 717 points. Code word, ZAKUS

**Cutting wood 9
blocks gave the**

All-Purpose Linotype matrices are also available in 18, 24, 30 and 36 point sizes

POSTER BODONI-84 to 144 POINT-APL

Specimens on this page are composed on the All-Purpose Linotype



144 Point Poster Bodoni (144Δ1025) Lower case alphabet, 2546 points. Code word, ZEBUB

Bag!

120 Point Poster Bodoni (120Δ1025) Lower case alphabet, 2156 points. Code word, ZEBTI

Top 2

96 Point Poster Bodoni (96Δ1025) Lower case alphabet, 1765 points. Code word, ZEBSE

Spring

84 Point Poster Bodoni (84Δ1025) Alphabet, 1976 points. Code word, ZEBRA (Lower case in process of manufacture)

SPICES

POSTER BODONI ITALIC-18 to 48 POINT-APL

Specimens on this page are composed on the All Purpose Linotype



48 Point Poster Bodoni Italic (48_1026) Lower case alphabet, 796 points, Code word, ZAJLU

***Not only was
Bodoni great***

42 Point Poster Bodoni Italic (42_1027) Lower case alphabet, 700 points, Code word, ZAJKO

***He made many
books. Very 49***

36 Point Poster Bodoni Italic (36_1028) Lower case alphabet, 610 points, Code word, ZAJJI

***Nicely created by
him. No printer in***

30 Point Poster Bodoni Italic (30_1029) Lower case alphabet, 560 points, Code word, ZAJIV

***His time equalled the
type designs and his***

24 Point Poster Bodoni Italic (24_1030) Lower case alphabet, 460 points, Code word, ZAJIN

***Printed page, conquering
world of European culture***

All-Purpose Linotype matrices are also available in 18 point

LINOTYPE BODONI FAMILY

BODONI BOOK

A a A a
 B b B b
 C c C c
 D d D d
 E e E e
 F f F f
 G g G g
 H h H h
 I i I i
 J j J j
 K k K k
 L l L l
 M m M m
 N n N n
 O o O o
 P p P p
 Q q Q q
 R r R r
 S s S s
 T t T t
 U u U u
 V v V v
 W w W w
 X x X x
 Y y Y y
 Z z Z z

BODONI

A a A a
 B b B b
 C c C c
 D d D d
 E e E e
 F f F f
 G g G g
 H h H h
 I i I i
 J j J j
 K k K k
 L l L l
 M m M m
 N n N n
 O o O o
 P p P p
 Q q Q q
 R r R r
 S s S s
 T t T t
 U u U u
 V v V v
 W w W w
 X x X x
 Y y Y y
 Z z Z z

BODONI BOLD

A a A a
 B b B b
 C c C c
 D d D d
 E e E e
 F f F f
 G g G g
 H h H h
 I i I i
 J j J j
 K k K k
 L l L l
 M m M m
 N n N n
 O o O o
 P p P p
 Q q Q q
 R r R r
 S s S s
 T t T t
 U u U u
 V v V v
 W w W w
 X x X x
 Y y Y y
 Z z Z z

POSTER BODONI

A a A a
 B b B b
 C c C c
 D d D d
 E e E e
 F f F f
 G g G g
 H h H h
 I i I i
 J j J j
 K k K k
 L l L l
 M m M m
 N n N n
 O o O o
 P p P p
 Q q Q q
 R r R r
 S s S s
 T t T t
 U u U u
 V v V v
 W w W w
 X x X x
 Y y Y y
 Z z Z z

Linotype

BOOKMAN

WITH ITALIC AND SMALL CAPS

FEW, IF ANY, faces possess the utility value of Bookman for advertising typography and commercial printing. It is exceptionally legible, prints well on antique, smooth finished and coated papers, and has no annoying mannerisms to distract the reader or become monotonous and tiresome by continued use.

Bookman, too, is at home with practically any style of display face. Its virile, even weight of line brings vigorous color to the page; its simple design and general clarity make it more nearly an all-purpose face than any now in use.

Bookman is a re-christening of the Old Style Antique series originated by Miller & Richard of Edinburgh in the 1850's; the italic followed about a decade later. Essentially it is a weighted form of the then popular Miller & Richard old style roman. Perhaps originally intended as a display letter for headings and sub-headings, it quickly became popular, was soon used for basic texts and was widely copied by both English and American foundries.

The Linotype rendering of Bookman has been most carefully considered. A critical analysis was made of all previous designs before cutting, with weak elements in certain characters corrected. *The italic was completely redrawn* to bring it into better relation with the roman, both in design, character and width of letter. An even, harmonious gradation of color may now be noticed from 6 point through 14 point, which enables the printer to maintain a uniform page texture in varying point size composition. *Linotype Bookman* is available in eight useful sizes, each accompanied by special roman and italic small caps, all shown on following pages.

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN
LINOTYPE, LIMITED, TORONTO. *Representatives in Principal Cities of the World*



COMPARISON OF SIZES

6 Point (6△394)	Lower case alphabet, 93 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234	
<i>HOW IS ONE</i> to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD	
7 Point (7△170)	Lower case alphabet, 101 points. Figures, .059
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234	
<i>HOW IS ONE</i> to assess and evaluate a type face in terms of its esthetic design? Why do the pace- VBCD	
8 Point (8△470)	Lower case alphabet, 110 points. Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234	
<i>HOW IS ONE</i> to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD	
9 Point (9△150)	Lower case alphabet, 119 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234	
<i>HOW IS ONE</i> to assess and evaluate a type face in terms of its esthetic design? Why VBCD	
10 Point (10△428)	Lower case alphabet, 132 points. Figures, .0761
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234	
<i>HOW IS ONE</i> to assess and evaluate a type face in terms of its esthetic desig VBCD	
11 Point (11△132)	Lower case alphabet, 144 points. Figures, .0899
HOW IS ONE to assess and evaluate a type face in terms of its estheti 1234	
<i>HOW IS ONE</i> to assess and evaluate a type face in terms of its estheti VBCD	
12 Point (12△444)	Lower case alphabet, 156 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of its e 1234	
<i>HOW IS ONE</i> to assess and evaluate a type face in terms of its e VBCD	
14 Point (14△232)	Lower case alphabet, 186 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face in ter 1234	
<i>HOW IS ONE</i> to assess and evaluate a type face in ter VBCD	

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ
 ,. ; ; ? ! (|) * ' " — Æ Œ ð & £ \$. . . fi fl ff ffi ffl
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 12345 U N : () fi ffi ffl \$ æ œ 67890 ; ;
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 H K X Z & Æ Œ @ % † ‡ § ¶ — []

SPECIAL TWO-LETTER SMALL CAPS
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ONE-LETTER ITALIC LOGOTYPES
FA PA TA VA WA YA Th Wh

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
 fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff, ff- f ff
 fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff, ff- f ff

BOOKMAN with ITALIC and SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, and proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (i.e., via the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this country. Let us begin by recalling the fact that the specialist is in the habit of dividing type faces into two broad classes: "old style," and "modern." The change from old style to modern took

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TY

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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abcdefghijklmnopqrstuvwxyzfiiflffiffll 1234567890 (\$ £ , : ; ' ? ! * + = % ¶)
abcdefghijklmnopqrstuvwxyzfiiflffiffll 1234567890 (\$ £ , : ; ' ? ! * + = % ¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 6Δ394. Lower case alphabet, 93 points. Figures, d=3, comma, period and thin space, 0/77. Run in 90 Hamel magazine, Code word, ZEPZE.

LINOTYPE

6 POINT

BOOKMAN with ITALIC and SMALL CAPS

FROM LINOTYPE

7 POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of type-founding? I think that the argument is esthetically sound. There is no common opinion about the legibil-

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abcdefghijklmnopqrstuvwxyzfififfiffi 1234567890 (\$ £ , ; ' - ? ! * + § ¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Mat. 11 Information; 7Δ170. Lower case alphabet, 101 points. Figures, .059; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZERAF.

TRADE **LINOTYPE** MARK

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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? WHY DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judg-

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SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 9Δ150. Lower case alphabet, 119 points. Figures, .0692; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZERAS.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
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LINOTYPE

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
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SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Halcyon Transmatron 10/1428 Lower case alphabet 132 points Figures 0761, comma, period and thin pipe 0077. Run in 50
 Channel 00000000. Code word, ZERAY.

LINOTYPE

11 POINT

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 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

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(two point leaded)

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 abcdefghijklmnopqrstuvwxyzfi flff flff fl 1234567890 (\$ £ ,; ;'-'?! † ‡ § ¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

What is Information 11Δ132. Lower case alphabet, 144 points. Figures, .0899; comma, period and thin space, .0311. Runs in 90 Channel magazine. Code word, ZEPYPA.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
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LINOTYPE

12 POINT

*HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
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(two point loaded)

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SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 12△444. Lower case alphabet, 156 points. Figures, .0968; comma, period and three space, .049. Run 10, 90
 channel magazine. Code word, ZERBE.

LINOTYPE
14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
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just right for its size, as any good chair*

(two point leaded)

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SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 14Δ232. Lower case alphabet, 186 points. Figures, .1107; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZETOS.

The specimens on this page are improved in texture and fitting through the use of the Linotype "f" and other logotypes.



STAINED GLASS WORKS

ONE HUNDRED MARTIN AVENUE, CLEVELAND, OHIO

JAMES MARTIN, *Representative*

How are you going?

To find the nearest intersecting cross street to any number on the principal thoroughfares, cancel the last figure, divide by two, and add the key number.

EXAMPLES. 863 Third Avenue. Cancel last figure = 86. Divide 86 by two = 43. Add the key number (10) = 53. Fifty-third Street is the nearest intersecting cross street.

3505 Broadway. Cancel last figure = 350. Divide by two = 175. Deduct the key number (30) = 145. One Hundred and Forty-fifth Street is the nearest intersecting street.

Avenue A.....	3	Eighth Avenue.....	3
Avenue B.....	3	BELOW	
Avenue C.....	3		
Avenue D.....	3	Ninth Avenue.....	3
First Avenue.....	3	Tenth Avenue.....	3
Second Avenue.....	3	Eleventh Avenue.....	3
Third Avenue.....	10	Lexington Avenue.....	10
Fourth Avenue.....	8	Madison Avenue.....	8
Fifth Avenue.....	17	Park Avenue.....	17
Sixth Avenue.....	6	Columbus Avenue.....	6
Seventh Avenue.....	12	Amsterdam Avenue.....	12
BELOW CENTRAL PARK		Broadway.....	

BOOKMAN

AN IDEAL TYPE FOR PRINTING

ROTOGRAVURE

Rotogravure employs a screen somewhat comparable to the screen of ordinary half-tones, but it is always of the same mesh, approximately corresponding to 150 line of half-tone. In the actual printing, however, this screen is practically invisible. This effect is due to the several distinctive characteristics of rotogravure. First, to the sub-surface etching of the copper cylinder. Second, to the penetrating power of the ink itself. Third, to certain important qualities of paper by which the thin ink used in rotogravure is allowed to spread very slightly and is completely absorbed without showing through on the opposite side. This combination of absorptive power and opacity is of utmost importance, for rotogravure employs no "make-ready." Rotogravure printers always advise the use of Bookman type for the best results.

Top: Card set in 11 and 6 point Bookman with Italic. Decoration: 36 point No. 1202 Border Matrix.

Center: Mailing Card set in 14, 8 and 7 point Bookman. Heading: 36 point Century Bold.

Right: Advertisement, text adapted from the Kimberly-Clark Company's booklet *Rotogravure—How and When to Use It*. Set in 12 point Bookman, 3 point leaded, 14 point Bookman Italic caps, 42 point Memphis Bold and 30 point Memphis Bold.

CORRECT CARE OF THE TEETH

The teeth should be cleaned regularly twice a day.

First rinse the mouth well with an antiseptic mouth wash that will dislodge and destroy bacteria. Be sure it is not irritating.

Your teeth and gums need exercise as much as your body. Eat enough coarse foods to do some real chewing. Chew gum if you like; it is good for your gums.

Diet is important for tooth development, and to prevent tooth decay. The main needs of the teeth are Calcium, Phosphorus, and Vitamin D. These are, of course, particularly important for mothers and children, but every adult, too, should be sure of enough of these to supply the teeth, because when extra Calcium is needed anywhere in the body, nature may withdraw it from the store in the teeth!

Therefore include in the diet green vegetables, fruit, eggs, and above all plenty of

The specimens on this page are improved in texture and fitting through the use of the Linotype "f" and other logotypes.

Left: Folder set in 9 point Bookman, 1 point leaded, 36 and 24 point Gothic No. 13 caps. Decoration: 5 point No. 1303 with 3 point No. 425 matrix slides.

Center: Advertisement set in 9, 10 and 12 point Bookman with 9 and 14 point Bookman Italic, 30 point Narciss caps. Decoration: 8 point No. 413 plain rule matrix slide.

Bottom: Advertisement set in 10 point Bookman, 3 point leaded, 14 point Bookman caps, 7 point Bookman Italic. Decoration: Rule matrix slides, 2 point No. 404 and 6 point No. 1439.

THREE NEW DESIGNS IN WALLPAPER

STRIPES

Rainbow stripes on a French grey background. Here is unity and balance of color and design. This paper is excellent for large bedrooms. It is suitable also for upstairs living or sitting rooms. It is one of the latest stripe designs.

FLOWER

With a flower design suggesting Japanese silk, the rich texture effect has been further carried out by printing the design on colored fabric paper. For dining, living rooms and halls.

COLONIAL

Crisp chintz in gay and graceful design inspired the conception of this pattern. Suitable for living room, hall or bedroom in a colonial period home.

PINE RIDGE PAPER COMPANY
Manufacturers of Wallpaper since 1890

PENNY AND PE LAID UP WILL BE MAN

ONLY \$1 is needed to start an All accounts of \$5 and more in the interest dividends which Greenfield Savings Bank has failed to pay throughout its 9 And these dividends also draw interest.

So, in this modern age, does this Bank illustrate the truth of an old

ready at any time should he need it.

Send now for our illustrated booklet, "Banking by Mail"

Interest starts from day of deposit

THE GREENFIELD SAVINGS BANK
NINE MAIN STREET, GREENFIELD, MASS.

Linotype
CASLON
No. 137

This cutting of Caslon is larger, size for size, than Linotype Caslon Old Face, and will be found extremely useful for both book and advertising composition as well as commercial printing. Advertisers and printers generally will welcome Caslon No. 137, for it has sufficient color and weight to print clearly on coated and calendered papers—an important factor where illustrations are considered. Six useful sizes are available, each accompanied by supplementary one-letter italics and true-cut small caps.



Mergenthaler Linotype Company
Brooklyn, New York. Chicago, San Francisco, New Orleans
Canadian Linotype, Limited, Toronto, Canada

Representatives in the Principal Cities of the World

CASLON

No. 137



List of
Characters

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE *abcdefghijklmnopqrstuvwxy* FGRTJ

, . : ; ? ! (|) * ' ' - — Æ Œ ð & £ \$ fi fl ff ffi ffl
, . s ; ? ! A I Q O ' ' - — Æ Œ ð N £ P L fi Y ff W M

12345 Z & : () fl ffi ffl \$ æ œ 67890 ; ;

12345 U Œ : () fl ffi ffl \$ æ œ 67890 ; ;

1/8 1/4 3/8 1/2 5/8 3/4 7/8 H K X Z & Æ Œ @ % † ‡ § ¶ - []

OLD STYLE FIGURES

I 2 3 4 5 6 7 8 9 0

I 2 3 4 5 6 7 8 9 0

LONG DESCENDERS

g j p q y

g j p q y

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra.

LINOTYPE

ONE-LETTER ROMAN LOGOTYPES
SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of

ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

✧ Decoration used in this specimen is 6 point Border Matrix No. 82.



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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(solid)

✻ *The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave*

(One-Letter Italic)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfllffll 1234567890 (\$ £ , ; : ' - ? ! * + † § ¶) 1234567890
abcdefghijklmnopqrstuvwxyzfllffll 1234567890 (\$ £ , ; : ' - ? ! * + † § ¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 7Δ168. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZENNO.

LINOTYPE

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

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(solid)

✻ *The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in*

(One-Letter Italic)

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfllffll 1234567890 (\$ £ , ; : ' - ? ! * + † § ¶) 1234567890
abcdefghijklmnopqrstuvwxyzfllffll 1234567890 (\$ £ , ; : ' - ? ! * + † § ¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 8Δ466. Lower case alphabet, 103 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZENOM.

CASLON

No. 137



9

POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think

(two point leaded)

*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a the-

(One-Letter Italic)

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abcdefghijklmnopqrstuvwxyzfiiffffi 1234567890 (\$ £ , . : ; ' - ? ! * + = % &) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 9Δ144. Lower case alphabet, 116 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZENOT.

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 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist’s

(two point leaded)

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(One-Letter Italic)

ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&
ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&

ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&

abcdefghijklmnopqrstu^ovwx^oyzñññññ 1234567890 (\$ £ , . : ; ‘ - ’ ? ! * † ‡ § ¶) 1234567890
abcdefghijklmnopqrstu^ovwx^oyzñññññ 1234567890 (\$ £ , . : ; ‘ - ’ ? ! † ‡ § ¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO 5

ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&

ONE-LETTER ITALIC, SPECIAL NO 5

abcdefghijklmnopqrstu^ovwx^oyz

Matrix Information: 10△424. Lower case alphabet. 120 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZEN0Z.

CASLON

No. 137



11
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making

(two point leaded)

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(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$ £ , . ; ' - ' ? ! * † ‡ § ¶)

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abcdefghijklmnopqrstuvwxyzfi flff ffi ffl 1234567890 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 11Δ122. Lower case alphabet. 141 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZENPU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a per-

(two point leaded)

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(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$ £ ,.:;'-?!*†‡§¶)
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$ £ ,.:;'-?! †‡§¶)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy zffiffiffi 1234567890 1234567890
 abcdefghijklmnopqrstuvwxy zfi fffiffi 1234567890 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy z

Matrix Information: 12Δ440. Lower case alphabet, 155 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZENRA.

COMPARISON OF SIZES

CASLON No. 137



7 Point (7Δ168)

Lower case alphabet, 90 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
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 to their eyes?
Good design is always practical design. And what they see in a good type design is, partly, its excellent practical 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a vBCD

8 Point (8Δ466)

Lower case alphabet, 103 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
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 to their eyes? Good design is always practical design. And what they see in a good type des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m vBCD

9 Point (9Δ144)

Lower case alphabet, 116 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
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 to their eyes? Good design is always practical design. And what 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t vBCD

10 Point (10Δ424)

Lower case alphabet, 129 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
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 to their eyes? Good design is always 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? vBCD

11 Point (11Δ122)

Lower case alphabet, 141 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM
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 to their eyes? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d vBCD

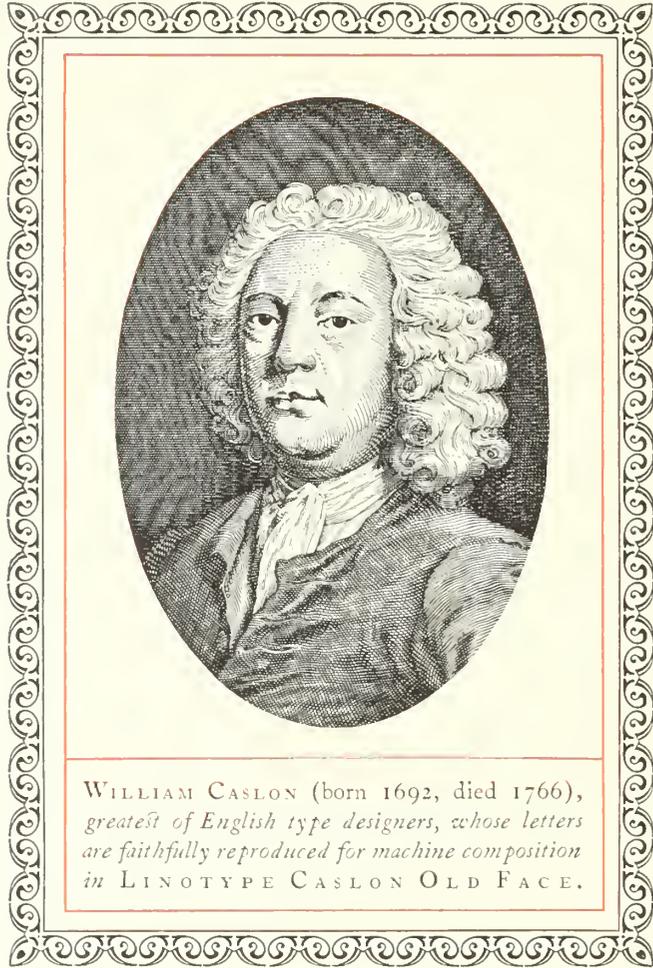
12 Point (12Δ440)

Lower case alphabet, 155 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic de-
sign? 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 plea 1234
HOW IS ONE to assess and evaluate a type face in terms of its est vBCD

Caslon Old Face

A Specimen of the Faithful Reproduction, by Linotype, of William Caslon's Original Types  Now Available in a Complete Range of Sizes in Both Roman and Italic Mergenthaler Linotype Company Brooklyn, New York.



WILLIAM CASLON (born 1692, died 1766),
*greatest of English type designers, whose letters
are faithfully reproduced for machine composition
in LINOTYPE CASLON OLD FACE.*

LINOTYPE CASLON OLD FACE IS AUTHENTIC IN EVERY DETAIL

THESSE pages which you are looking at now, are in themselves the most convincing possible proof of the fact that Linotype Caslon Old Face is an exact and faithful reproduction of the original Caslon letter, for while most of these two pages have been set on the Linotype, several of the lines are hand composed in type cast from matrices still in the possession of H. W. Caslon & Co., Ltd.

of England. If you can pick out the hand-set lines you can well feel proud of an eye that is more than usually keen, for few have made a perfect score in attempting to determine which was the original and which the copy.

Among the great type faces that form the modern printer's heritage, none has suffered more grievously than has Caslon from the efforts of succeeding generations of type founders to improve and refine what was in its original state the finest vehicle for the printed conveyance of English speech that the art of the punch-cutter has yet devised. Better than any other face, Caslon seems to adapt itself to the peculiar groupings of letters that occur in English words. Though for variety's sake we may turn from time to time to other more consciously æsthetic types, we come back again and again to the abiding comfort and simplicity of Caslon. It seems to fit our eyes, our thoughts, our moods, our habits; we feel entirely at home in Caslon.

Like most other great achievements, Caslon Old Face was a development rather than a single stroke of genius; it represents the ultimate step in an evolution of English type design that started some sixty years earlier with the importation by Dr. John Fell of some Dutch type for the use of the Oxford University Press. From that time on the Dutch influence predominated and it was upon Dutch models that Caslon's work was based. Besides his alphabets, Caslon cut a great variety of decorative units, many of which have been reproduced for use on the Linotype and are shown on another page of this folder.

These two pages are set partly in English Caslon hand type and partly in Linotype Caslon Old Face employing the long "f" logotypes.

SPECIFICATIONS—*Heading*: 24 point Caslon Old Face caps. *Text*: 18 point Caslon Old Face with "f" logotypes, two point leaded. *Legend*: 10 point Caslon Old Face, one point leaded. *Decoration*: 12 point Linotype Border, G-6R, G-6L, and 2 point slides 403 and 404.

Linotype Caslon Old Face



6 Point (6△224)

Lower case alphabet, 77 points. Figures. .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
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 o 12
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 o VB

8 Point (8△312)

Lower case alphabet, 93 points. Figures. .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T
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 rav 12
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 rav VB

9 Point (9△82)

Lower case alphabet, 106 points. Figures. .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
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 12
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 VB

10 Point (10△280)

Lower case alphabet, 111 points. Figures. .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a VB

11 Point (11△76)

Lower case alphabet, 122 points. Figures. .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker VB

11½ Point (11½△4)

Lower case alphabet, 133 points. Figures. .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pac 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pac VB

12 Point (12△236)

Lower case alphabet, 141 points. Figures. .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th VB

14 Point (14△132)

Lower case alphabet, 159 points. Figures. .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design? 12
How is one to assess and evaluate a type face in terms of its esthetic design? VB



Comparison of Point Sizes



18 Point (18△169)

Lower case alphabet, 185 points, Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its estheti 12

21 Point (21△3)

Lower case alphabet, 230 points, Figures, .1383

HOW IS one to assess and evaluate a type face in t 12

24 Point (24△127)

Lower case alphabet, 262 points, Figures, .166

HOW IS one to assess and evaluate a type fac 12

30 Point (30△129)

Lower case alphabet, 332 points, Figures, .2075

HOW IS one to assess and evaluate 12

36 Point (36△81)

Lower case alphabet, 438 points, Figures, .249

HOW IS one to assess and e 12

18 Point Italic (18△171)

Lower case alphabet, 175 points, Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic de 12

21 Point Italic (21△5)

Lower case alphabet, 212 points, Figures, .1383

HOW IS one to assess and evaluate a type face in term 12

24 Point Italic (24△125)

Lower case alphabet, 257 points, Figures, .166

HOW IS one to assess and evaluate a type face in 12

18 Point Small Caps (18△169)

Runs in lower case, center or cap channels of 99 channel magazine

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

24 Point Small Caps (24△127)

Runs in cap channels of 99 channel magazine

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F





List of Characters in Two-Letter Fonts

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ
 , . : ; ? ! (|) * ' ' - — Æ Œ Th & £ \$. . . fi fl ff ffi ffl æ œ
 , . s ; ? ! A I Q O ' ' - — Æ Œ Th N £ P L . . . fi y ff w m k h
 12345 Z & : () fl ffi ffl \$ æ œ QU Qu 67890 ; ?
 12345 U & : () fl ffi ffl \$ æ œ QU Qu 67890 ; ?
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ - []

SWASH CHARACTERS

A B C D E G J K L M N P Q R T U V &

Made in all sizes and may be ordered as extras

OLD STYLE FIGURES

1234567890 1234567890

Made in all point sizes, and will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

ONE-LETTER ROMAN LOGOTYPES

SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf lf Of Off

ONE-LETTER ITALIC

SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

LONG DESCENDERS

g j p q y g j p q y

Made in 8, 10, 11, 12 and 14 point sizes and may be substituted for regular characters or may be ordered as an extra. These characters cast on a body size one point larger than indicated

SHORT DESCENDERS

J g j p q y 3 4 5 7 9 () g j p q y 3 4 5 7 9

Made for all point sizes and may be substituted for regular characters, or may be ordered as an extra. These characters permit casting on a smaller body size than indicated

Caslon Old Face *with Italic*

SIX POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions. It may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions. It may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a

ABCDEF GHIJKLMNOPQRSTUVWXYZ &
 ABCDEF GHIJKLMNOPQRSTUVWXYZ &
 ABCDEF GHIJKLMNOPQRSTUVWXYZ &

1234567890 abcdefghijklmnopqrstuvwxyz (\$£,;:~?!"*+&%) 1234567890
 1234567890 abcdefghijklmnopqrstuvwxyz (\$£,;:~?!"*+&%) 1234567890

Matrix Information: 6Δ224. Lower case alphabet, 77 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IRED.

LINOTYPE

EIGHT POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And beyond that, the chair may have been made by a man who worked

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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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And beyond that, the chair may have been made by a man who worked

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ABCDEF GHIJKLMNOPQRSTUVWXYZ &
 ABCDEF GHIJKLMNOPQRSTUVWXYZ &
 ABCDEF GHIJKLMNOPQRSTUVWXYZ &

1234567890 abcdefghijklmnopqrstuvwxyz (\$£,;:~?!"*+&%) 1234567890
 1234567890 abcdefghijklmnopqrstuvwxyz (\$£,;:~?!"*+&%) 1234567890

ONE-LETTER ITALIC, SPECIAL NO 5
 abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

Matrix Information: 8Δ312. Lower case alphabet, 93 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IREV.

Caslon Old Face *with Italic*



NINE POINT

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist’s letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of type-

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond

(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker J g j p q y

(set with short descenders, on eight point body)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

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
(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzffiffiffi (\$L,,:;‘?’ !*†‡§¶) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyzffiffiffi (\$L,,:;‘?’ !*†‡§¶) 1234567890

Matrix Information : 9Δ82. Lower case alphabet, 106 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JRFI.

Caslon Old Face *with Italic*



TEN POINT

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? 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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the imple-

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- J g j p q y

(set with short descenders, on nine point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m g j p q y

(set with long descenders, on eleven point body)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its

(one point leaded)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfflfflffl (\$L,,:;'-'!*+&§¶) 1234567890

1234567890 abcdefghijklmnopqrstuvwxyzfflfflffl (\$L,,:;'-'!*+&§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 10Δ280. Lower case alphabet, 111 points. Figures, .0692; comma, period and thin space, .036. Runs in 90 channel magazine. Code word, IRGO.

Caslon Old Face *with Italic*

ELEVEN POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected

(two point leaded)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do J g j p q y

(set with short descenders, on ten point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do t g j p q y

(set with long descenders, on twelve point body)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as

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

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfi fl ffi ffll (\$£,.;;'-? !*†‡§¶) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyzfi fl ffi ffll (\$£,.;;'-? !*†‡§¶) 1234567890

Matrix Information: 11Δ76. Lower case alphabet, 122 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, IRHU.

Caslon Old Face *with Italic*

FLEVEN AND ONE HALF POINT

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 PRIN
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when print-

(cast on fourteen point body)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in

(cast on twelve point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why g j p q y

(set with short descenders, on eleven point body)

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 to their eyes? *Good design is always practical design.*

And what they see in a good type design is, partly, its excellent practical fitness to per-

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

(cast on thirteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
ABCDEFGHIJKLMNOPQRSTUVWXYZ &

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 abcdefghijklmnopqrstuvwxyz ffffff (\$,.,:;‘?’!*†‡§¶) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz ffffff (\$,.,:;‘?’! †‡§¶) 1234567890

Matrix Information: 111/2/4. Lower case alphabet, 133 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. 11 point alignment. Smallest slug on which this face will cast is 12 point. Code word, ZEIL.

Caslon Old Face *with Italic*

FOURTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that

(two point loaded)

How is one to assess and evaluate a type face in terms of its esthetic g j p q y How is one to assess and evaluate a type face in terms of its esthetic d g j p q y
(set with short descenders, on thirteen point body) *(set with long descenders, on fifteen point body)*

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go fur-

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$£,.;'-'?!*†‡§¶) ABCDEFGHIJKLMNOPQRSTUVWXYZ& (\$£,.;'-'?!*†‡§¶)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfi flff fffl 1 2 3 4 5 6 7 8 9 0

1234567890 abcdefghijklmnopqrstuvwxyzfi flff fffl 1 2 3 4 5 6 7 8 9 0

ONE-LETTER ITALIC, SPECIAL NO. 5

SPECIAL TWO-LETTER SMALL CAPS

*abcdefghijklmnopqrstuvwxy*z

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&

Matrix Information: 14Δ132. Lower case alphabet, 159 points. Figures, .0068; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, IRJY.

Caslon Old Face

EIGHTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped

(two point leaded)

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 rav Jgjpqy

(set with short descenders, on sixteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890 (\$,.;'-'?!fifffiffil) 1234567890

HABCDEFGHIJKLMNOPQRSTUVWXYZ& HOW IS ONE TO ASSESS AND EVALUH

18 Point Small Caps (18Δ169). Runs in lower case, center or cap channels of 90 channel magazine.

Matrix Information: 18Δ169. Lower case alphabet, 185 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, IROG.

Caslon Old Face

TWENTY-ONE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

(two point loaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma Jgjpqy

(set with short descenders, on eighteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

1234567890 (\$, . ; ‘ - ? ! f i f f f f f f f f) 1 2 3 4 5 6 7 8 9 0

Matrix Information: 21Δ3. Lower case alphabet, 230 points. Figures, 1383. Rims in 7² channel magazine; also lower case in cap channels (1) 90 channel magazine with caps and figures in 34 channel auxiliary magazine, 18 point alignment. Smallest slug on which this face will cast is 20 point. Code word, IRON.

Caslon Old Face

TWENTY-FOUR POINT

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate any 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and a balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

(four point leaded)

How is one to assess and evaluate any type face in terms of its esthetic design? Why do Jgjpqy

(set with short descenders, on twenty-one point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

1234567890 (\$,.,:;‘-’?! fiffiffiffi) I 2 3 4 5 6 7 8 9 0

H ABCDEFGHIJKLMNOPQRSTUVWXYZ & HOW IS ON H

24 Point Small Caps (24Δ127). Runs in cap channels of 90 channel magazine.

Matrix Information: 24Δ127. Lower case alphabet, 262 points. Figures, 166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Smallest slug on which this face will cast is 23 point. Code word, IRTA.

Caslon Old Face

THIRTY POINT

HOW IS ONE TO ASSESS AND E

How is one to assess and evaluate any face of type 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 to their eyes? Good design is always practical design. And what they see in any good design of type is, partly, its excellent practical fitness to perform its work. It has an 1234567890 1234567890

(four point leaded)

ABCDEFGHIJKLMN OPQRSTU
VWXYZ& (\$,.,:;‘-’?! f i f l f f f f i f f l)
abcdefghijklmnopqrstuvwxy z

Matrix Information: 30Δ129. Lower case alphabet, 332 points. Figures, .2075. Rims in Wide 7 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, IRUZ.

Caslon Old Face



THIRTY-SIX POINT

How can one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art still rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is ever practical de (\$,.,:;‘-’?!fifffffiff)

(three point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopqr
stuvwxyz
1234567890 1234567890

Matrix Information: 36△81. Lower case alphabet, 428 points. Figures, .249. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine and in cap channels of 72 channel magazine, except m and p. 34 point alignment. Code word, IRVE.

CASLON OLD FACE A-P-L



FORTY-TWO POINT

(427,1015) Lower case alphabet 47 points. Code word, ZAMDA

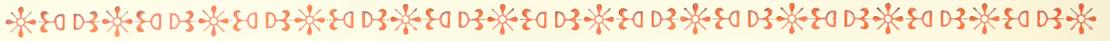
How is one to evaluate and assess type faces in terms of their esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why tuv wxyz1234567890(\$,.,:;'-'?!)

(six point leaded)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrs

All Proportional and Old Style faces available in 18, 24, 30 and 36 point sizes

A-P-L CASLON OLD FACE



FORTY-EIGHT POINT

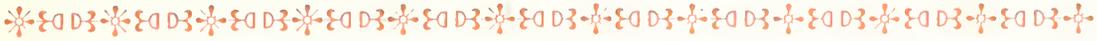
(48△1015) Lower case alphabet. 551 points. Code word, ZAMFE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in printing arts rave o abcdefghijklmn opqrstuvwxyz (\$,,:;'-'?!)

(six point leaded)

ABCDEFGHIJ
KLMNOPQRSTU
WXYZ&12345

CASLON OLD FACE A-P-L



SIXTY POINT

(60Δ1015) Lower case alphabet, 788 points. Code word, ZAMHO

How is one to as-
sess or evaluate
type faces in the
terms of designs
that are \$67890

(six point leaded)

ABCDEF G
HIJKLMN OPRS
TUVWXY

A-P-L CASLON OLD FACE



SEVENTY-TWO POINT

(72Δ1015) Lower case alphabet, 948 points. Code word, ZAMIF

How can one
evaluate type
faces in a 123

(solid)

TRADE **LINOTYPE** MARK

EIGHTY-FOUR POINT

(84Δ1015) Lower case alphabet, 1206 points. Code word, ZEVAP

How is one
to assess or
evaluate 56

(solid)

SPECIMENS

showing

Caslon Old Face



Right: Envelope enclosure, set in 14 point Caslon Old Face, 4 point leaded. Display is 60 point Caslon Old Face, A-P-L. Decoration: 18 point Border Matrix No. 753.

Below: Book catalog page, printed by the Harbort Press, New York, N. Y., set in 9 point Caslon Old Face.

Lower Right: Book plate, set in 24 point A-P-L Caslon Old Face Italic and 18 point Caslon Old Face Small Caps. Decoration: 18 point Border Matrix No. 748, 2 point Matrix Slide No. 404½, and 6 point Matrix Slide No. 1520.

human labor

through all its forms, from the sharpening of a stake to the construction of a city or an epic, is one immense illustration of the perfect compensation of the universe. Everywhere and always this law is sublime. The absolute balance of Give and Take, the doctrine that everything has its price; and, if that price is not paid, not that thing but something else is obtained, and that it is impossible to get anything without its price; this doctrine is not less sublime in the columns of a ledger than in

udgets of states, in the laws of light and darkness, in all the action and reaction of nature.



12

GOSSE (SIR EDMUND), Father and Son. Frontispiece. London, 1907. Uncut.

\$45.00

Interesting study of modern life. Gosse's outstanding contribution to modern psychological studies in literature.

HEWLETT (MAURICE), PENNELL (JOSEPH). The Road in Tuscany. Illustrations by Joseph Pennell. London, 1904. 2 vols.

\$25.00

This charming work has the twofold interest of Hewlett and Pennell. With dust wrappers.

HUDSON (W. H.). Birds and Man. London, 1901. In protecting case.

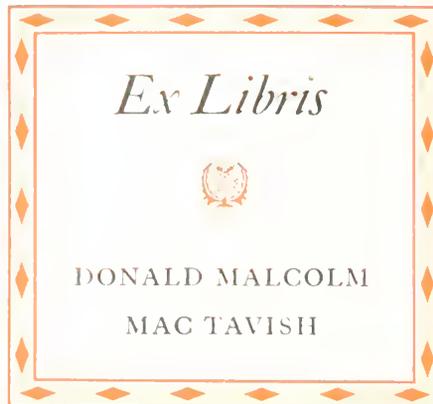
\$225.00

A Presentation copy in original buckram inscribed on half title "To J. W. Wingrave with best wishes for 1904 from W. H. Hudson." Hudson issued a few copies in buckram for presentation purposes.

— Green Mansions. London, 1904. In half-morocco case.

\$300.00

Rare. A beautiful copy in its presentation binding of buckram, of which very few were issued. The life of W. H. Hudson



A-P-L CASLON O. F. *ITALIC*



EIGHTEEN POINT

(18Δ1016) Lower case alphabet, 182 points. Code word. ZANUJ

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ESTHETIC DESIGN? WHY D

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, and no waste of material and no lack of strength. And beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: may be, actually, a work of art. The same thing holds for the shapes of letters. And your chair, or your letter (if a true artist made it), will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine be-

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy z f i f f f f f f f

12345(\$,.,; '-?!%)67890

CASLON O. F. *ITALIC* A-P-L



TWENTY-FOUR POINT

(24/1016) Lower case alphabet, 233 points. Code word, ZANUP

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E

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 to their eyes? A good design is always a practical design. And what they see in good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all its parts made nicely to the right size for exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, and no waste of material and no lack of strength. And beyond that, the chair may have

(four point leaded)

ABCDEFGHIJKLMN O PQRSTU VWXY

abcdefghijklmnopqrstu vwxyz fi fff ffff

12345(\$,.,:; '-?!)67890

A-P-L CASLON O. F. *ITALIC*



THIRTY POINT

(30△1016) Lower case alphabet, 312 points. Code word, ZANYA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is ever a practical design. And what they see in good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all its parts made nicely to the right size to (\$, ., :, ' - ' ? !) 1234567890

(four point leaded)

*ABCDEFGHIJKLMN OPQRSTU
VWXYZ&
abcdefghijklmnopqrstu vwx yz fi fl ff ffi ffl*

CASLON O. F. *ITALIC* A-P-L



THIRTY-SIX POINT

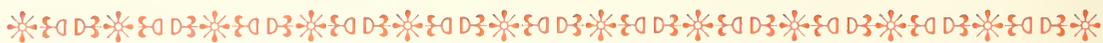
(36Δ1016) Lower case alphabet, 379 points. Code word, ZANZE

How can one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over specific faces of type? What do they see in it? Why is it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in good designs
fiflffiffiffi 1234567890 (\$,..:;‘-’?!)

(four point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

A-P-L CASLON O. F. *ITALIC*



FORTY-TWO POINT

(42△1016) Lower case alphabet, 412 points. Code word, ZAPAF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace makers in the printing art rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their e fi
Affffiffll1234567890(\$,..:; ' - '?!)

(six point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy

CASLON O. F. *ITALIC* A-P-L



FORTY-EIGHT POINT

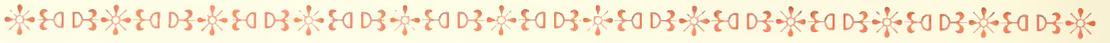
(48Δ1016) Lower case alphabet, 437 points. Code word, ZAPAL

How can one assess and evaluate a type face in terms of its esthetic design? Why do pace makers in the art of printing rave over a specific type face? What abcdefghijklmnopqrst uvwxyz fifffffiff (\$,..:; ' - ?!)

(four point leaded)

*ABCDEFGHIJK
LMNOPQRSTUVWXYZ
XYZ&1234567890*

A-P-L CASLON O. F. *ITALIC*



SEVENTY-TWO POINT

(72Δ1016) Lower case alphabet, 767 points. Code word, ZEVED

*How is one to as-
sess a type face in
terms of its abcd
efghjkmnpqrstu
vwxyz (, : ? ! f i f f l)*

(two point leaded)

ABCDEFM

STWY & 345

Caslon Old Face *Italic*

EIGHTEEN POINT

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the

(two point leaded) Short descenders, to cast on sixteen point body, are available.

ABCDEFGHIJKLMN^oOPQR^oSTUVWXY^zZ&
abcdefghijklmnopqr^ostuv^owxyz (\$,.,;'-'?! fi fl fff ffl)
1234567890 1234567890

Matrix Information: 18Δ171. Lower case alphabet, 175 points. Figures, 1107. Runs in 90 channel magazine 16 point alignment. Smallest slug on which this face will cast is 17 point. Code word, IRWL.



TWENTY ONE POINT

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts

(three point leaded) Short descenders, to cast on eighteen point body, are available.

ABCDEFGHIJKLMN^oOPQR^oSTUVWXY^zZ&
abcdefghijklmnopqr^ostuv^owxyz (\$,.,;'-'?! fi fl fff ffl)
1234567890 1234567890

Matrix Information: 21Δ5. Lower case alphabet, 212 points. Figures, 1383. Runs in 72 channel magazine; also lower case in cap channels of 96 channel magazine with caps and figures in 34 channel auxiliary magazine. 18 point alignment. Smallest slug on which this face will cast is 20 point. Code word, IRXO.

Caslon Old Face *Italic*



TWENTY-FOUR POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, it may

(four point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak g j p q y

(set with short descenders, on twenty-one point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (\$, ., ;, ‘, - , ? , ! fi fl ffi ffl)
1234567890 1234567890

Matrix Information: 24Δ125. Lower case alphabet, 235 points. Figures, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Smallest slug on which this face will cast is 23 point. Code word. IRYB.

Linotype
CASLON



LIST OF CHARACTERS IN TWO-LETTER FONTS
 WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

. . : ; ? (|) * ' - — Æ Œ lb & £ \$. . . fi fl ff ffi ffl æ œ
 . . S ; ? AIQO ' ' - — Æ Œ lb N £ P L . . . fi Y ff W M K H

12345 Z & : () fl ffi ffl \$ æ œ 67890
 12345 U & : () fl ffi ffl \$ æ œ 67890

$\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ X Z & Æ Œ @ % † ‡ § ¶ — []

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

LONG DESCENDERS

g j p q y
g j p q y

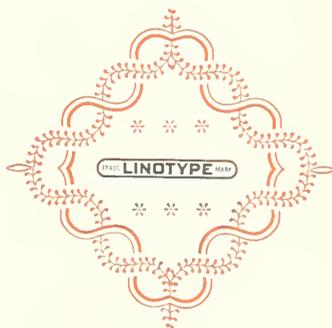
These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra.

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

TWO-LETTER LOGOTYPES

F. P. Tr T. Va Ve Vo V. Wa We Wo W. Ya Ye Yo Y.
F. P. Tr T. Va Ve Vo V. Wa We Wo W. Ya Ye Yo Y.





COMPARISON OF SIZES

7 Point (7Δ8) Lower case alphabet, 94 points. Figures, 076
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
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 1234
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 printin vBCD

8 Point (8Δ24) Lower case alphabet, 108 points. Figures, 076
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in vBCD

9 Point (9Δ18) Lower case alphabet, 114 points. Figures, 0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak vBCD

10 Point (10Δ8) Lower case alphabet, 121 points. Figures, 076
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa vBCD

11 Point (11Δ12) Lower case alphabet, 141 points. Figures, 094
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W' vBCD

12 Point (12Δ12) Lower case alphabet, 157 points. Figures, 081
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi vBCD

14 Point (14Δ34) Lower case alphabet, 181 points. Figures, 098
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its estheti 1234
HOW IS ONE to assess and evaluate a type face in terms of its es vBCD

36 Point (36Δ147) Lower case alphabet, 411 points. Figure, 074
HOW IS one to assess and ev 12

18 Point Italic (18Δ385) Lower case alphabet, 237 points. Figure 1, 1245; 2, 1, 0, 1522
HOW IS ONE TO ASSESS AND EVALUATE
How is one to assess and evaluate a type face in ter 12

24 Point Italic (24Δ335) Lower case alphabet, 317 points. Figure 1, 1245; 2, 1, 0, 1522
HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a ty 12

30 Point Italic (30Δ275) Lower case alphabet, 397 points. Figure 1, 1245; 2, 1, 0, 1522
HOW IS one to assess and ev 12

CASLON

SEVEN POINT

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 THE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go

(Set with short descenders on six point body)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz fffiffi 1234567890 (\$£.,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyz fffiffi 1234567890 (\$£.,:;'-'?!*†‡§¶) 1234567890

Matrix Information: 7Δ8. Lower case alphabet, 94 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, IPAR.

LINOTYPE

EIGHT POINT

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?

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go

(one point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go

(Set with long descenders on nine point body)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz fffiffi 1234567890 (\$£.,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyz fffiffi 1234567890 (\$£.,:;'-'?!*†‡§¶) 1234567890

Matrix Information: 8Δ24. Lower case alphabet, 108 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, IPAZ.

CASLON

NINE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written let-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfi fl ff ffi ffl 1234567890 (\$£.,:;'-'?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzfi fl ff ffi ffl 1234567890 (\$£.,:;'-'?!*†‡§¶) 1234567890

Matrix Information 9Δ18. Lower case alphabet, 114 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, 1PBE.

LINOTYPE

TEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist

(two point leaded)

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 su g j p q y

(Set with long descenders on eleven point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfi fl ff ffi ffl 1234567890 (\$£.,:;'-'?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzfi fl ff ffi ffl 1234567890 (\$£.,:;'-'?!*†‡§¶) 1234567890

Matrix Information 10Δ18. Lower case alphabet, 121 points. Figures, .070; comma, period and thin space, .035. Runs in 90 channel magazine. Code word, 1PC L.

TWELVE POINT

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply,

(two point leaded)

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? g j p q y

(Set with long descenders on thirteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzfi flff fffl 123456789 (\$ £ . : ; ‘ - ’ ! * † ‡ § ‘) 123456789
 abcdefghijklmnopqrstuvwxyzfi flff fffl 123456789 (\$ £ . : ; ‘ - ’ ! * † ‡ § ‘) 123456789

Matrix Information 12_12. Lower case alphabet, 157 points. Figures, 084; comma, period and thin space, 98. Runs in 90 channel magazine. Code word, IPEB.



CASLON

EIGHTEEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant ab cdefghijklmnopqrstuvwxyz (\$,..;'-'?!) 1234567890

(two point leaded)

Matrix Information : 18Δ385. Lower case alphabet, 237 points. Figure 1, 1245; 2 to 9, 1522. Run in Wide 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZEPPI.

LINOTYPE

TWENTY-FOUR POINT

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 abcdefghijklmnopqrstuvwxyz (\$,..;'-'?!)

(solid)

Matrix Information : 24Δ335. Lower case alphabet, 309 points. Figure 1, 166; 2 to 9, 1937. Run in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZEPPI.

LINOTYPE

THIRTY POINT

How can one assess and evaluate a type face in terms of its abcdefg hijklmnopqrstuvwxyz (\$,..;'-'?!)

(solid)

ABCDEFGHIJKLMNO

PQRSTUVWXYZ& 123456

Matrix Information : 30Δ255. Lower case alphabet, 382 points. Figure 1, 2213; 2 to 9, 249. Run in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 29 point. Code word, ZEPPI.

SPECIMENS OF

CASLON



Right: Book page, set in 11 point Caslon, 2 point leaded. Title, 36 point Caslon Old Face Italic, A-P-L; chapter number, 14 point Caslon small caps; initial, 36 point Caslon Old Face. Decoration: 18 point Border Matrix 751L and 751R. Matrix Slide 2 point 404.

Below: Envelope stuffer, set in 12 point Caslon, 2 point leaded. Display is 18 point Caslon No. 3. Decoration: 6 point Matrix Slide 1314a and 1314b.

Lower right: Card, set in 10 point Caslon and 10 point Caslon Italic. Decoration: 6 point Universal Astronomical Sign, O.L., Character No. 44 and 2 point Matrix Slides 403 and 404½.



Printing in America

CHAPTER VII



THE FIRST ISSUE from the first press in British America is said to have been "The Freeman's Oath," which was printed on a small half-sheet. No copy of this has come down to us, nor have we any copy of the second issue of this press, which is supposed to have been "An Almanac for the year 1639, made for New England by Mr. William Peirce, Mariner." This volume, so far as we know, was the first book printed in the English Colonies. "The Bay Psalm Book," printed in 1640, which is the earliest example of Colonial book-printing we possess, shows poor punctuation and typographical errors; the presswork, however, excellent, which would seem to indicate that Day—at that time proprietor of the press—man rather than an all-round printer. The octavo and contains 147 leaves without only ten copies are known to be in existence, collectors have recorded four only as perfect. In the year 1668 the equipment brought to this Stephen Day became so worn that Samuel

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THE ART OF ALL ARTS

After the prime necessities of life nothing is more precious to us than BOOKS. The art of *typography*, their creator, renders a signal service to society and lends it valuable support, serving, as it does, to educate the citizen, to widen the field for the progress of sciences and arts, to nourish and cultivate the mind, to elevate the soul, and, generally, taking upon itself to be the messenger and interpreter of wisdom and truth. It is, in fine, portrayer of mind. Therefore we may call it essentially the art of all arts and the science of all sciences.

FOURNIER—"ON TYPEFOUNDING"

THE TRIDENT GRILL
69 DUNE ROAD, AMAGANSETT

Amagansett 385 · Specializing in Shore Dinners



Linotype
CASLON
No. 2



MORE THAN 200 years ago, William Caslon cut the famous founts which bear his name. Linotype CASLON OLD FACE is a faithful replica of those original types—faithful in weight, curves, shapes and all details.

Among the many refinements of the original Caslon type is Linotype CASLON No 2. It is practically identical with the original in color, though the face is larger on the body. The capitals as well as the lower case letters have been smoothed somewhat, descenders are not so long. Five sizes are available: 6, 8, 10, 11, and 12 point, each displayed on the following five pages.



COMPARISON OF SIZES

- 6 Point (6△202) Lower case alphabet. 83 points. Figures. .0484
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS
 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 to their eyes? Good design is always practical design. And what 1234
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 vncd
- 8 Point (8△298) Lower case alphabet. 102 points. Figures. .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D
 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 print-
 ing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art vncd
- 10 Point (10△260) Lower case alphabet. 127 points. Figures. .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
 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 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vncd
- 11 Point (11△112) Lower case alphabet. 139 points. Figures. .0761
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
 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 se 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W vncd
- 12 Point (12△74) Lower case alphabet. 151 points. Figures. .083
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi vncd

LIST OF CHARACTERS IN TWO-LETTER FONTS
 WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijkl.nnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ
 ,. : ; ? ! (|) * ' ' — Æ Œ ŧ & £ \$. . . fi fl ff ffi ffl æ œ
 ,. s ; ? ! A I Q O ' ' — Æ Œ ŧ N £ P L . . . fi y ff w m k h
 12345 Z & : () fi ffi fl \$ æ œ 67890
 12345 U Œ : () fi ffi fl \$ æ œ 67890
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 x z & Æ Œ @ % † ‡ § ¶ — []

OLD STYLE FIGURES LONG DESCENDERS

1 2 3 4 5 6 7 8 9 0 g j p q y
 I 2 3 4 5 6 7 8 9 0 g j p q y

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo

CASLON No. 2

SIX POINT

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were

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
(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

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 g j p q y
(Set with long descenders on seven point body)

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
 ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
 ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
 abcdefghijklmnopqrstuvwxyz01234567890 (\$£...:;? !*+§\$%) 1234567890
 abcdefghijklmnopqrstuvwxyz01234567890 (\$£...:;? !*+§\$%) 1234567890

Matrix Information: 6Δ202. Lower case alphabet, 83 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IPOD.



EIGHT POINT

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of

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
(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

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 g j p q y
(Set with long descenders on nine point body)

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
 ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
 ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
 abcdefghijklmnopqrstuvwxyz01234567890 (\$£...:;? !*+§\$%) 1234567890
 abcdefghijklmnopqrstuvwxyz01234567890 (\$£...:;? !*+§\$%) 1234567890

Matrix Information: 8Δ208. Lower case alphabet, 102 points. Figures, .073; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IPOV.

ELEVEN POINT

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 PRINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist’s letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route

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 to their eyes? Good design is always practical design.
(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 .ABCDEFGHIJKLMN OPQRSTUVWXYZ €
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyzfi fl ff ffi fl 1234567890 (£ \$, . : ; ' - ' ? ! * † ‡ § ¢) 1234567890
 abcdefghijklmnopqrstu vwxyzfi fl ff ffi fl 1234567890 (£ \$, . : ; ' - ' ? ! † ‡ § ¢) 1234567890

Model Information 11/112 Lower case alphabet, 130 points. Figures: () € £ \$, . : ; ' - ' ? ! * † ‡ § ¢. Rims (0) channel (1) ascender, Code word, ZOJE

Caslon Bold FAMILY

CASLON BOLD · CASLON No. 3
CASLON BOLD CONDENSED

For decades Caslon No. 3, commonly known as Caslon Bold, has proved its worth as an almost universal bold face. It is sturdy in design, clear and legible, prints well on any kind of stock. It has no mannerisms to prevent its use with a variety of body faces, harmonizes suitably with other Caslon faces, and with Old Style Antique, when a roman and bold combination is desired. This specimen folder shows the size range of Caslon No. 3, its accompanying Caslon No. 3 Italic, and the Caslon Bold Condensed—a companion narrower form of letter.



TRADE **LINOTYPE** MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK. New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto. *Representatives in the Principal Cities of the World*

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ
*ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ*

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxy^z* FGRTJ

, . : ; ? ! (|) * ' ' . — Æ Œ th & £ \$. . . fi fl ff ffi ffl œ æ
, . S ; ? ! A I Q O ' ' . — Æ Œ th N £ P L . . . fi Y ff W M H K

12345 Z & : () fl ffi ffl \$ œ œ 67890 ; ;
12345 U & : () fl ffi ffl \$ œ œ 67890 ; ;

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ \$ ¶ — []

OLD STYLE FIGURES

I 2 3 4 5 6 7 8 9 0 *I 2 3 4 5 6 7 8 9 0*

Made in all sizes and will be substituted for those regularly furnished
with a font, if so ordered, or they may be added as an extra

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC

SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy^z

TRUE-CUT SMALL CAPS

SPECIAL NO. 5

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&

TWO-LETTER LOGOTYPES

F P Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W.
Ya Ye Yo Y.
Ya Ye Yo Y.

COMPARISON OF SIZES

CASLON No. 3



5 Point (5△28)

Lower case alphabet, 75 points. Figures, .0423

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 1234
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 1234
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 vBCD

6 Point (6△160)

Lower case alphabet, 89 points. Figures, .0484

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 1234
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 1234
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 vBCD

7 Point (7△154)

Lower case alphabet, 99 points. Figures, .0553

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 1234
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 1234
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 vBCD

8 Point (8△208)

Lower case alphabet, 108 points. Figures, .0553

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 1234
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 1234
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 vBCD

9 Point (9△130)

Lower case alphabet, 124 points. Figures, .0622

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 1234
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 1234
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 vBCD

10 Point (10△180)

Lower case alphabet, 139 points. Figures, .0692

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 1234
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 1234
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 vBCD

12 Point (12△120)

Lower case alphabet, 165 points. Figures, .083

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 1234
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 1234
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 vBCD

14 Point (14△54)

Lower case alphabet, 193 points. Figures, .0968

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 1234
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 1234
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 vBCD

18 Point (18△213)

Lower case alphabet, 269 points. Figure 1, .1383; 2 to 0, .166

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 1234

24 Point (24△175)

Lower case alphabet, 347 points. Figure 1, .1798; 2 to 0, .2075

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 1234

30 Point (30△113)

Lower case alphabet, 421 points. Figure 1, .2213; 2 to 0, .249

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 1234

18 Point Italic (18△215)

Lower case alphabet, 271 points. Figure 1, .1522; 2 to 0, .1798

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 1234

24 Point Italic (24△177)

Lower case alphabet, 350 points. Figure 1, .1798; 2 to 0, .2213

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 1234

30 Point Italic (30△115)

Lower case alphabet, 411 points. Figure 1, .2075; 2 to 0, .249

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 1234

Larger sizes shown in A-P-I section.

COMPARISON OF SIZES

CASLON BOLD

5 Point (5△38)

Lower case alphabet, 90 points. Figures, .046

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234



6 Point (6△410)

Lower case alphabet, 100 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234

CASLON BOLD CONDENSED

14 Point (14△117)

Lower case alphabet, .169 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its 1234

18 Point (18△163)

Lower case alphabet, 203 points. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How is one to assess and evaluate a type face in term 12

24 Point (24△119)

Lower case alphabet, 250 points. Figure 1, .1245; 2 to 0, .166

HOW IS ONE TO ASSESS AND EVALUA
How is one to assess and evaluate a type f 12

30 Point (30△67)

Lower case alphabet, 306 points. Figure 1, .1522; 2 to 0, .2075

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate 12

36 Point (36△143)

Lower case alphabet, 390 points. Figure 1, .1798; 2 to 0, .249

HOW IS one to assess an 12

Larger sizes shown in A-P-L section.

CASLON BOLD EXTRA CONDENSED

24 Point (24△297)

Caps, figures and points only. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE 12

30 Point (30△219)

Caps, figures and points only. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE 12

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? W

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written pat-

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
(solid)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzffflfffl 1234567890 (\$ £ ...: '-? ! * # \$ % ')
abcdefghijklmnopqrstuvwxyzffflfffl 1234567890 (\$ £ ...: '-? ! * # \$ % ')

Matrix Information: 738. Lower case alphabet, 90 points. Figures, .040; comma, period and thin space, .027. Runs in 90 channel magazine. Code word, ZETOF.

OF LINOTYPE

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters
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
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abcdefghijklmnopqrstuvwxyzffflfffl 1234567890 (\$ £ ...: '-? ! * # \$ % ')

Matrix Information: 6410. Lower case alphabet, 100 points. Figures, .0484; comma, period and thin space, .027. Runs in 90 channel magazine. Code word, ZETOL.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves,
(one point leaded)

5 POINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place,
(one point leaded)

6 POINT

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

5 POINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound

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
(solid)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$ £ . : ; ' " ? * + = & %) 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890 (\$ £ . : ; ' " ? * + = & %) 1234567890

Matrix Information: 5Δ28. Lower case alphabet, 76 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAHY.



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

6 POINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts
(One-Letter Italic)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&
ABCDEFGHIJKLMNPOQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$ £ . : ; ' " ? * + = & %) 1234567890
ONE-LETTER ITALIC, SPECIAL NO. 5 TRUE-CUT SMALL CAPS, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNPOQRSTUVWXYZ&

Matrix Information: 6Δ160. Lower case alphabet, 89 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JPUF.

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?

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(solid)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz ffffff 1234567890 (\$£...;'-!?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyz ffffff 1234567890 (\$£...;'-!?!*†‡§¶) 1234567890

Matrix Information: 7△154. Lower case alphabet, 99 points. Figures, .0553; comma, period and thin space, .077. Runs in 90 channel magazine. Code word, ZAPZA.

LINOTYPE

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?

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz ffffff 1234567890 (\$£...;'-!?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyz ffffff 1234567890 (\$£...;'-!?!*†‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
 abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

Matrix Information: 8△208. Lower case alphabet, 108 points. Figures, .0773; comma, period and thin space, .0977. Runs in 90 channel magazine. Code word, IPVO.

7 POINT

8 POINT

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and *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*

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzhffiffiffi 1234567890 (\$£.,,:;'-'?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzhffiffiffi 1234567890 (\$£.,,:;'-'?! †‡§¶) 1234567890

Matrix Information: 9Δ130. Lower case alphabet, 124 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZARAN.

TRU LINO TYPE MARY

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzhffiffiffi 1234567890 (\$£.,,:;'-'?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzhffiffiffi 1234567890 (\$£.,,:;'-'?!) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

Matrix Information: 10Δ180. Lower case alphabet, 139 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IPWU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

12^{POINT}

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 superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters;

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$%.,:;'-'?!*†‡§¶)
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$%.,:;'-'?! †‡§¶)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffiffll 1234567890 1234567890
 abcdefghijklmnopqrstuvwxyzfiflffiffll 1234567890 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 122, 120. Lower case alphabet, 165 points. Figures, 0-9; comma, period and three spaces, 0-15. Runs in 9 channel magazine. Code word, H'XY.

14^{POINT}

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or letter (if a true artist made it)

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave

(one-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$£,,:;)
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$£,,:;)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffl12345678I2345678
 abcdefghijklmnopqrstuvwxyzfiflffffl12345678I2345678

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 14△54. Lower case alphabet, 193 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, IPYG.

HOW IS ONE TO ASSESS AND EVAL

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 to their eyes? Good design is always practical design. And what they see

18^{POINT}*(100 point leaded)*

Matrix Information 18△213. Lower case alphabet, 269 points. Figure 1, 11881; 2 to 0, 166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, IPYX.

HOW IS ONE TO ASSESS AN

How is one to assess and evaluate a face of type in terms of its esthetic design? Why do many pace-makers in the art of printing rave over specific type faces? What do they s (\$,.,:;'-'?!fifffffiff)

24^{POINT}*(100 point leaded)*

ABCDEFGHIJKLMNOPS

TUVWXYZ&1234567890

abcdefghijklmnopqrstvwxyz

Matrix Information 24△175. Lower case alphabet, 347 points. Figure 1, 1799; 2 to 0, 1975. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IPZA.

30^{POINT}

HOW IS ONE TO ASSES
 How can one evaluate and
 assess 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 pleasant to their eyes?
 Good design 1234567890

(six point leaded)

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ&
 abcdefghijklmnopqrst
 uvwxyz (\$.,:; '-'?!fiflffffl)

Matrix Information: 30Δ113. Lower case alphabet, 421 points. Figure 1, .2213; 2 to 0, .249. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word. IRAC.

72 Point Caslon No. 3 (72Δ1008) Lower case alphabet, 1075 points. Code word, ZALIR

Fine bag 7



60 Point Caslon No. 3 (60Δ1008) Lower case alphabet, 886 points. Code word, ZALIK

**Crystal is on
Sale daily 46**

48 Point Caslon No. 3 (48Δ1008) Lower case alphabet, 699 points. Code word, ZALID

**Lower than any
price since 1923**

42 Point Caslon No. 3 (42Δ1008) Lower case alphabet, 606 points. Code word, ZALIU

**Bargain values are
Offered for 5 days**

36 Point Caslon No. 3 (36Δ1008) Lower case alphabet, 520 points. Code word, ZALFI

**The fashion parade is
presented at 8:30 p.m.**

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24 and 30 point sizes

18^{POINT}

HOW IS ONE TO ASSESS AND EV
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 so superlatively pleasant to their eyes? Good design is always practical design. And what they

(four point leaded)

Matrix Information: 18Δ215. Lower case alphabet, 271 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, IRAT.

24^{POINT}

HOW IS ONE TO ASSESS A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art rave over specific type faces? What (\$,..:;'-'?!fiflffffiffll) 1234567890

(four point leaded)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24Δ177. Lower case alphabet, 350 points. Figure 1, .1798; 2 to 0, .2213. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IRBY.

HOW IS ONE TO ASSES

How is one to evaluate and assess 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 pleasant to their eyes? Good desig 1234567890

30^{POINT}

(six point lead)

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuv
 wxyz (\$,..:;'-'?!fiflffffl)

Matrix Information 30Δ115. Lower case alphabet, 411 points. Figure 1. 2075; 2 to 0. 249. Runs in Wide 72 channel magazine, also lower case, except in, in cap channels of 72 channel magazine with caps and centres in Wide 34 channel auxiliary magazine. Code word, IRCA.



72 Point Caslon No. 3 Italic (72Δ1009) Lower case alphabet, 1033 points. Code word, ZEHUV

Big type 4

60 Point Caslon No. 3 Italic (60Δ1009) Lower case alphabet, 839 points. Code word, ZEHUN

*Camping kit
Has 3 handy*

48 Point Caslon No. 3 Italic (48Δ1009) Lower case alphabet, 676 points. Code word, ZALOF

*Sport dresses of
Crepe in size 18*

42 Point Caslon No. 3 Italic (42Δ1009) Lower case alphabet, 591 points. Code word, ZALNU

*Gym trunks of fine
Satin priced at \$2*

36 Point Caslon No. 3 Italic (36Δ1009) Lower case alphabet, 495 points. Code word, ZALMO

*Dinner set. 65 pieces
Saturday only \$7.90*

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24 and 30 point sizes

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to

14^{POINT}

(1700 point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz (\$,,:;‘-’?!fiflffffl) 1234567890

Matrix Information: 14△117. Lower case alphabet, 169 points. Figures, 0068; comma, period and thin space, 0484. Runs in 90 channel magazine. Code word, ZAHIT.

HOW IS ONE TO ASSESS AND EVALUATE A TYP
 FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just 1234567890

18^{POINT}

(1900 point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz (\$,,:;‘-’?!fiflffffl)

Matrix Information: 18△163. Lower case alphabet, 203 points. Figures, 2067. Runs in 100 channel magazine. 16 point alignment. Code word, 1PGY.

24^{POINT}

HOW IS ONE TO ASSESS AND EVALUA
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 to their

(four point leaded)

Matrix Information: 24Δ119. Lower case alphabet, 250 points. Figure 1, .1245; 2 to 0, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IPIC.

30^{POINT}

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate a
type face in terms of its esthetic de-
sign? Why do pace-makers in the art
of printing rave over a specific face
of type? What do they see (\$,.,:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxy

Matrix Information: 30Δ67. Lower case alphabet, 306 points. Figure 1, .1522; 2 to 0, .2075. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Code word, IPIT.

HOW IS ONE TO ASSESS

How is one to evaluate and assess 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 (\$,.,:;‘-’?!)

36^{POINT}

(six point leaded)

ABCDEFGHIJK

LMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwx

1234567890

Matrix Information : 36△143. Lower case alphabet, 390 points. Figure 1. .1798; 2 to 0. .249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZENTI.



72 Point Caslon Bold Condensed (72Δ1014) Lower case alphabet, 816 points. Code word, ZAMAC

**Ivory chip set
In a gift box 2**

60 Point Caslon Bold Condensed (60Δ1014) Lower case alphabet, 664 points. Code word, ZALZO

**Men's gloves are
Selling for \$1.69**

48 Point Caslon Bold Condensed (48Δ1014) Lower case alphabet, 519 points. Code word, ZALVU

**Jersey suit has a neat
Matching hat. Size 18**

42 Point Caslon Bold Condensed (42Δ1014) Lower case alphabet, 456 points. Code word, ZALUZ

**Porch sets of 5 pieces in
Maple are \$34.75 while**

*All-Purpose Linotype matrices are also
available in 18, 24, 30 and 36 point sizes*

HOW IS ONE TO ASSESS AND EVALUATE A
TYPE FACE IN TERMS OF ITS ESTHETIC DE-
SIGN? 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
TO THEIR EYES? GOOD DESIGN \$1234567890

24^{POINT}

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 24Δ297. Caps, figures and points only. Figures, .1107. Runs in 90 channel magazine. 25 point alignment. Code word, ZAT1L.

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 SPE-
CIFIC FACES OF TYPE? WHAT DO THEY
SEE IN THEM? WHY ARE THEY \$1234567890

30^{POINT}

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information, 30Δ219. Caps, figures and points only. Figures, .1107. Runs in 90 channel magazine. Code word, ZAT1S.

CHART OF SIZE RANGE

Caslon Bold Family

CASLON No. 3

5 If you print enough with care and attention

6 If you print enough with care and att

7 If you print enough with care and

8 If you print enough with care a

9 If you print enough with car

10 If you print enough with

12 If you print enough v

14 If you print enoug

18 If you print e

24 If you prir

30 If you pr

APL 36 If you p

APL 42 If yop

APL 48 If yo1

APL 60 If ye

APL 72 Iyn

CASLON No. 3 ITALIC

5 *If you print enough with care and attention*

6 *If you print enough with care and att*

7 *If you print enough with care and*

8 *If you print enough with care a*

9 *If you print enough with car*

10 *If you print enough with*

12 *If you print enough v*

14 *If you print enoug*

18 *If you print e*

24 *If you prir*

30 *If you pr*

APL 36 *If you p*

APL 42 *If yop*

APL 48 *If yoε*

APL 60 *If ye*

APL 72 *Iyn*

CASLON BOLD with ITALIC

If you print enough with care and at 5

If you print enough with care and 6

If you print enough with care and 6

If you print enough with care a

If you print enough with car

If you print enough with

If you print enough v

If you print enough v 14

If you print enou 18

If you print en 24

If you print 30

If you pr 36

If you p 42

If you p 48

If yoε 60

If yo 72

CASLON BOLD CONDENSED

If you print enough v 14

If you print enou 18

If you print en 24

If you print 30

If you pr 36

If you p 42

If you p 48

If yoε 60

If yo 72

..... **SUMMER
VACATIONS**

**THE
HUDSON
RIVER
RAILROAD**

*Along the banks
of the beautiful
Hudson River*

The urge to save is an inherent American characteristic. Since the early days of this nation we, as a people, have constantly striven toward that end. First we shortened routes for horse-drawn traffic, and lessened the weeks required to cross the continent. Then came the railroad, with its direct lines

Above: Advertisement, set in 10 point Caslon No. 3, one point leaded. Display set in 30 and 12 point Caslon No. 3 caps, with 10 point Caslon No. 3 Italic.

LINOTYPE MTD

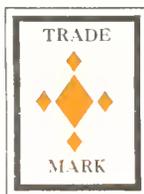
Below: Tag, set in 18 point Caslon Bold Condensed, 8 point Caslon No. 3 and 72 point Caslon Bold Condensed, A-P-L. Decoration: 6 point Border Matrices, No. 102, and 5 point Tapered Dash, Matrix Slide No. 955.

★ **M & A** ★
MAY & ALLEN
SOFT COLLARS

25^c

Extra stitching in the
band prevents
wrinkling

Safety



Comfort

Aviation has already taken its place as a great industry—and is unquestionably the fastest-growing industry of all. Almost overnight the United States has awakened to the importance of aerial transportation; separate manufacturers of planes and engines have joined in gigantic industrial combinations; output has doubled, trebled, quadrupled . . . and the demand surges forward faster than men can be found to operate them.

ACE AEROPLANE COMPANY
◆ *STURDY CONSTRUCTION, EASY TO HANDLE*

Above: Mailing card, set in 12 point Caslon No. 3, two point leaded; 24 and 6 point Caslon No. 3 Italic, and 12 point Caslon No. 3 caps. Decoration: 24 and 11 point Playing Card Characters No. 135.

LINOTYPE
CENTURY
FAMILY



MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO

Representatives in the Principal Cities of the World

COMPARISON OF SIZES *with* ITALIC and SMALL CAPS

4 Point Century Expanded with Gothic No. 16 (4Δ2)	Lower case alphabet, 78 points. Figures, .0484
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 1234	1234
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 1234	1234
6 Point (6Δ42)	Lower case alphabet, 95 points. Figures, .0484
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 1234	1234
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 1234	1234
7 Point (7Δ88)	Lower case alphabet, 107 points. Figures, .0553
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 1234	1234
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 1234	1234
8 Point (8Δ26)	Lower case alphabet, 119 points. Figures, .063
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 1234	1234
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 1234	1234
9 Point (9Δ58)	Lower case alphabet, 128 points. Figures, .0692
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 1234	1234
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 1234	1234
10 Point (10Δ16)	Lower case alphabet, 142 points. Figures, .077
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 1234	1234
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 1234	1234
11 Point (11Δ104)	Lower case alphabet, 149 points. Figures, .083
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 1234	1234
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 1234	1234
12 Point (12Δ22)	Lower case alphabet, 162 points. Figures, .091
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 1234	1234
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 1234	1234
14 Point (14Δ58)	Lower case alphabet, 194 points. Figures, .1037
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 1234	1234
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 1234	1234
18 Point (18Δ44)	Lower case alphabet, 228 points. Figures, .1107
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 1234	1234
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 1234	1234
18 Point (18Δ123)	Lower case alphabet, 229 points. Figures, .1107
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 1234	1234
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 1234	1234
24 Point (24Δ137)	Lower case alphabet, 300 points. Figures, .1522
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 1234	1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ	abcdefghijklmnopqrstuvwxyz	
ABCDEFGHIJKLMNOPQRSTUVWXYZ	abcdefghijklmnopqrstuvwxyz	
ABCDEFGHIJKLMNOPQRSTUVWXYZ	abcdefghijklmnopqrstuvwxyz	
12345	67890	
VBCDE	FGRTJ	
, . : ; ? ! ( | ) * ' ' - — Æ Œ lb & £ \$. . .	fi fl ff ffi ffl æ œ	
, . s ; ? ! A I Q O ' ' - — Æ Œ lb n £ P L . . .	fi y ff w m k h	
12345	Z & : () fl ffi ffl \$ æ œ	67890 ; ;
12345	U & : () fl ffi ffl \$ æ œ	67890 ; ;
1/8 1/4 3/8 1/2 5/8 3/4 7/8	X Z & Æ Œ @ % † ‡ § ¶ — []	

ONE-LETTER ITALIC LOGOTYPES, SPECIAL NO. 5
f fi fl af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf lf Of Off

ONE-LETTER ITALIC, SPECIAL NO. 5 TRUE-CUT SMALL CAPS, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*
Available in 6, 7, 8 and 9 point sizes only

TWO-LETTER LOGOTYPES ONE-LETTER ITALIC LOGOTYPES
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo *FA PA TA VA WA YA Th Wh*
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

» LINOTYPE CENTURY EXPANDED «

4 POINT with GOTHIC NO. 16

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? 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was luckily for printing working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (i.e., via the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of forming type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that refer to a suitable artist, instead of the process of typefoundry? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces in terms of their esthetic design. 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

to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was luckily for printing working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (i.e., via the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of forming type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that refer to a suitable artist, instead of the process of typefoundry? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces in terms of their esthetic design. 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

(contd.)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz01234567890 (S&...:!*?+!\$%) 1234567890
 abcdefghijklmnopqrstuvwxyz01234567890 (S&...:!*?+!\$%) 1234567890

Matrix Information 4Δ2. Lower case alphabet, 78 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEPUR.

TRIPLE LINOTYPE MARK

6 POINT with ITALIC and SMALL CAPS

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? 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its

(contd.)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine

(One Letter Italic)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 ABCDEFGHIJKLMNPOQRSTUVWXYZ&

abcde-fghijklmnopqrstuvwxyz01234567890 (S&...:!*?+!\$%) 1234567890
 abcde-fghijklmnopqrstuvwxyz01234567890 (S&...:!*?+!\$%) 1234567890

ONE-LETTER ITALIC, SPECIAL HD 5 TRUE-OUT SMALL CAPS, SPECIAL HD 5
 abcde-fghijklmnopqrstuvwxyz01234567890 ABCDEFGHIJKLMNPOQRSTUVWXYZ&

Matrix Information 6Δ42. Lower case alphabet, 80 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IRYJ.

7 POINT *with* ITALIC and SMALL CAPS

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave
(One-Letter Italic)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJ KLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi fff fffl (\$£,.;:'-?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzi fff fffl (\$£,.;:'-?!*†‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

Matrix Information: 7△88. Lower case alphabet, 107 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, 1RZU.



8 POINT *with* ITALIC and SMALL CAPS

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains,
(One-Letter Italic)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJ KLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi fff fffl (\$£,.;:'-?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzi fff fffl (\$£,.;:'-?!*†‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

Matrix Information: 8△26. Lower case alphabet, 119 points. Figures, .063; comma, period and thin space, .0315. Runs in 90 channel magazine. Code word, 1SAD.

9 POINT *with* ITALIC *and* SMALL CAPS

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 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 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 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

(two point loaded)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

(solid)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.

(one point loaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory

(one letter frame)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstu vwxyzñllffll (\$£...;-'?!*+‡§¶) 1234567890
 abcdefghijklmnopqrstu vwxyzñllffll (\$£...;-'?!*+‡§¶) 1234567890

ONE-LETTER ITALIC, SERIAL NO. 5

TRUE-PUT SMALL CAPS, SERIAL NO. 10

abcdefghijklmnopqrstu vwxyz ABCDEFGHIJKLMN OPQRSTUVWXYZ&

Matrix Information: 9Δ58, Lower case alphabet, 128 points. Figures, 0992, comma, period and thin space, 0346. Rims in 90 channel magazine. Code word, ISAV.

10 POINT *with* ITALIC and SMALL CAPS

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written pattern—

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 to their eyes? Good design is always practical

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy zfflffmffl (\$£,.;-'?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxy zfflffmffl (\$£,.;-'?! †‡§¶) 1234567890

Matrix Information: 10Δ16. Lower case alphabet. 142 points. Figures, .077; comma, period and thin space, .0385. Runs in 90 channel magazine. Code word, ISBU.

11 POINT *with* ITALIC *and* SMALL CAPS

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters

(two point loaded)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and

(solid)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that

(one point loaded)

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzzffiffiffil (\$£.,:;'-?!*†‡§!) 1234567890
 abcdefghijklmnopqrstuvwxyzffiffiffil (\$£.,:;'-?! †‡§!) 1234567890

Matrix Information: 11/104. Lower case alphabet, 149 points. Figures: 0-9, comma, period and thin space: 0-41. Rims in 90 channel magazine. Code word: ISCL.

14 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of *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*

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its

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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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzzifffiffll (\$£,.;;'-'?!*†‡§¶) 123456

abcdefghijklmnopqrsturwxyzfiflffiffll (\$£,.;;'-'?! †‡§¶) 123456

Matrix Information: 14/14 Lower case alphabet, 124 points. Figures, .1037; comma, period and thin space, 0.19. Runs in 90 channel magazine. Code word, ISDA.

18 POINT TWO-LETTER (*with Italic*)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffiffll(\$,..;-“?!)123456
abcdefghijklmnopqrstuvwxyzfiflffiffll(\$,..;-“?!)123456

Matrix Information - 18Δ44. Lower case alphabet, 228 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZICZI.

TRADE LINOTYPE MADE

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its

(two point leaded)

Matrix Information - 18Δ123. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine. Code word, ISEF. Also available in two-letter matrices as Century Bold with Century Expanded (18Δ60). Code word, ZIFVE.

24 POINT

HOW IS ONE TO ASSESS AND EVALU

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the correct size to do exactly the work that this fine chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no deficiency in strength. An (\$,.,:;’-’?!fifffffiff) 1234567890

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz

Matrix Information 24△137. Lower case alphabet, 900 points. Figures, 1512. Runs in 72 channel magazine, also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ISFE.

COMPARISON OF SIZES *with* CENTURY BOLD

- 6 Point (6△94) Lower case alphabet, 95 points. Figures, .0484
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
 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 prin 1234
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 p 1234
- 7 Point (7△80) Lower case alphabet, 110 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
- 8 Point (8△122) Lower case alphabet, 119 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
- 9 Point (9△72) Lower case alphabet, 133 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
- 10 Point (10△112) Lower case alphabet, 142 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
 How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234
- 11 Point (11△70) Lower case alphabet, 152 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT
 How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234
- 12 Point (12△64) Lower case alphabet, 164 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
- 14 Point (14△20) Lower case alphabet, 194 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
 How is one to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijk'mnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890
 , . : ; ? ! (|) * ' " - — Æ Œ lb & £ \$. . . fi fl ff ffi ffl æ œ
 , . : ; ? ! (|) * ' " - — Æ Œ lb & £ \$. . . fi fl ff ffi ffl æ œ
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []



COMPARISON OF SIZES *with* CENTURY BOLD ITALIC

- 10 Point (10△226) Lower case alphabet, 147 points. Figures, .0761
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
- 12 Point (12△166) Lower case alphabet, 170 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthet 1234
- 14 Point (14△102) Lower case alphabet, 202 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

» LINOTYPE CENTURY EXPANDED «

6 POINT *with* CENTURY BOLD

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

(solid)

(one point leaded)

Matrix Information 6Δ94. Lower case alphabet, 95 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ISGI.

TRIPLE LINOTYPE MARK

7 POINT *with* CENTURY BOLD

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

(solid)

(one point leaded)

Matrix Information 7Δ80. Lower case alphabet, 110 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ISHO.

TRIPLE LINOTYPE MARK

8 POINT *with* CENTURY BOLD

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of ma-

(solid)

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiifffiffil (\$£...:~'?!*+‡\$%) 1234567890
abcdefghijklmnopqrstuvwxyzfiifffiffil (\$£...:~'?!*+‡\$%) 1234567890

Matrix Information 8Δ122. Lower case alphabet, 139 points. Figures, .0627; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ISIX.

» LINOTYPE CENTURY EXPANDED «

9 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material. **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?**

(two point leaded)

Matrix Information: 9Δ72. Lower case alphabet, 133 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ISJU.



10 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material. **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?**

(two point leaded)

Matrix Information: 10Δ112. Lower case alphabet, 142 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ISKY.



11 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material. **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?**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,.;;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,.;;'-'?!*†‡§¶) 1234567890

Matrix Information: 11Δ70. Lower case alphabet, 152 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ISOH.

12 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, be-
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

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziifffiffll (\$£,.,;:'-?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyziifffiffll (\$£,.,;:'-?!*†‡§¶) 1234567890

Matrix Information 12Δ64 Lower case alphabet, 164 points. Figures, 3083; comma, period and thin space, 3045. Runs in 90 channel magazine. Code word, ISOZ.



14 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to
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

(two point leaded)

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziifffiffll (\$£,.,;:'-?!*†‡§¶) 1234567
 abcdefghijklmnopqrstuvwxyziifffiffll (\$£,.,;:'-?!*†‡§¶) 1234567

Matrix Information 14Δ20 Lower case alphabet, 164 points. Figures, 3083; comma, period and thin space, 3045. Runs in 90 channel magazine. Code word, ISUB.

» LINOTYPE CENTURY EXPANDED «

COMPARISON OF SIZES *with* CHELTENHAM BOLD

6 Point (6△172)

Lower case alphabet, 99 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
 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 to their eyes? Good 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
 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 to their eyes? Good 1234

8 Point (8△254)

Lower case alphabet, 121 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
 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 super 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
 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 super 1234

10 Point (10△208)

Lower case alphabet, 150 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
 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 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
 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 1234

12 Point (12△140)

Lower case alphabet, 164 points. Figures, .0899

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 1234

14 Point (14△86)

Lower case alphabet, 197 points. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC
 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 print 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC
 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 print 1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ' ' - — Æ Œ lb & £ \$. . . fi fl ff ffi ffl æ œ
 , . : ; ? ! (|) * ' ' - — Æ Œ lb & £ \$. . . fi fl ff ffi ffl æ œ

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ — []
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ — []

6 POINT *with* CHELTENHAM BOLD

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material. **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?**

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material.

Matrix Information: 6Δ172. Lower case alphabet, 99 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ISYK.



8 POINT *with* CHELTENHAM BOLD

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material. **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?**

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material.

Matrix Information: 8Δ254. Lower case alphabet, 121 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ISZO.



10 POINT *with* CHELTENHAM BOLD

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked hard. **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?**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzñíííííííííí (\$£.,.:;'-'?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzñíííííííííí (\$£.,.:;'-'?!*†‡§¶) 1234567890

Matrix Information: 10Δ208. Lower case alphabet, 150 points. Figures, .083; comma, period and thin space, .0417. Runs in 90 channel magazine. Code word, ITAF.

12 POINT *with* CHELTENHAM BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 to their
 eyes? **Good design is always practical design.** And what they see in a good
 type design is, partly, its excellent practical fitness to perform its work. It
 has a "heft" and balance in all of its parts just right for its size, as any good
 tool has. Your good chair has all of its parts made nicely to the right size to
 do exactly the work that the chair has to do, neither clumsy and thick, nor
 "skinny" and weak, no waste of material and no lack of strength. And, be-
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

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,.;;'-'?!*†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,.;;'-'?!*†‡§¶) 1234567890

Matrix Information: 12Δ140. Lower case alphabet, 164 points. Figures, .0899; comma, period and thin space, .0449. Runs in 90 channel magazine. Code word, ITAW.



14 POINT *with* CHELTENHAM BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC
 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 to their eyes? **Good design is always
 practical design.** And what they see in a good type design is,
 partly, its excellent practical fitness to perform its work. It has
 a "heft" and balance in all of its parts just right for its size, as
 any good tool has. Your good chair has all of its parts made
**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**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,.;;'-'?!*†‡§¶) 1234
 abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,.;;'-'?!*†‡§¶) 1234

Matrix Information: 14Δ86. Lower case alphabet, 197 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ITCU.

» LINOTYPE CENTURY BOLD «

COMPARISON OF SIZES

8 Point (8Δ308) Lower case alphabet, 116 points. Figures. .053
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

10 Point (10Δ268) Lower case alphabet, 146 points. Figures. .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

12 Point (12Δ198) Lower case alphabet, 168 points. Figures. .083
HOW IS ONE to assess and evaluate a type face in terms of its estheti 1234
HOW IS ONE to assess and evaluate a type face in terms of its estheti 1234

14 Point (14Δ124) Lower case alphabet, 201 points. Figures. .0968
HOW IS ONE to assess and evaluate a type face in terms o 1234
HOW IS ONE to assess and evaluate a type face in terms o 1234

18 Point (18Δ133) Lower case alphabet, 222 points. Figures. .1107
HOW IS one to assess and evaluate a type face in term 12

24 Point (24Δ107) Lower case alphabet, 305 points. Figures. .166
HOW IS one to assess and evaluate a ty 12

30 Point (30Δ89) Lower case alphabet, 366 points. Figures. .2075
HOW IS one to assess and evalu 12

36 Point (36Δ55) Lower case alphabet, 422 points. Figures. .249
HOW IS one to assess and e 12

18 Point Italic (18Δ173) Lower case alphabet, 251 points. Figures. .1522
HOW IS one to assess and evaluate a type face 12

24 Point Italic (24Δ131) Lower case alphabet, 305 points. Figures. .166
HOW IS one to assess and evaluate a t 12

30 Point Italic (30Δ91) Lower case alphabet, 378 points. Figures. .2075
HOW IS one to assess and eval 12

36 Point Italic (36Δ149) Lower case alphabet, 466 points. Figures. .249
HOW IS one to assess an 12



LINOTYPE CENTURY BOLD CONDENSED · COMPARISON OF SIZES

18 Point (18Δ57) Lower case alphabet, 176 points. Figures. .095
HOW IS one to assess and evaluate a type face in terms of its esthet 12

24 Point (24Δ57) Lower case alphabet, 223 points. Figures. .1107
HOW IS one to assess and evaluate a type face in term 12

30 Point Century Bold Extra Condensed (30Δ75) Caps, figures and points only. Figures. .1107
HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 12

» LINOTYPE CENTURY BOLD «

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

,. : ; ? ! (|) * ' - — Æ Œ ð & £ \$ æ œ . . . fi fl ff ffi ffl
,. : ; ? ! () * ' - — Æ Œ ð & £ \$ æ œ . . . fi fl ff ffi ffl

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA
Va Ve Vo Wa We Wo Ya Ye Yo

TRADE LINOTYPE MARK

And on the All-Purpose Linotype there is a complete range of sizes from 18 to 72 point, inclusive, in Century Bold. The A-P-L Century Bold Italic is available from 18 through 48 point.

CENTURY BOLD A-P-L:

H H H H H H H H
18 24 30 36 42 48 60 72

CENTURY BOLD ITALIC A-P-L:

H H H H H H
18 24 30 36 42 48

» LINOTYPE CENTURY BOLD «

8 POINT *with* ITALIC

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 T

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides

(*cond*)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides

(*one point leaded*)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfi flff flfi fl (\$€,.,;:'-?'!*+‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfi flff flfi fl (\$€,.,;:'-?'!*+‡§¶) 1234567890

Matrix Information: 8, 308. Lower case alphabet, 116 points. Figures, 00-99, comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ITDY.

LINOTYPE 4500

10 POINT *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes *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*

(*two point leaded*)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfi flff flfi fl (\$€,.,;:'-?'!*+‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfi flff flfi fl (\$€,.,;:'-?'!*+‡§¶) 1234567890

Matrix Information: 10, 268. Lower case alphabet, 146 points. Figures, 00-99, comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ITEG.

» LINOTYPE CENTURY BOLD «

12 POINT *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack
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

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll (\$£,.,;‘-’?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyziiflffiffll (\$£,.,;‘-’?!*†‡§¶) 1234567890

Matrix Information: 12Δ198. Lower case alphabet, 168 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ITEX.

TRADE LINOTYPE MARK

14 POINT *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its
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 print-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll (\$£,.,;‘-’?!*†‡§¶) 123456
abcdefghijklmnopqrstuvwxyziiflffiffll (\$£,.,;‘-’?!*†‡§¶) 123456

Matrix Information: 14Δ124. Lower case alphabet, 201 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ITFA.

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

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 to the eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has a

(two point lead) (Regular) (Speed 1)

Matrix Information. 18Δ133. Lower case alphabet, 222 points. Figures, 1107. Rims in 90 channel magazine. Wide figures, 1245, can be supplied for use in 72 channel magazine or in 90 channel magazine according to advertising figure layout. 19 point alignment. Code word, FIFTE. Also available in two-letter matrices as Century Bold with Century Expanded (18)600. Code word, ZIFVE.

LINOTYPE

24 POINT

HOW IS ONE TO ASSESS AND EVAL

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 to their eyes? Good design is always pra (\$,..;'-?!fifffffiff) 1234567890

(two point lead)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz

Matrix Information. 24Δ107. Lower case alphabet, 266 points. Figures, 166. Rims in 72 channel magazine. Lower case except f and w in cap channels of 90 channel magazine with caps and figures in 31 channel auxiliary magazine. 15 point alignment. Code word, FIFTE.

30 POINT

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over specific type faces? What do they see

(two point leaded)

Matrix Information: 30Δ89. Lower case alphabet, 366 points. Figures, .2075. Runs in wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in wide 34 channel auxiliary magazine. Code word, ITIH.

TRADE **LINOTYPE** MARK

36 POINT

HOW IS ONE TO ASSESS A
How is one to assess and evaluate a type face in terms of its esthetic de abcdefghijklmnop
qrstuvwxyz (\$,.,:; '-'?!fiflffffiff)

(two point leaded)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&1234567890

Matrix Information: 36Δ55. Lower case alphabet, 422 points. Figures, .249. Runs in wide 72 channel magazine; also lower case except m in cap channels of 72 channel magazine with caps and figures in wide 34 channel auxiliary magazine. Code word, ITIZ.

(72Δ1021) Lower case alphabet, 920 points. Code word, ZAP1V

A KITCHEN

Set of 5 green

(60Δ1021) Lower case alphabet, 756 points. Code word, ZAP1N

KNIT GLOVES

Rare bargain \$2

(48Δ1021) Lower case alphabet, 589 points. Code word, ZAP1I

MEN'S SUITS AND

**Topcoats now priced
at \$35 are made by a**

(42Δ1021) Lower case alphabet, 515 points. Code word, ZAP1B

SMART DRESS WITH

**Matching hat of linen in
sizes 16 and 18 has very**

All-Purpose Linotype matrices are also available in 18, 24, 30 and 36 point sizes

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 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 to the eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good

(two point leaded)

Matrix Information 18△173. Lower case alphabet, 251 points. Figures, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, ITJO.

LINOTYPE MADE

24 POINT

HOW IS ONE TO ASSESS AND EVAL
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 to their eyes? Good design is always pr (\$,..;'-'?!fi flffiffll) 1234567890

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz

Matrix Information 24△131. Lower case alphabet, 305 points. Figures, .166. Runs in 72 channel magazine; also lower case except m and w in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 25 point alignment. Code word, ITKU.

30 POINT

HOW IS ONE TO ASSESS AN
*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 type face? What do they*

(two point leaded)

Matrix Information: 30Δ91. Lower case alphabet, 378 points. Figures, 12075. Runs in wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in wide 34 channel auxiliary magazine. Code word, LILY.

LINOTYPE MATRIX

36 POINT

HOW IS ONE TO ASSESS
*How is one to evaluate and
assess a type face in terms
of its esthetic abcdefghijkl
mnopqrstuvwxyz (\$,.,:;‘-’?!)*

(two point leaded)

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&123456**

Matrix Information: 36Δ149. Lower case alphabet, 496 points. Figures, 1249. Runs in wide 34 channel auxiliary magazine, also lower case in cap channels of wide 72 channel magazine. Code word, ZFPOV.

(48Δ1022) Lower case alphabet, 583 points. Code word, ZANON

EVENING GOWNS
*New designs in sizes
16 and 18 are a very
good buy and prices*

(42Δ1022) Lower case alphabet, 521 points. Code word, ZANOH

COPY OF ORIENTAL
*Rug in size 9 x 15 with
a very beautiful throw
rug in the same design*

(36Δ1022) Lower case alphabet, 451 points. Code word, ZAJYU

OXFORD SHIRTS WITH
*Attached collars for sport
wear in solid colors priced
as low as \$2.34 during this*

All-Purpose Linotype matrices are also available in 18, 24 and 30 point sizes

CENTURY BOLD CONDENSED • EXTRA CONDENSED

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical

(two point leaded)

Matrix Information 18Δ57. Lower case alphabet, 176 points. Figures, 1097. Runs in 90 channel magazine. Code word, ITQJ.

TRADE **LINOTYPE** MARK

24 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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 sup 1234567890 1234567890

(two point leaded)

(Regular)

(Special No. 1)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyziiflffffiff (\$,.,:,'-?!)**

Matrix Information 24Δ57. Lower case alphabet, 223 points. Figures, 1107. Runs in 90 channel magazine. Wide figures, 1245, can be supplied for use in 72 channel magazine or in 90 channel magazine according to advertising figure layout. Code word, ITUK.

TRADE **LINOTYPE** MARK

30 POINT CENTURY BOLD EXTRA CONDENSED

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO PACE-**

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ& (\$,.,:,'-?!) 123456

Matrix Information 30Δ7. Caps, figures, and points only. Figures, 1107. Runs in 90 channel magazine. Code word, ITWA. The characters in this face have the same width and weight as those in 24 point Century Bold Condensed.

Century Family ADVERTISING FIGURES

TRADE LINOTYPE MARK

CENTURY BOLD, 14 to 42 pt.

1234567890

42 Point (42△11) Auxiliary position. Figures, .2767. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 16 point from Special Advertising Figure Mold, F-6288, or two line 18 point from Display Mold. Runs in Wide 34 channel auxiliary magazine. Code word, ZIFAF.

1234567890

36 Point (36△55) Auxiliary position. Figures, .249. For three line 10 point from Special Advertising Figure Mold, F-2106, or two line 16 point from Special Advertising Figure Mold, F-6288, or two line 18 point from Display Mold. Runs in left side of 34 channel auxiliary magazine and in Wide 34 channel auxiliary magazine. Code word, ITIZ.

1234567890

30 Point (30△25) Regular position. Figures, .2075. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ITZI.

1234567890

24 Point (24△15) Regular position. Figures, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word, ITYD.

1234567890

24 Point Underscored (24△15) Regular position. Figures, .0968. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, regular figure and advertising figure channels, and in all auxiliary magazines. Code word, ITYD. These figures may be used as superior characters for 24 and 30 point advertising figures.

1234567890

18 Point (18△9) Regular position. Figures, .1245. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and all auxiliary magazines. Code word, ITXE.

1234567890

14 Point (14△7) Regular position. Figures, .0968. For two line 7 point from Advertising Figure Mold. Runs in 90 channel magazine, regular figure and advertising figure channels, and in all auxiliary magazines. Code word, ZIFAL.

CENTURY BOLD ITALIC, 18 and 24 pt.

1234567890

24 Point (24△3) Regular position. Figures, .1729. For two line 10 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, IVDU.

1234567890

18 Point (18△11) Regular position. Figures, .1522. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word, IVBI.

Note: Fractions, points, cent mark, and other commercial characters are available for these faces

LINOTYPE CHELTENHAM *FAMILY*

ROMAN · *ITALIC*
WIDE · **BOLD** · CONDENSED
EXTRA CONDENSED ITALIC
MEDIUM CONDENSED
BOLD CONDENSED
BOLD EXTRA CONDENSED

Cheltenham was originated by the Mergenthaler Linotype Company more than a quarter-century ago. It is cut in almost every conceivable style, from wide to extra condensed, and in varying weights, from light to extra bold. Its development into possibly the largest of all type families has made it one of the most popular and widely-used type series ever designed. This folder shows the wide range of weights, widths and point sizes of the Linotype Cheltenham Family. A-P-L universal-aligning matrices are also available for the Cheltenham Bold and Italic, and for Cheltenham Bold Condensed and Italic, as displayed on following pages.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N. Y., NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN
LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

THE LINOTYPE CHELTENHAM FAMILY

RANGE OF TEXT WEIGHTS

CHELTENHAM

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 pleas-

CHELTENHAM WIDE

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

CHELTENHAM BOLD

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

RANGE OF DISPLAY WEIGHTS

Cheltenham	Cheltenham Condensed	Cheltenham Medium Cond.	Cheltenham Bold	Cheltenham Bold Cond.	Chelt. Bold Extra Cond.
A a	A a	A a	A a	A a	A a
B b	B b	B b	B b	B b	B b
C c	C c	C c	C c	C c	C c
D d	D d	D d	D d	D d	D d
E e	E e	E e	E e	E e	E e
F f	F f	F f	F f	F f	F f
G g	G g	G g	G g	G g	G g
H h	H h	H h	H h	H h	H h
K k	K k	K k	K k	K k	K k
L l	L l	L l	L l	L l	L l
M m	M m	M m	M m	M m	M m
N n	N n	N n	N n	N n	N n
O o	O o	O o	O o	O o	O o

CHELTENHAM *with* ITALIC *and* SMALL CAPS

Comparison
of Sizes

8 Point (8△12) Lower case alphabet, 96 points, Figures, 056
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak VBCD

9 Point (9△46) Lower case alphabet, 107 points, Figures, 062
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p VBCD

10 Point (10△18) Lower case alphabet, 117 points, Figures, 077
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why VBCD

11 Point (11△48) Lower case alphabet, 126 points, Figures, 0761
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

12 Point (12△18) Lower case alphabet, 135 points, Figures, 084
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic de VBCD

14 Point (14△4) Lower case alphabet, 159 points, Figures, 0968
 HOW IS ONE to assess and evaluate a type face in terms of its 1234
 HOW IS ONE to assess and evaluate a type face in terms of its VBCD

20 Point (20△9) Lower case alphabet, 194 points, Figures, 1107
 HOW IS one to assess and evaluate a type face in term 12

24 Point (24△101) Lower case alphabet, 239 points, Figures, 166

HOW IS one to assess and evaluate a typ 12

30 Point (30△55) Lower case alphabet, 288 points, Figures, 1937

HOW IS one to assess and evaluate 12

36 Point (36△43) Lower case alphabet, 345 points, Figures, 249

HOW IS one to assess and 12

20 Point Italic (20△12) Lower case alphabet, 130 points, Figures, 1383

HOW IS one to assess and evaluate a type face in te 12

24 Point Italic (24△159) Lower case alphabet, 249 points, Figures, 166

HOW IS one to assess and evaluate a typ 12

30 Point Italic (30△251) Lower case alphabet, 300 points, Figures, 2007

HOW IS one to assess and evalu 12



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

VEBCDE abcdefghijklmnopqrstuvwxyz FGRTJ

.,:;? ! (|) * ' ' ' - / Æ Œ Þ & £ \$. . . ß ſ ff ffi fl æ œ

.,:;? ! A I Q O ' ' - / Æ Œ Þ N £ P E . . . ß Y ff W M K H

12345 Z & : () ſ ffi fl \$ æ œ 67890

12345 Z & : () ſ ffi fl \$ æ œ 67890

¼ ½ ¾ ⅓ ⅔ ⅘ ⅙ ⅚ X Z & Æ Œ @ % † ‡ \$ ¶ - []

ONE-LETTER ITALIC LOGOTYPES

E A P A T A I A W A Y A I a I e I o W a W e W o Y a Y e Y o

8

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 S

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same *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?*

(solid)

ABCDEF GHI JKLMNOPQRSTUVWXYZ&
 ABCDEF GHI JKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£...;'-'?!*†‡§¶¦§¦¦¦¦¦¦) 67890
 12345 (\$£...;'-'?!*†‡§¶¦§¦¦¦¦¦¦) 67890
 Small Cap Figures
 HH1234567890HH

Matrix Information: 8Δ12. Lower case alphabet, 96 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, IVEZ.

TRADE LINOTYPE MARK

9

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. *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*

(solid)

ABCDEF GHI JKLMNOPQRSTUVWXYZ&
 ABCDEF GHI JKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£...;'-'?!*†‡§¶¦§¦¦¦¦¦¦) 67890
 12345 (\$£...;'-'?!*†‡§¶¦§¦¦¦¦¦¦) 67890

(two point leaded)

Matrix Information: 9Δ46. Lower case alphabet, 107 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, IVFY.

— CHELTENHAM *with ITALIC and SMALL CAPS* —

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 to their eyes? *Good design is always practical design.* And
 what they see in a good type design is, partly, its excellent practical fitness to perform its work.
 It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your
 good chair has all of its parts made nicely to the right size to do exactly the work that the chair
 has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of
 strength. And, beyond that, the chair may have been made by a man who worked out in it his
 sense of fine shapes and curves and proportions: it may be, actually, a work of art. The
 same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it)
*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?*

10

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$ £ , . ; ' - ' ? ! * † ‡ § ¶ ¨ ª « ¬ ® ¯ º » ¼ ½ ¾) 67890
 12345 (\$ £ , . ; ' - ' ? ! † ‡ § ¶ ¨ ª « ¬ ® ¯ º » ¼ ½ ¾) 67890
 Small Cap Figures
 HH1234567890HH

Matrix Information: 10Δ18. Lower case alphabet, 115 points. Figures, .077; comma, period and thin space, .0385. Runs in 90 channel magazine. Code word, IVGA.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
 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 to their eyes? *Good design is always prac-
 tical design.* And what they see in a good type design is, partly, its excellent practical
 fitness to perform its work. It has a “heft” and balance in all of its parts just right for its
 size, as any good tool has. Your good chair has all of its parts made nicely to the right
 size to do exactly the work that the chair has to do, neither clumsy and thick, nor
 “skinny” and weak, no waste of material and no lack of strength. And, beyond that,
 the chair may have been made by a man who worked out in it his sense of fine shapes
*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*

11

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$ £ , . ; ' - ' ? ! * † ‡ § ¶ ¨ ª « ¬ ® ¯ º » ¼ ½ ¾) 67890
 12345 (\$ £ , . ; ' - ' ? ! ¨ ª « ¬ ® ¯ º » ¼ ½ ¾) 67890

Matrix Information: 11Δ48. Lower case alphabet, 126 points. Figures, .076; comma, period and thin space, .048. Runs in 90 channel magazine. Code word, IVHE.

HOW IS ONE TO ASSESS AND EVALUATE A 20

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 supe 1234567890 (\$,.,:;‘-’?!fiffffff)

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in g j p q y

(set with short descenders, on 18 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 202/9 Lower case alphabet, 194 points. Figures, 1107. Run in 90 channel magazine. Smallest slug on which this face will cast is 20 point. Will cast on 18 point slug by using short descenders. Code word, IVJI.

1900 LINOTYPE 1900

HOW IS ONE TO ASSESS AND EV 24

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 to their eyes? Good design is always practical design. And what 1234567890 (\$,.,:;‘-’?!fiffffff)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 242/10 Lower case alphabet, 200 points. Figures, 1300. Run in 72 channel magazine. Lower case in cap channels of 90 channel magazine with caps and figures in 74 channel auxiliary magazine. Code word, IVKO.

30 HOW IS ONE TO ASSESS AND E
 How is one to assess or evaluate a type
 face in terms of esthetic design? Why
 do t 1234567890 (\$,..:;‘-’?!fiffiffiffi)

(two point leaded)

ABCDEFGHIJKLMNQRSTU
 VWXYZ&

abcdefghijklmnopqrstvwxyz

Matrix Information: 30Δ55. Lower case alphabet, 288 points. Figures, .1937. Runs in 72 channel magazine; also lower case except m and w in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IVLU.

TRADE LINOTYPE MARK

36 HOW IS ONE TO ASSES
 How can any one evaluate and
 assess type faces in terms of the 1
 234567890 (\$,..:;‘-’?!fiffiffiffi)

(two point leaded)

ABCDEFGHIJKLMNQP
 RSTUVWXYZ&

abcdefghijklmnopqrstvwxyz

Matrix Information. 36Δ43. Lower case alphabet, 345 points. Figures, .249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IVMY.

HOW IS ONE TO ASSESS ANY TYPE IN T 20

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 (\$,..;-'?!fiflffiffll)

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in g j p q y

(set with short descenders, on 18 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyz

1234567890 LOGO-TYPES Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information 20Δ17. Lower case alphabet, 195 points. Figures, 1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IVOC

TRADE LINOTYPE MARK

HOW IS ONE TO ASSESS ANY TY 24

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design 1234567890 (\$,..;-'?!fiflffiffll)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ & abcdefghijklmnopqrstuvwxyz

LOGOTYPES

FA PA Ta Te To Tr Tu Tw Ve Vi We Wi Ye

Matrix Information, 24Δ159. Lower case alphabet, 249 points. Figures, 166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IVUD.

30

HOW IS ONE TO ASSESS A

How is one to assess or evaluate type faces in terms of their esthetic design? Why do the pace-makers in the art of printing acclaim a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical design. And what is seen in a good type design is, partly, its excellent practical fitness to do its work. It has a “heft” and balance in all of its parts just right for its size, as a good tool has. Your good chair has

(two point leaded)

*ABCDEFGHIJKLMN OPQR
STUVWXYZ&*

abcdefghijklmnopqrstu vwxyz

12345(\$,..:;‘-’?!fiflfffffl)67890

Matrix Information: 30Δ97. Lower case alphabet, 300 points. Figures, .2075. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IVUS.

CHELTENHAM WIDE *with BOLD*

6 Point (6Δ180)	Lower case alphabet, 101 points, Figures, 0573
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234	
8 Point (8Δ156)	Lower case alphabet, 117 points, Figures, 0620
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 1234	
10 Point (10Δ134)	Lower case alphabet, 135 points, Figures, 083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234	
12 Point (12Δ88)	Lower case alphabet, 153 points, Figures, 0899
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234	
14 Point (14Δ40)	Lower case alphabet, 189 points, Figures, 1107
HOW IS ONE to assess and evaluate a type face in ter 1234	
HOW IS ONE to assess and evaluate a type face in ter 1234	

Comparison
of Sizes

CHELTENHAM COND. *with BOLD COND.*

8 Point (8Δ166)	Lower case alphabet, 95 points, Figures, 0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234	
10 Point (10Δ142)	Lower case alphabet, 117 points, Figures, 0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234	
12 Point (12Δ94)	Lower case alphabet, 133 points, Figures, 083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234	
14 Point (14Δ42)	Lower case alphabet, 150 points, Figures, 0968
HOW IS ONE to assess and evaluate a type face in terms of its est 1234	
HOW IS ONE to assess and evaluate a type face in terms of its est 1234	
18 Point (18Δ99)	Lower case alphabet, 172 points, Figures, 1107
HOW IS one to assess and evaluate a type face in terms of i 12	
24 Point (24Δ55)	Lower case alphabet, 219 points, Figures, 1107
HOW IS one to assess and evaluate a type face i 12	
30 Point (30Δ187)	Lower case alphabet, 264 points, Figures, 1185
HOW IS one to assess and evaluate a t 12	

CHELTENHAM EXTRA COND. ITALIC

18 Point (18Δ209)	Lower case alphabet, 173 points, Figures, 083
<i>HOW IS</i> one to assess and evaluate a type face in terms of its 12	
24 Point (24Δ165)	Lower case alphabet, 227 points, Figures, 1107
<i>HOW IS</i> one to assess and evaluate a type fac 12	
30 Point (30Δ101)	Lower case alphabet, 283 points, Figure / 1247, 1600, 1187
<i>HOW IS</i> one to assess and evaluate a 12	

— CHELTENHAM WIDE *with BOLD* —

6

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? WHY

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that

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

(solid)

ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 abcdef ghijkl mnopqrst uvwxyz
 abcdef ghijkl mnopqrst uvwxyz
 12345 (\$£,.;:'-')!*†‡§ ¶||ñffffll) 67890
 12345 (\$£,.;:'-')!*†‡§ ¶||ñffffll) 67890

(one point leaded)

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that

the chair has to do, neither clumsy and thick, nor

Matrix Information: 6Δ180. Lower case alphabet, 101 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IWHA.

TRADE LINOTYPE MARK

8

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 SPE

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 to their eyes? **Good design is always practical design.** **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**

(solid)

ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 abcdef ghijkl mnopqrst uvwxyz
 abcdef ghijkl mnopqrst uvwxyz
 12345 (\$£,.;:'-')!*†‡§ ¶||ñffffll) 67890
 12345 (\$£,.;:'-')!*†‡§ ¶||ñffffll) 67890

(one point leaded)

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to per-

Matrix Information: 8Δ156. Lower case alphabet, 115 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IWIC.

TRADE LINOTYPE MARK

10

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

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

(two point leaded)

ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
 abcdef ghijkl mnopqrst uvwxyz
 abcdef ghijkl mnopqrst uvwxyz
 12345 (\$£,.;:'-')!*†‡§ ¶||ñffffll) 67890
 12345 (\$£,.;:'-')!*†‡§ ¶||ñffffll) 67890

Matrix Information: 10Δ134. Lower case alphabet, 135 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IWJE.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 12

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no **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**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstu
 12345 (\$£,.;:'-?!*†‡§ ¶ ǂǃǄǅǆǇ) 67890
12345 (\$£,.;:'-?!*†‡§ ¶ ǂǃǄǅǆǇ) 67890

Matrix Information 12Δ88. Lower case alphabet, 153 points. Figures, .0899; comma, period and thin space, .0449. Runs in 90 channel magazine. Code word, IWKI.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 14

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts **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 print-**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstu
 12345 (\$£,.;:'-?!*†‡§ ¶ ǂǃǄǅǆǇ) 67890
12345 (\$£,.;:'-?!*†‡§ ¶ ǂǃǄǅǆǇ) 67890

Matrix Information 14Δ40. Lower case alphabet, 189 points. Figures, .1107; comma, period and thin space, .0554. Runs in 90 channel magazine. Code word, IWLO.

8

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 D

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its **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**

(solid)

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in,

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxy
 abcdefghijklmnopqrstuvwxy
 12345 (\$£,.,; ;'-'?!*†‡§ ¶ ǂǃǄǅǆǇ) 67890
 12345 (\$£,.,; ;'-'?!*†‡§ ¶ ǂǃǄǅǆǇ) 67890

Matrix Information: 8Δ166. Lower case alphabet, 95 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IVYF.



10

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 S

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its **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**

(solid)

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in,

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxy
 abcdefghijklmnopqrstuvwxy
 12345 (\$£,.,; ;'-'?!*†‡§ ¶ ǂǃǄǅǆǇ) 67890
 12345 (\$£,.,; ;'-'?!*†‡§ ¶ ǂǃǄǅǆǇ) 67890

Matrix Information: 10Δ142. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IVYM.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 12

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked **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**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£,.; ; ‘-’?!*†‡§ ¶ fff fff fff) 67890
 12345 (\$£,.; ; ‘-’?!*†‡§ ¶ fff fff fff) 67890

Matrix Information 13394. Lower case alphabet, 133 points. Figures, .083; comma, period and thin space, .0417. Runs in 90 channel magazine. Code word, IVZE.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 14

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked **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 spe-**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£,.; ; ‘-’?!*†‡§ ¶ fff fff fff) 67890
 12345 (\$£,.; ; ‘-’?!*†‡§ ¶ fff fff fff) 67890

Matrix Information 14442. Lower case alphabet, 156 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, IWAH.

- 18 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
 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 print-
 ing rave over a specific face of type? What do they see in it?
 Why is it so superlatively pleasant to their eyes? Good design
 is always practical design. And what they see in a good type
 design is, partly, its excellent practical fitness to perform its
 work. It has a “heft” and balance in all of its parts just right for
 its size, as any good tool has 1234567890 (\$,.,:;‘-’?!fiffffff)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△99. Lower case alphabet, 172 points. Figures, .1107. Runs in 90 channel magazine. Code word, IWAZ.

MADE LINOTYPE MADE

- 24 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
 How can any one assess and evaluate a type face in
 terms of its esthetic design? Why do pace-makers
 in the printing art rave over a specific face of type?
 What do they see in it? Why is it so pleasant to the
 eyes? Good design is always practical design. And
 what they see in any good type design is, partly, its
 excellent practical fitness to perform its work. It
 has a “heft” and bala 1234567890 (\$,.,:;‘-’?!fiffffff)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△55. Lower case alphabet, 219 points. Figures, .1107. Runs in 90 channel magazine. Code word, IWBE.

HOW IS ONE TO ASSESS AND EVAL

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 type face? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just correct for its size, as any good tool has. Your good chair has all its parts made nicely to the right size to do exactly the w 1 2 3 4 5 6 7 8 9 0 (\$, ., :, ‘, ’, ? ! f i f f f f f f f f)

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
YZ& abcdefghijklmnopqrstuvwxyz

Matrix Information: 307,187. Lower case alphabet, 264 points. Figures, 196. Rims in 72 channel magazine, also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IWC1.

- 18 *HOW IS ONE TO ASSESS ANY TYPE IN TERMS OF ITS E*
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 to their eyes? Good design is al-
ways practical design. And what they see in a good type design
is, partly, its excellent practical fitness to perform its work. It
has a "heft" and balance in all of its parts just right for its size,
as any good tool has. Your good chair has all (\$,.,:;'-?!fiflffiffll)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 1234567890 LOGO- FA PA Va Ve Vo Wa We Wo Ya Ye Yo
 TYPES

Matrix Information: 18Δ209. Lower case alphabet, 173 points. Figures, .083. Runs in 90 channel magazine. Code word, IWEEJ.

TRADE LINOTYPE MARK

- 24 *HOW IS ONE TO ASSESS ANY TYPE IN TER*
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 to their eyes? Good de-
sign is always practical design. And what they
see in a good type design is, partly, its excellent
practical fitness to perform i (\$,.,:;'-?!fiflffiffll)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 1234567890 LOGO- Va Ve Vo Wa We Wo Ya Ye Yo
 TYPES

Matrix Information: 24Δ165. Lower case alphabet, 227 points. Figures, .1107. Runs in 90 channel magazine. Code word, IWFU.

HOW IS ONE TO ASSESS ANY TYPE

How can any one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over specific type faces? What do they see in them? Why are they so superlatively pleasant to their eyes? Good design is ever a practical design. And what is seen in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. The good chair has all of its p (\$,.,:; - ’ ? ! f i f l f f f i f f l)

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ

XYZ& abcdefghijklmnopqrstuvwxyz

1234567890 FA PA

LEADING
TYPES

Matrix Information 30Δ101, Lower case alphabet, 283 points. Figure 1. 1,245; 2 to 0, 1,183. Rims in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word: IWGY.

- 18 HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 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 print-
 ing rave over a specific face of type? What do they see in it?
 Why is it so superlatively pleasant to their eyes? Good design
 is always practical design. And what they see in a good type
 design is, partly, its excellent practical fitness to perform its
 work. It has a “heft” and balance in all of its parts just right
 for its size, as any good tool h 1234567890 (\$,..;‘-’?!fifffffiff)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△389. Lower case alphabet, 176 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZESAT.

TRADE LINDOTYPE MARK

- 24 HOW IS ONE TO ASSESS AND EVALUATE A
 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 to their eyes? Good de-
 sign is always practical design. And what they
 see in a good type design is, partly, its excellent
 practical fitness to p 1234567890 (\$,..;‘-’?!fifffffiff)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△331. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEPUP.

HOW IS ONE TO ASSESS AND EVAL

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 type face? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the ch 1234567890 (\$,.,:;‘-’?!)

(1200 point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ&abcdefghijklmnopqrstvwxyz

Matrix Information 302,273 Lower case alphabet, 272 points. Figure 1 193, 1, 2 to 1 198. Runs in 17 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word: ZEPVL.

CHELTENHAM BOLD *with* ITALIC

Comparison of Sizes

6 Point (6Δ162) Lower case alphabet, 100 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234

8 Point (8Δ601) Lower case alphabet, 120 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

10 Point (10Δ82) Lower case alphabet, 150 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthet 1234

11 Point (11Δ106) Lower case alphabet, 151 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234

12 Point (12Δ46) Lower case alphabet, 164 points. Figures, .0899
HOW IS ONE to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234

14 Point (14Δ30) Lower case alphabet, 197 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face in t 1234

18 Point (18Δ97) Lower case alphabet, 229 points. Figures, .1107
HOW IS one to assess and evaluate a type fac 12

24 Point (24Δ75) Lower case alphabet, 297 points. Figures, .1798
HOW IS one to assess and evalua 12

30 Point No. 2 (30Δ151) Lower case alphabet, 357 points. Figures, .2075
HOW IS one to assess and e 12

36 Point (36Δ33) Lower case alphabet, 430 points. Figures, .249
HOW IS one to assess 12

18 Point Italic (18Δ175) Lower case alphabet, 244 points. Figure 1, .1383; 2 to 0, .1522
HOW IS *one* to assess and evaluate a typ 12

24 Point Italic (24Δ117) Lower case alphabet, 299 points. Figures, .1937
HOW IS *one* to assess and evalua 12

30 Point Italic (30Δ95) Lower case alphabet, 376 points. Figure 1, .1798; 2 to 0, .2352
HOW IS *one* to assess and 12

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! () * ' - — Æ Œ ð & £ \$ æ œ . . . fi fl ff ffi ffl
 , . : ; ? ! () * ' - — Æ Œ ð & £ \$ æ œ . . . fi fl ff ffi ffl

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []

Larger sizes shown in A-P-L section

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WH

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they *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*

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written

(solid)

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£,.;'-'?!*†‡§¶||ñffffñ) 67890
 12345 (\$£,.;'-'?!*†‡§¶||ñññññ) 67890

Matrix Information: 6Δ162. Lower case alphabet, 100 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IWMU.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may *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*

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

(solid)

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£,.;'-'?!*†‡§¶||ñffffñ) 67890
 12345 (\$£,.;'-'?!*†‡§¶||ñññññ) 67890

Matrix Information: 8Δ60. Lower case alphabet, 120 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IWNV.

- 10** HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And *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*

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&
 ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&
 abcdefghijklmnopqrstuvwxy
 abcdefghijklmnopqrstuvwxy
 12345 (\$£,.;;‘-’?!*†‡§¶||ffffiff) 67890
 12345 (\$£,.;;‘-’?!*†‡§¶||ffffiff) 67890

Matrix Information: 10Δ82. Lower case alphabet, 150 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IWOD.

TRADE **LINOTYPE** MARK

- 11** HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who *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*

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&
 ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&
 abcdefghijklmnopqrstuvwxy
 abcdefghijklmnopqrstuvwxy
 12345 (\$£,.;;‘-’?!*†‡§¶||ffffiff) 67890
 12345 (\$£,.;;‘-’?!*†‡§¶||ffffiff) 67890

Matrix Information: 11Δ106. Lower case alphabet, 151 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IWOS.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 12

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good *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*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

12345 (\$£,.,;‘-’?!*†‡§¶ffaffff) 67890

12345 (\$£,.,;‘-’?!*†‡§¶ffaffff) 67890

LOGOTYPES

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information: 12Δ46. Lower case alphabet, 164 points. Figures, .0899; comma, period and thin space, .0449. Runs in 90 channel magazine. Code word, IWUF.

TRADE LINOTYPE MARK

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 14

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical *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*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

12345 (\$£,.,;‘-’?!*†‡§¶ffaffff) 67890

12345 (\$£,.,;‘-’?!*†‡§¶ffaffff) 67890

LOGOTYPES

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information: 14Δ30. Lower case alphabet, 197 points. Figures, .1107; comma, period and thin space, .0657. Runs in 90 channel magazine. Code word, IWUM.

- 18 **HOW IS ONE TO ASSESS AND EVALUATE**
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perfor 1234567890 (\$,..; '-'?!fiffffff)

(two point loaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyz**

Matrix Information: 18△97. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine. Code word, IWYG.

TRADE **LINOTYPE** MARK

- 24 **HOW IS ONE TO ASSESS AND EV**
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? 1234567890 (\$,..; '-'?!fiffffff)

(two point loaded)

**ABCDEFGHIJKLMN OPQR
 STUVWXYZ &
 abcdefghijklmnopqrstuvwxyz**

Matrix Information: 24△75. Lower case alphabet, 297 points. Figures, .1798. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IWZA.

HOW IS ONE TO ASSESS AN
How is any one to evaluate and
1234567890 (\$,.,:;‘-’?!fififfiffiffl)

30 No. 2

(solid)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&
abcdefghijklmnopqrstuvwxy

Matrix Information: 30Δ151. Lower case alphabet, 357 points. Figures, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IXBA.

TRADE **LINOTYPE** MARK

HOW IS ONE TO ASSE
How is any one to assess
and evaluate a type 1234
567890 (\$,.,:;‘-’?!fififfiffiffl)

36

(solid)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnop
pqrstuvwxyz

Matrix Information: 36Δ33. Lower case alphabet, 430 points. Figures, .249. Runs in Wide 72 channel magazine; also lower case, except m and p, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IXAJ.

(72△1010) Lower case alphabet, 925 points. Code word, ZAPEM

72 **NINE SETS**
Serving 5 of

(60△1010) Lower case alphabet, 756 points. Code word, ZAPDO

60 **PEOPLE FOR**
Playing in a 68

(48△1010) Lower case alphabet, 583 points. Code word, ZAPCI

48 **AT THE AFFAIR**
Held for Lodge 70

(42△1010) Lower case alphabet, 514 points. Code word, ZAPBE

42 **4392 SECTIONS OF**
Representatives by a
majority vote for fine

(120Δ1010) Caps and figures only. Code word, ZEFIC

120

URN IS
BEST 6

(96Δ1010) Caps and figures only. Code word, ZEFHA

96

TIES OR
SHIRT 8
OF FINE

- 18 **HOW IS ONE TO ASSESS ANY TYPE IN**
*How is one to assess and evaluate a type face
 in terms of its esthetic design? Why do pace-
 makers in the art of printing rave over a spe-
 cific type face? What do they see in it? Why
 is it so superlatively pleasant to their eyes?
 Good desig 1234567890 (\$,.,:;‘-’?!fiflffffiffl)*

(two point leaded)

ABCDEFGHIJKLMN OPQRSTU V
WXYZ& abcdefghijklmnopqrstuvwxyz

LOGOTYPES

Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information: 18Δ175. Lower case alphabet, 244 points. Figure 1, .1383; 2 to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, IXCE.

TRADE **LINOTYPE** MARK

- 24 **HOW IS ONE TO ASSESS ANY T**
*How is any one to assess and evaluate
 a type face in terms of its esthetic de-
 sign? Why do the pace-makers in the
 printing art rave over a specific face
 of type? What do they see in it? Why
 is it 1234567890 (\$,.,:;‘-’?!fiflffffiffl)*

(two point leaded)

ABCDEFGHIJKLMN OPQRS
TUVWXYZ&

abcdefghijklmnopqrstu vwxyz

LOGOTYPES

Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information: 24Δ117. Lower case alphabet, 299 points. Figures, .1937. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine, with caps and figures in 34 channel auxiliary magazine. Code word, IXDI.

HOW IS ONE TO ASSESS A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in printing arts rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is ever a practical design. And what they see in a good type design is, partly, its excellent practical fitness for its wo 12 34567890(\$,.,:;‘-’?!fiAffffiA)

(two point loaded)

ABCDEFGHIJKLMNO

PQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

Matrix Information 30Δ95. Lower case alphabet, 376 points. Figure 1. 3098; 2 to 0. .2352. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IXEC.

(48△1011) Lower case alphabet, 590 points. Code word, ZAJRO

48 ***A CRUISE YOU
Will enjoy for fine
pleasures on your
vacation in the 43***

(42△1011) Lower case alphabet, 517 points. Code word, ZAJOP

42 ***SPORT COAT \$25
Bargains in woolens
We reduced prices at
least 6% in every one***

(36△1011) Lower case alphabet, 448 points. Code word, ZAJOJ

36 ***AFTERNOON DRESS
In blue or green and has
nautical flare. Many of
these are piped with 78***

CHELTENHAM BOLD COND. *with* ITALIC

Comparison of Sizes

6 Point (6A/142) Lower case alphabet, 77 points, Figures, 104-4
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 ra 1234
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 ra 1234

8 Point (8A/176) Lower case alphabet, 99 points, Figures, 105-0
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mnkers in 1234

10 Point (10A/148) Lower case alphabet, 117 points, Figures, 106-0
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

12 Point (12A/98) Lower case alphabet, 133 points, Figures, 107-7
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

14 Point (14A/46) Lower case alphabet, 150 points, Figures, 108-0
HOW IS ONE to assess and evaluate a type face in terms of its est 1234
HOW IS ONE to assess and evaluate a type face in terms of its est 1234

18 Point, Two-Letter (18/24) Lower case alphabet, 175 points, Figures, 110-1
HOW IS one to assess and evaluate a type face in ter 12
HOW IS one to assess and evaluate a type face in ter 12

18 Point (18/229) Lower case alphabet, 189 points, Figures, 111-0
HOW IS one to assess and evaluate a type face in terms 12

24 Point (24A/129) Lower case alphabet, 215 points, Figures, 116-7
HOW IS one to assess and evaluate a type fa 12

30 Point (30A/71) Lower case alphabet, 230 points, Figures, 117-0
HOW IS one to assess and evaluate 12

36 Point (36/273) Lower case alphabet, 243 points, Figure, 118-7
HOW IS one to assess and ev 12

60 Point (60A/3) Caps, figures, and points only, Figure 1, 117, 2 to 9, 120-2
HOW IS ONE TO AS 12

18 Point Italic (18/131) Lower case alphabet, 200 points, Figures, 120-7
HOW IS one to assess and evaluate a type face in ter 12

24 Point Italic (24/174) Lower case alphabet, 254 points, Figure, 124-0
HOW IS one to assess and evaluate a type 12

30 Point Italic (30/111) Lower case alphabet, 298 points, Figure, 127-0
HOW IS one to assess and evalua 12

36 Point Italic (36/157) Caps, figures, and point only, Figure, 130-0
HOW IS ONE TO ASSESS A 12

6 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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material

(one point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£,.;:‘-’?!*†‡§¶|||###) 67890
 12345 (\$£,.;:‘-’?!*†‡§¶|||###) 67890

Matrix Information: 6Δ232. Lower case alphabet, 77 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IXOM.



8 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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material

(one point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£,.;:‘-’?!*†‡§¶|||###) 67890
 12345 (\$£,.;:‘-’?!*†‡§¶|||###) 67890

Matrix Information: 8Δ176. Lower case alphabet, 95 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, INPY.



10 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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who

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?

(one point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 12345 (\$£,.;:‘-’?!*†‡§¶|||###) 67890
 12345 (\$£,.;:‘-’?!*†‡§¶|||###) 67890

Matrix Information: 10Δ148. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IXUG.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 12

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of *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*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

12345 (\$£,.;;‘-’?!*†‡§¶) 67890
12345 (\$£,.;;‘-’?! †‡§¶) 67890

Matrix Information: 12Δ98. Lower case alphabet, 1.33 points. Figures, .083; comma, period and thin space, .041. Runs in 90 channel magazine. Code word, IXYP.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 14

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts *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 spe-*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

12345 (\$£,.;;‘-’?!*†‡§¶) 67890
12345 (\$£,.;;‘-’?! †‡§¶) 67890

LOGOTYPES

FA PA TA VA WA YA

Matrix Information: 14Δ46. Lower case alphabet, 1.6 point. Figures, .078; comma, period and thin space, .048. Runs in 90 channel magazine. Code word, IZΔU

18 HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of *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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstvwxyz

abcdefghijklmnopqrstvwxyz

12345 (\$,,:;‘-’?!f#ff#ff#) 67890

12345 (\$,,:;‘-’?!f#ff#ff#) 67890

Matrix Information: 18Δ24. Lower case alphabet, 195 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZPA.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 18

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for i 1234567890 (\$,..:;‘-’?!fifffiffil)

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy**z**

Matrix Information 18△119 Lower case alphabet, 189 points. Figures, 110. Runs in 90 channel magazine. Code word, IZDE. Also available in two-letter matrices as Cheltenham Bold Condensed with Italic (18-24). Code word, ZEZPA.

TRADE **LINOTYPE** MARK

HOW IS ONE TO ASSESS AND EVALUATE 24

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the leaders in the printing art rave over a specific face of type? What do they see in it? What makes it so pleasant to their eyes? A good design is ever a practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform it 1234567890 (\$,..:;‘-’?!fifffiffil)

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy**z**

Matrix Information 24△123 Lower case alphabet, 230 points. Figures, 108. Runs in 90 channel magazine with Special Caps A, M and W, and 1107 figures. Runs in 71 channel magazine with 1383 figures; also lower case in cap channels. a 99 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IZED.

30 **HOW IS ONE TO ASSESS AND EVA**
How is one to assess and evaluate type
faces in terms of their esthetic design?
Why do 1234567890 (\$,..:;‘-’?!fiflffffifl)

(solid)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstuvwxyz

Matrix Information: 30Δ71. Lower case alphabet, 285 points. Figures, .166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine, with caps and figures in 34 channel auxiliary magazine. Code word, IZFI.

TRADE LINOTYPE MARK

36 **HOW IS ONE TO ASSESS AN**
How can any one evaluate and
a 1234567890 (\$,..:;‘-’?!fiflffffifl)

(solid)

ABCDEFGHIJKLMN OPQR
STUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 36Δ73. Lower case alphabet, 348 points. Figures, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IZGO.

TRADE LINOTYPE MARK

60 **HOW IS ONE TO AS 12**

Matrix Information: 60Δ3. Caps, figures and points only. Figure 1, .2075; 2 to 0, .2628. Runs in Wide 34 channel auxiliary magazine; also caps in Wide 72 channel magazine. Smallest slug on which this face will cast is 45 point. Code word, IZHU.

(72Δ1012) Lower case alphabet, 714 points. Code word, ZAPVE

SPORT SHIRT 72
Blue or grey \$3

(60Δ1012) Lower case alphabet, 585 points. Code word, ZAPUR

STUDIO RUGS IN 60
Large sizes for \$24

(48Δ1012) Lower case alphabet, 459 points. Code word, ZAPUK

RADIO SALE JULY 15 48
Our display of 67 of the

(42Δ1012) Lower case alphabet, 405 points. Code word, ZAPUD

CHARMING DRESSES OF 42
**Fine imported crepe are on
sale during this great 9 day**

(120△1012) Caps and figures only. Code word. ZEFIP

120

**BOYS IN
CLUB 75**

(96△1012) Caps and figures only. Code word. ZEFIJ

96

**FUR SALE
TO END 26
OF THESE**

HOW IS ONE TO ASSESS ANY TYPE IN TERMS OF 18

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per 1234567890 (\$,.,:;‘-’?!fiflffiffll)

(two point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstu vwxyz**

LOGO TYPES

Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information: 18Δ131. Lower case alphabet, 195 points. Figures, .1107. Runs in 90 channel magazine. Code word, IZMI. Also available in two-letter matrices as Cheltenham Bold Condensed with Italic (18-24). Code word, ZEZPA.

TRADE **LINOTYPE** MARY

HOW IS ONE TO ASSESS ANY TYPE IN 24

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 pleasant to their eyes? Good design is ever a practical design. And what they see in a good type design is, partly, its exc 1234567890 (\$,.,:;‘-’?!fiflffiffll) PA

(two point leaded)

**ABCDEFGHIJKLMN OPQRSTU
WXYZ & abcdefghijklmnopqrstu vwxyz**

Matrix Information: 24Δ173. Lower case alphabet, 204 points. Figures, .1107. Runs in 70 channel magazine, 800 lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IZNO.

30 **HOW IS ONE TO ASSESS ANY T**
*How can any one assess and evaluate
 a type face in terms of its esthetic de-
 sig 1234567890 (\$,..:;‘-’?!fi fl ff fff fl)*

(two point leaded)

ABCDEFGHIJKLMN O P Q R
STUVWXYZ &
abcdefghijklmnopqrstu vwxyz

Matrix Information: 30Δ111. Lower case alphabet, 298 points. Figures, .1798. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IZOG.

TRONC LINOTYPE MADE

36 **HOW CAN ONE ASSESS ANY**
CREATION OF TYPE WITH
REGARD TO ITS ESTHETIC
DESIGN? WHY DO LEADERS
IN THE 1234567890(\$,..:;‘-’?!)

(two point leaded)

ABCDEFGHIJKLMN O P Q
RSTUVWXYZ &

Matrix Information: 36Δ157. Caps, figures and points only. Figures, .2006. Runs in Wide 72 channel magazine; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 34 point. Code word, ZEYUY.

(48Δ1013) Lower case alphabet, 465 points. Code word, ZANUC

AN IMPORTED SILK 48
Dress has rich striping usually expected in the better garments and 12

(42Δ1013) Lower case alphabet, 409 points. Code word, ZANTE

BIG CROP OF COTTON 42
Cause of stock drop 36 to 47 points in early trading but rally near close sends

(36Δ1013) Lower case alphabet, 353 points. Code word, ZANSA

FINE PRE-SHRUNK SHIRTS 36
In fast colors made by makers of nationally famous sporting wear for men, special at \$3.50

CHELTENHAM BOLD EXTRA COND.

Comparison of Sizes

18 Point (18△41) Lower case alphabet, 154 points. Figures, .097
HOW IS one to assess and evaluate a type face in terms of its esthe 12

24 Point (24△29) Lower case alphabet, 192 points. Figures, .1107
HOW IS one to assess and evaluate a type face in term 12

30 Point (30△7) Lower case alphabet, 226 points. Figures, .1107
HOW IS one to assess and evaluate a type face 12

36 Point (36△45) Lower case alphabet, 232 points. Figures, .1107
HOW IS one to assess and evaluate a type fa 12

42 Point (42△21) Caps, figures and points only. Figures, .166
HOW IS ONE TO ASSESS AND EVALU 12

48 Point (48△9) Caps, figures and points only. Figures, .2075
HOW IS ONE TO ASSESS AN 12

24 Point Italic (24△95) Lower case alphabet, 229 points. Figures, .1107
HOW IS one to assess and evaluate a type face 12

Larger sizes shown in A-P-L section

TRADE **LINOTYPE** MARK

LIST OF CHARACTERS AVAILABLE IN FONTS

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
12345 abcdefghijklmnopqrstuvwxy**z** 67890
,.::;?!(|)'--ÆŒ&\$æœ . fi fl ff ffi ffl
 $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 18

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to t 1234567890 (\$,.,:;‘-’?!fiffiffiff)

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Matrix Information 18△41. Lower case alphabet, 154 points. Figures, .097. Runs in 90 channel magazine. Code word, JAEK.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA 24

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 to the eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to do its work. It has a “heft” and balance in all of its parts just right 1234567890 (\$,.,:;‘-’?!fiffiffiff)

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Matrix Information 24△29. Lower case alphabet, 192 points. Figures, .1107. Runs in 90 channel magazine. Code word, JAER.

30 **HOW IS ONE TO ASSESS AND EVALUATE A TYPE**
How can any one 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 1234567890 (\$,..;-'?!fiffiffiffi)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△7. Lower case alphabet, 226 points. Figures, .1107. Runs in 90 channel magazine. Code word, JAIL.

TRADE **LINOTYPE** MARK

36 **HOW IS ONE TO ASSESS AND EVALUATE A**
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 pleas 1234567890 (\$,..;-'?!fiffiffiffi)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 36△45. Lower case alphabet, 232 points. Figures, .1107. Runs in 90 channel magazine. Code word, JAIS.

HOW IS ONE TO ASSESS AND EVALUATE
A FACE OF TYPE IN TERMS OF ESTHETIC
DESIGN? WHY DO THE PACE-MAKERS IN

42

(solid)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
12345 (\$,..;-'?!) 67890

Matrix Information: 42Δ21. Caps, figures and points only. Figures: 166. Rims in 90 channel magazine, except figures, which run according to advertising layout or pi. Smallest slug on which this face will cast is 36 point. Code word, JAJA.

— **LINOTYPE** MARK —

HOW CAN ONE EVALUATE OR
ASSESS ANY FACE OF TYPE IN
TERMS OF ESTHETIC DESIGN?
WHY D 1234567890 (\$,..;-'?!)

48

(wind)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
STUVWXYZ&

Matrix Information: 48Δ9. Caps, figures, and points only. Figures: 207. Rims in 70 channel magazine; also in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, JAJO.

(120Δ1049) Caps and figures only. Code word, ZELLO

120

STOCK 23

(96Δ1049) Caps and figures only. Code word, ZELKI

96

RAILS HIGH
IN CLOSE 45

(84Δ1049) Caps and figures only. Code word, ZEZSI

84

SHOW OPENS
WITH GAY 67

HOW IS ONE TO ASSESS ANY TYPE IN TER

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical ability to do its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely t (\$,.,:;'-'?!fiflffiffll)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890

LOSO-
TYPES

FA PA Ve We Ye

Matrix Information: 24Δ95. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine. Code word, JAKE

TRADE LINOTYPE MARK

HIGH AND LOW CAP ACCENTS

IL Y A UNE VARIÉTÉ INFINIE
DANS LA MANIÈRE D'ACCOM-
MODER LES ALIMENTS; ET DE
LA MANIÈRE DONT ILS SONT
PRÉPARÉS (CUITS, ASSAISON-
NÉS, APPRÊTÉS, PARFUMÉS,
ÉPICÉS) DÉPEND LEUR DEGRÉ

(set with high cap accents)

IL Y A UNE VARIÉTÉ INFINIE
DANS LA MANIÈRE D'ACCOM-
MODER LES ALIMENTS; ET DE
LA MANIÈRE DONT ILS SONT
PRÉPARÉS (CUITS, ASSAISON-
NÉS, APPRÊTÉS, PARFUMÉS,
ÉPICÉS) DÉPEND LEUR DEGRÉ

(set with low cap accents)

Cap accents are usually reduced in height, so that the complete character, including the diacritical mark, will cast on the regular body. They can also be finished full height, if desired, in which case the increased thickness is added to the top of the slug. When such "high cap" accents are used, a special mold is required. When using a high cap mold for setting regular matter, either with or without high cap accents, it is necessary to use lines from one to two points thicker for 14 point and under, and four points thicker for 18 point and over, so as to prevent trimming off the descending characters, as the blank space is at the top of the slug. High cap accents cannot be used with descending characters in head letter faces above 32 point.

High and Low
CAP ACCENTS

CHELTENHAM ADVERTISING FIGURES

CHELTENHAM · 18–36 point

1234567890

36 Point (36Δ43) Punched in auxiliary position. Size, .249. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 18 point from Special Advertising Figure Mold, F-6288. Runs in left side of 34 channel auxiliary magazine and in wide 34 channel auxiliary magazine. Code word, IVMY.

1234567890

30 Point (30Δ149) Punched in regular position. Size, .1937. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ZIHJA.

1234567890

24 Point (24Δ195) Punched in regular position. Size, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, ZIH1R.

1234567890

20 Point (20Δ25) Punched in regular position. Size, .1383. For two line 9 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Special figures, size .1107 can be used to run in 90 channel magazine, regular figure channels. Code word, ZENIF.

1234567890

18 Point (18Δ255) Punched in regular position. Size, .1107. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, regular figure and advertising figure channels, and in all auxiliary magazines. Code word, ZADYO.

CHELTENHAM BOLD

14–42 point

12345678

42 Point (42Δ9) Punched in auxiliary position. Size, .3112. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 18 point from Special Advertising Figure Mold, F-6288. Runs in wide 34 channel auxiliary magazine. Code word, ZHLLI.

1234567890

36 Point (36Δ33) Punched in auxiliary position. Size, .249. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 16 point from Special Advertising Figure Mold, F-6288. Runs in left side of 34 channel auxiliary magazine and in wide 34 channel auxiliary magazine. Special wide figures, size .2628 are available for use in wide 34 channel auxiliary magazine. Code word, IXKE.

1234567890

30 Point (30Δ179) Punched in regular position. Size, .2075. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ZAFID.

1234567890

24 Point (24Δ5) Punched in regular position. Size, .1867. For two line 10 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, IXJA.

1234567890

18 Point (18Δ13) Punched in regular position. Size, .1452. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IXID.

1234567890

14 Point (14Δ13) Punched in regular position. Size, .1176. For two line 7 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IXHY.

CHELTENHAM BOLD

CONDENSED · 14–42 point

1234567890

42 Point (42Δ13) Punched in auxiliary position. Size, .249. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 18 point from Special Advertising Figure Mold, F-6288. Runs in left side of 34 channel auxiliary magazine and in wide 34 channel auxiliary magazine. Code word, ZIHKE.

1234567890

36 Point (36Δ73) Punched in auxiliary position. Size, .1937. For three line 10 point from Special Advertising Figure Mold, F-2106, or two line 16 point from Special Advertising Figure Mold, F-6288. Runs in all auxiliary magazines. Code word, IZLE.

1234567890

30 Point (30Δ43) Punched in regular position. Size, .166. For two line 12 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IZKA.

1234567890

24 Point (24Δ37) Punched in regular position. Size, .1383. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IZJY.

1234567890

18 Point (18Δ17) Punched in regular position. Size, .1176. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IZIM.

1234567890

14 Point (14Δ39) Punched in regular position. Size, .0968. For two line 7 point from Advertising Figure Mold. Runs in 90 channel magazine, regular and advertising figure channels and in all auxiliary magazines. Code word, IZIF.

Note: Fractions, points, cent mark, and other commercial characters are available for these faces

CHELTENHAM ADVERTISING FIGURES

CHELTENHAM BOLD ITALIC
18 and 24 point

1234567890

24 Point (24Δ7) Punched in regular position. Size, .1937. For two line 10 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, IXOF.

1234567890

18 Point (18Δ15) Punched in regular position. Size, .1591. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IXNU.

CHELTENHAM BOLD COND. ITALIC · 18 and 36 point

1234567890

36 Point (36Δ157) Punched in auxiliary position. Size, .006. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 18 point from Special Advertising Figure Mold, F-6288. Runs in all auxiliary magazines. Code word, ZEKUY.

1234567890

18 Point (18Δ19) Punched in regular position. Size, .1245. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IZYJ.

CHELTENHAM BOLD EXTRA CONDENSED · 24 point

1234567890

24 Point (24Δ191) Punched in regular position. Size, .1245. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, JALI.

Note: Fractions, points, cent mark, and other commercial characters are available for these faces

TRADE MARK LINOTYPE

CHELTENHAM INITIALS

and Advertising Figures

20 Point Cheltenham (20Δ25)

Figures, .1383. Code word, ZENIF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.\$

These initials align at the top of all 10 to 10 point faces, for display in classified ads and similar work. An indication of their use:

ATTENDANT for gasoline station, at least 5 years' experience, preferably man with company experience. Grant Service Station, 2 6th ave. (Church and White sts.)

SERVICE MEN, familiar with all makes of oil burners; state experience and salary. N 1451 American Brooklyn.

MEN with house to house selling experience, salary and commission, good prospects for future advancement; references required. Apply 8:30 to 9:30 a. m., Mr. Walsh, Brooklyn Daily Eagle.

YOUNG MAN, established coffee route, experienced, security required; expense during two weeks' training; commission thereafter. Thomsen, 53 Ashland pl., Brooklyn, after 5.

HANDYMAN for 34 family apartment house, \$15 month, room-board. Call 6 p. m. 1506 Crotona Park East, Bronx.

AUBURNS Used car buyers will find it to their advantage to see our used car stock which is being offered at real bargain prices for fall clearance. Auto Sales Corporation, 790 Columbus av.

CADILLAC 1932 De Luxe Sedan — 800 miles, 32 La Salle De Luxe Sedan—600 miles. New car guarantee; terms; trades. Sell for unpaid balance. Doran, Kelly Motor Co., 520 Dyckman st. LORRAINE-7-4200.

MAID White, for small family; all year position; good home with fine surroundings; at present in nearby seashore hotel; washing sent out; sleep in; one day off each week; \$60 monthly. For interview call at my office after 2 p. m. Thursday. WILLIAMS, 95 West 17th Street.

SPECIAL CHELTENHAM FIGURES

REGULAR FIGURES for use in 90 channel magazines

\$1234567890

18 Point Cheltenham Bold (18△97) Figures. .1107

\$1234567890

20 Point Cheltenham (20△9) Figures. .1107

\$1234567890

24 Point Cheltenham Condensed (24△55) Figures. .1107

\$1234567890

24 Point Cheltenham Bold Condensed (24△123) Figures. .1107

\$1234567890

24 Point Chelt. Bold Extra Cond. Italic (24△95) Figures. .1107

\$1234567890

24 Point Chelt. Bold Extra Cond. (24△29) Figures. .1107

\$1234567890

30 Point Chelt. Bold Extra Cond. (30△7) Figures. .1107

\$1234567890

36 Point Chelt. Bold Extra Cond. (36△45) Figures. .1107

SPECIAL FIGURES for use in 72 channel magazines

\$1234567890

18 Point Cheltenham Bold (18△97) Figures. .1452

\$1234567890

20 Point Cheltenham (20△9) Figures. .1383

\$1234567890

24 Point Cheltenham Condensed (24△55) Figures. .166

\$1234567890

24 Point Cheltenham Bold Condensed (24△123) Figures. .1383

\$1234567890

24 Point Chelt. Bold Extra Cond. Italic (24△95) Figures. .1522

\$1234567890

24 Point Chelt. Bold Extra Cond. (24△29) Figures. .125

\$1234567890

30 Point Chelt. Bold Extra Cond. (30△7) Figures. .146

\$1234567890

36 Point Chelt. Bold Extra Cond. (36△45) Figures. .166

SPECIMEN SHOWING THE USE OF SPECIAL FIGURES

Showing use of .1107 set width figures

The corporation realized
\$29,785 from the sale of
part of its investment in
The Stumpf Filing Corp.,
carried on the books at
\$30,000, the balance be-
ing written **\$1234567890**

Showing use of .1452 set width figures

The corporation realized
\$29,785 from the sale of
part of its investment in
The Stumpf Filing Corp.,
carried on the books at
\$30,000, the balance be-
ing writt **\$1234567890**

Special Figures. The set-wise size of the largest figure that will run in regular figure channels of the 90 channel magazine is .1107 or 8 points; hence, when display fonts are to run in standard magazines, the narrow figures (shown at the left above) will be regularly furnished. The wide figures (right) will run in figure channels of the 72 channel magazine and in all auxiliary magazines. They can be used in standard magazines only if cut to run according to Advertising Figure Layout; otherwise they must run pi. In ordering, be sure to specify kind of figures required.

CLOISTER

LINOTYPE

CLOISTER · CLOISTER BOLD · CLOISTER WIDE

☞ This all-purpose series can be safely used in almost any form of advertising or printed matter because it combines in the highest degree the essential qualities of strength, dignity, and beauty. Its design was derived from the justly famous Roman cut in 1470 at Venice by Nicolas Jenson, which was in turn based on the classic Roman inscriptions. Born in France in 1420, Jenson established himself in Venice, Italy, in 1470, as a printer and publisher. ☞ In his first year Jenson produced four important editions, and more than one hundred and fifty during the remaining years of his life. Many of these were composed entirely in his Roman types, which authorities agree have never been surpassed for beauty. ☞ A complete showing of the Linotype Cloister Family comprising Cloister with Italic and Small Caps, Cloister Wide with Cloister Bold, and Cloister Bold with Italic, will be found on the following pages.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO, NEW ORLEANS.
CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Cloister • Comparison of Sizes

6 Point Cloister with Italic and Small Caps (6△280)

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 pri 1234
 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 pri vBCD

Lower case alphabet, 80 points. Figures, .0484

8 Point Cloister with Italic and Small Caps (8△378)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker vBCD

Lower case alphabet, 96 points. Figures, .0553

10 Point Cloister with Italic and Small Caps (10△312)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th vBCD

Lower case alphabet, 110 points. Figures, .0622

11 Point Cloister with Italic and Small Caps (11△98)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why vBCD

Lower case alphabet, 116 points. Figures, .0657

12 Point Cloister with Italic and Small Caps (12△284)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? vBCD

Lower case alphabet, 124 points. Figures, .0692

14 Point Cloister with Italic and Small Caps (14△162)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic vBCD

Lower case alphabet, 139 points. Figures, .083

18 Point Cloister (18△263)

HOW IS one to assess and evaluate a type face in terms of 12

Lower case alphabet, 177 points. Figure 1, .0968; 2 to 0, .1107

24 Point Cloister (24△223)

HOW IS one to assess and evaluate a type 12

Lower case alphabet, 233 points. Figure 1, .1107; 2 to 0, .1383

30 Point Cloister (30△161)

HOW IS one to assess and evaluate 12

Lower case alphabet, 281 points. Figure 1, .1383; 2 to 0, .166

36 Point Cloister (36△91)

HOW IS one to assess and e 12

Lower case alphabet, 335 points. Figure 1, .166; 2 to 0, .1937

18 Point Cloister Italic (18△267)

HOW IS one to assess and evaluate a type face in terms of its 12

Lower case alphabet, 165 points. Figure 1, .0968; 2 to 0, .1107

24 Point Cloister Italic (24△225)

HOW IS one to assess and evaluate a type fa 12

Lower case alphabet, 218 points. Figure 1, .1107; 2 to 0, .1383

30 Point Cloister Italic (30△163)

HOW IS one to assess and evaluate a 12

Lower case alphabet, 257 points. Figure 1, .1383; 2 to 0, .166

— and on the A-P-L, a complete size range from 18 to 72 point inclusive. Cloister Italic is also available in A-P-L matrices, from 18 to 48 point inclusive.

M M M M M M M M
 18 24 30 36 42 48 60 72

TRADE LINOTYPE MARK

Six Point 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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein

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 (solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfifffiffi1234567890(\$£,,:;.'?!"*†) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffi1234567890(\$£,,:;.'?!"*†) 1234567890

Matrix Information: 6Δ280. Lower case alphabet, 80 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JEIM.

Eight Point 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 SPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of mate-

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfifffiffi1234567890(\$£,,:;.'?!"*†) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffi1234567890(\$£,,:;.'?!"*†) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 8Δ378. Lower case alphabet, 96 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JEKA.

Ten Point 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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why g j p q y

(set with long descenders, on eleven point body)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstu vwxyzfi f f f f f f f f 1234567890 (\$£...:;'-?!*†) 1234567890
abcdefghijklmnopqrstu vwxyzfi f f f f f f f f 1234567890 (\$£...:;'-?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstu vwxyz

Matrix Information: 10Δ312. Lower case alphabet, 110 points. Figures, .062"; comma, period and thin space, .0311. Runs in 99% channel magazine. Code word, JELE.

LINOTYPE

Eleven Point 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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither

(one point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further

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 to their eyes? Good design is always practical design. And

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxy zfi fl ffi ffl 1234567890 (\$£,.,:;'? !*†) 1234567890
abcdefghijklmnopqrstuvwxy zfi fl ffi ffl 1234567890 (\$£,.,:;'? !*†) 1234567890

Matrix Information: 11△98. Lower case alphabet, 116 points. Figures, .0657; comma, period and thin space, .0328. Runs in 90 channel layout. Code word, JEMI.

TRADE LINOTYPE M&P

Twelve Point 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 SUPERLATIVELY PLEASANT TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the

(one point leaded)

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

(set with long descenders, on thirteen point body)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi jklmnopqrstu vwxyz 1234567890 (\$£,,:;'-?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzi jklmnopqrstu vwxyz 1234567890 (\$£,,:;'-?!*†) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information · 12Δ284. Lower case alphabet, 124 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, JFNO.

LINOTYPE

Fourteen Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper

(one point leaded)

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 fac g j p q y

(set with long descenders, on fifteen point body)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfi fl fff ffl 123456789 (\$£,,:;'-'?!*†) 123456789
abcdefghijklmnopqrstuvwxyzfi fl fff ffl 123456789 (\$£,,:;'-'?!*†) 123456789

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 14Δ162. Lower case alphabet. 139 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, JEON.

LINOTYPE

Eighteen Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A T

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of it (\$,.,:;'-'?!fifffffiff)

(1800 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 18/263. Lower case alphabet, 177 points. Figure 1. 0968; 2 to 0. .1107. Runs in '90 channel magazine. 18 point alignment. Code word, JEOV.

Twenty-Four Point Cloister

HOW IS ONE TO ASSESS AND EVA

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 t (\$,.,:;'-'?!fifffffiff)

(2400 point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24/263. Lower case alphabet, 233 points. Figure 1. 1107; 2 to 0. 1107. Runs in 70 channel magazine. als lower case in cap channels of 90 channel magazine with caps and figures in 34 channel another magazine. 24 point alignment. Code word, JEPV

LINOTYP

Thirty Point Cloister

HOW IS ONE TO ASSESS AN

How is one to assess and evaluate type faces in terms of their esthetic design?

Why do the pace-makers in the art of printing rave over a specific type face?

What do they see in it? Why so superlatively pleasant to their eyes? A good

design is always a practical design. And what they see in a good type design is,

partly, its excellent practical fitness to perform its work. It h (\$,..;:'?!fiflffiffiff)

(four point loaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqr
stuvwxyz

Matrix Information: 30Δ161. Lower case alphabet, 281 points. Figure 1, .1383; 2 to 0, .166. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JERA.

LINOTYPE

Thirty-Six Point Cloister

How can one assess and evaluate a type face in terms of its esthetic design? Why do all pace-makers in the art of printing rave over a specific type face? What do they see in it? What makes it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in all of (\$,..:;'-'?!fifffiffiff) 1234567890

ABCDEFGHIJKL
MNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy

Matrix Information : 36△91. Lower case alphabet, 335 points. Figure 1, 166; 2 to 9, 1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 34 point alignment. Code word, JESE.

LINOTYPE

42 Point Cloister

(42Δ1019) Lower case alphabet, 387 points. Code word, ZAMKA

How can one evaluate a type
 fac abcdefghijklmnopqrstuv
 wxyz (\$,..; ' - '?!fifffiff) 12345
 ABCDEFGHIJKLM
 NOPQRSTUVWXYZ&

48 Point Cloister

(48Δ1019) Lower case alphabet, 446 points. Code word, ZAMLE

How is one to assess abcd
 efghijklmnopqrstuvwxyz
 z (\$,..; ' - '?!fifffiff) 12345
 ABCDEFGHIJKLM
 NOPQRSTUVWXYZ

60 Point Cloister

001,1019 Lower case alphabet, 60 points, Code word, ZAMM1

How can one evaluate and assess a type face in ter abcdefgh
ijklmnopqrstuvwxyz
(\$,..:;‘-’?!ffiffiffi) 23

(six point leaded)

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ&

72 Point Cloister

(72Δ1019) Lower case alphabet, 673 points. Code word, ZAMNO

How is one to as-
 abcdefghijklmn
 opqrstuvwxyz12
 (\$,,:; ' - '?!ffaffffiff)

ABCDEF
 GHIJKLMNOP
 Q

Eighteen Point Cloister Italic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size (\$,.,:;'-?;!fi flff ffi ffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890

Matrix Information: 18Δ267. Lower case alphabet, 165 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine 16 point alignment. Code word, JETT.

Twenty-Four Point Cloister Italic

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate any 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 s (\$,.,:;'-?;!fi flff ffi ffl)

(three point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24Δ277. Lower case alphabet, 218 points. Figure 1, .1107; 2 to 0, .1381. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 17 point alignment. Code word, JETP.

LINOTYPE

Thirty Point Cloister Italic

HOW IS ONE TO ASSESS AND E

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 to their eyes? A good design is always a practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and ba (\$,.,:;'-?!fi flff ffi ffl)

(two point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30Δ163. Lower case alphabet, 257 points. Figure 1. .1383; 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JEVO.

LINOTYPE

A-P-L

All-Purpose Linotype matrices are also available in 10, 14 and 18 point sizes.

36 Point Cloister Italic

(36Δ1020) Lower case alphabet, 293 points. Code word, ZAZCU

*How can one assess and evaluate type
faces in terms of their esthetic design?
Why do the pace-makers abcdefghijk
lmnopqrstuvwxyz (\$,..; '-'?!fiflffffiffll)*
ABCDEFGHIJKLM
NOPQRSTUVWXYZ&12345

42 Point Cloister Italic

(42Δ1020) Lower case alphabet, 333 points. Code word, ZAZDA

*How is one to assess and evaluate
a type face in terms of its esthetic
design or abcdefghijklmnopqrstu
vwxyz (\$,..; '-'?!fiflffffiffll) 67890*
ABCDEFGHIJKL
MNOPQRSTUVWXYZ&

A-P-L

48 Point Cloister Italic

(48Δ10:20) Lower case alphabet. 379 points. Code word. ZAZED

How can one assess or evaluate type faces in terms of their esthetic designs? Why do the pace-makers in printing arts rave over a specific type face? What do they see in it? Why
abcdefghijklmnopqrstuvwxy
z (\$,..; ' - ' ? ! f i f l f f f f i f f l) 1234567

(three point leaded)

ABCDEFGHIJKLM
NPQRSTUVWXYZ &

WHAT IS

fortune?

perhaps, but really not always fine riches— not always great fame— nor even romance . . .

faith maybe, about like that of Joe Pitt, in this book—the decency of Ted Robinson, the courage of Ida Lott . . .

things that give as the Daily Bugle says of the story, “a victorious gusto to the present.”

ask for:

FORTUNE

By **BRUCE GREFF**

2nd Printing. \$2.50

Advertisement set in 14 point Cloister Wide with Cloister Bold; 48 point Cloister Italic, A-P-L; and 24 point Cloister Bold. Rule: 6 point Matrix Slide No. 270.

Advertising Figures

CLOISTER BOLD • 18 to 42 point

1234567890

42△51. Punched in auxiliary position. Figure 1, 12075; 2 to 0, 2767. For two line 18 point from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in Wide 34 channel auxiliary magazine. Code word, ZEMCA.

1234567890

36△137. Punched in auxiliary position. Figure 1, 17991; 2 to 0, 1372. For two line 18 point from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in left side of 34 channel auxiliary magazine and in Wide 34 channel auxiliary magazine. Code word, ZELZU.

1234567890

30△195. Punched in normal position. Figure 1, 1712; 2 to 0, 1522. For two line 12 point. Runs in all auxiliary magazines. Code word, ZAEIU.

1234567890

24△471. Punched in normal position. Figure 1, 1245; 2 to 0, 1522. For two line 10 point. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, ZAFAN.

1234567890

18△123. Punched in normal position. Figure 1, 0968; 2 to 0, 1307. For two line 8 point. Runs in 90 channel magazine, regular figure and advertising figure channels and in all auxiliary magazines. Code word, ZADUY.

NOTE: Fractions, points, cent mark, and other commercial characters are available for these faces.

Specifications of the Superior De Luxe Phaeton

ENGINE: Eight cylinders; valve-in-head type; 3³/₈" bore; 4" stroke.

CYLINDERS: cast en bloc (including upper half of crankcase). Head detachable.

VALVES: Intake diameter is 1³/₄"; exhaust diameter is 1¹/₂".

CRANKSHAFT: Weight is 69 lbs. Is counterbalanced. Harmonic balancer combined with the crankshaft pulley. Three main bearings.

TRANSMISSION: A Syncro-Mesh silent-second model, three speeds are forward and one is in reverse; unit power plant construction.

FUEL: Mechanical fuel pump. 14-gallon tank in rear. Gasoline gauge on instrument panel.

IGNITION: Delco-Remy with high tension wires expertly waterproofed. Automatic and vacuum spark control. Octane Selector is connected to the distributor.

CLUTCH: A-1 improved dry single plate. Latest single cushion-mounted clutch disc with all braided-moulded facings.

CONTROLS: Rubber pads on the clutch and brake pedals. Treadle accelerator pedal also operates starter.

COOLING: Harrington "V" center core radiator, water pump on fan. Core material: copper.

KNEE-ACTION UNIT: includes double-action shock absorbers.

REAR AXLE: Semi-floating type. One-piece banjo-type pressed steel housing; one-piece differential case.

STEERING GEAR: Worm and sector type, semi-reversible. 17¹/₂ to 1 ratio.

BRAKES: Finest four-wheel service internal-expanding type on the 12" brake drums front and rear; width of brake lining is 1³/₄".

Catalog set in 8 point Cloister Wide with Cloister Bold on a 9 point body. Display: 42 point Cloister Bold Initial, A-P-L; 24 point Cloister Bold Italic, A-P-L; and 24 point Cloister Bold. Rule: 8 point Matrix Slide No. 739.

Cloister Bold · Comparison of Sizes

6 Point Cloister Bold with Italic (6△268) Lower case alphabet, 90 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

8 Point Cloister Bold with Italic (8△370) Lower case alphabet, 109 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

10 Point Cloister Bold with Italic (10△302) Lower case alphabet, 126 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? W 1234

12 Point Cloister Bold with Italic (12△276) Lower case alphabet, 138 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic desi 1234

14 Point Cloister Bold with Italic (14△154) Lower case alphabet, 157 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS one to assess and evaluate a type face in terms of its est 1234

18 Point Cloister Bold (18△243) Lower case alphabet, 198 points. Figure 1, .0968; 2 to 0, .1107
HOW IS one to assess and evaluate a type face in te 12

24 Point Cloister Bold (24△207) Lower case alphabet, 255 points. Figure 1, .1245; 2 to 0, .1522
HOW IS one to assess and evaluate a ty 12

30 Point Cloister Bold (30△155) Lower case alphabet, 313 points. Figure 1, .1522; 2 to 0, .1937
HOW IS one to assess and evalu 12

36 Point Cloister Bold (36△137) Lower case alphabet, 379 points. Figure 1, .1798; 2 to 0, .2352
HOW IS one to assess an 12

18 Point Cloister Bold Italic (18△245) Lower case alphabet, 190 points. Figure 1, .0968; 2 to 0, .1107
HOW IS one to assess and evaluate a type face in term 12

24 Point Cloister Bold Italic (24△209) Lower case alphabet, 243 points. Figure 1, .1245; 2 to 0, .1522
HOW IS one to assess and evaluate a type 12

30 Point Cloister Bold Italic (30△157) Lower case alphabet, 301 points. Figure 1, .1522; 2 to 0, .1937
HOW IS one to assess and evalua 12

36 Point Cloister Bold Italic (36△139) Lower case alphabet, 349 points. Figure 1, .1798; 2 to 0, .2213
HOW IS one to assess and e 12

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMN**O**PQRSTUVWXYZ
 ABCDEFGHIJKLMN**O**PQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! () * ' ' - — Æ Œ æ œ “ ” R lb & £ \$
 , . : ; ? ! () * ' ' - — Æ Œ æ œ “ ” lb & £ \$

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []

Qu et st fi fl ff ffi ffl ; :
Qu et st fi fl ff ffi ffl ; :

SWASH CHARACTERS

A B C D E G F M N P R T U Y

Made in all point sizes and included in all fonts

ONE-LETTER ROMAN LOGOTYPES
 SPECIAL NO. 5

fa fe fo fr fs ft fu ffa ffe ffo ffr ffs ffu ffy f, f. f. ff, ff. ff. f ff

ONE-LETTER ITALIC LOGOTYPES
FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf lf Of

ONE-LETTER ITALIC
 SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
 SPECIAL NO. 5

ABCDEFGHIJKLMN**O**PQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
fa fe fo fr fs ft fu
fa fe fo fr fs ft fu

—and a complete size range on the A-P-L, from 18 to 72 pt. inclusive; also free-flowing Cloister Bold italic, 18 to 48 pt. inclusive.

M M M M M M M M
 18 24 30 36 42 48 60 72

LINOTYPE

Six Point Cloister Bold

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?

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains,

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
(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ@
 abcdefghijklmnopqrstuvwxyzfi fl ff ffi fl (\$£,,:;'.?!*†) 1234567890
 abcdefghijklmnopqrstuvwxyzfi fl ff ffi fl (\$£,,:;'.?!*†) 1234567890

Matrix Information: 6△268. Lower case alphabet, 90 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JIEM.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of let-
(one point loaded)

Eight Point Cloister Bold

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of
(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.
(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ@
 abcdefghijklmnopqrstuvwxyzfi fl ff ffi fl (\$£,,:;'.?!*†) 1234567890
 abcdefghijklmnopqrstuvwxyzfi fl ff ffi fl (\$£,,:;'.?!*†) 1234567890
 ONE-LETTER ITALIC, SPECIAL NO. 5 TRUE-CUT SMALL CAPS, SPECIAL NO. 5
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 8△370. Lower case alphabet, 109 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JILA.

LINOTYPE

Ten Point Cloister Bold

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen

(two point loaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further

(One Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll(\$£,,:;'-?!*+)1234567890
abcdefghijklmnopqrstuvwxyziiflffiffll(\$£,,:;'-?!*+)1234567890

TRUE-OUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC (OF THE NEW 5)

abcdefghijklmnopqrstuvwxyzi

Matrix Information - 10, 90 Lower case alphabet, 126 points, Figures, 0692; comma, period and thin space, 0346. Run in 90 channel magazine. Code word, JIME.

LINOTYPE

Twelve Point Cloister Bold

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffiffll(\$£,.;'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffiffll(\$£,.;'?!*†)1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 12Δ276. Lower case alphabet, 138 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, JINI.

LINOTYPE

Fourteen Point Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine

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

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll (\$£,.,:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyziiflffiffll (\$£,.,:;'-'?!*†) 1234567890

Matrix Information: 14Δ154. Lower case alphabet, 157 points. Figures, .0968; comma, period and thin space, .0484. Ruas in '00 channel magazine. Code word, J10P.

LINOTYPE

Eighteen Point Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "h (\$,,:;'-?!fiflfffffl)

(two point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstu vwxyz 1234567890**

Matrix Information: 18Δ243. Lower case alphabet, 198 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, JIPO.

Twenty-Four Point Cloister Bold

HOW IS ONE TO ASSESS AND EVA
How is one to assess and evaluate a face of type in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of typ (\$,,:;'-?!fiflfffffl)

(three point leaded)

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstu vwxyz**

Matrix Information: 24Δ207. Lower case alphabet, 255 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, JIQU.

LINOTYPE WEST

Thirty Point Cloister Bold

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the p abcdefghijklm nopqrstuvwxyz (\$,.,:;'-'?!fiflffiffll)

ABCDEFGHIJKLMN
OPQRSTUVWXYZ& 1234567890

Matrix Information 39△155. Lower case alphabet, 313 points. Figure 1, .1522; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JIRY.

Thirty-Six Point Cloister Bold

How is one to assess and evaluate a type face in terms of its esthetic de abcdefghijklmno pqrstuvwxyz (\$,.,:;'-'?!)12345

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&

Matrix Information 36△137. Lower case alphabet, 379 points. Figure 1, .1798; 2 to 0, .235. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 34 point alignment. Code word, ZELZU.

LINDTYPE

A-P-L

All-Purpose Linotype matrices are also available in 18, 24, 30 and 36 point sizes

42 Point Cloister Bold

(42Δ1017) Lower case alphabet. 440 points. Code word. ZAPNE

How can one evalua abcd
efghijklmnopqrstuvwxyz
z (\$,.,:; '-'? !fiffffiff) 1234
ABCDEFGHIJKLMN
OPQRSTUVWXYZ&

48 Point Cloister Bold

(48Δ1017) Lower case alphabet. 508 points. Code word. ZAPOC

How can one as abcde
fghjklmnopqrstuvwxyz
z (\$,.,:; '-'? !fiffffiff) 19
ABCDEF GJKL
MNORSTUVWXY

A-P-L

A-P-L

60 Point Cloister Bold

(19 1917) Lower case alphabet, 60 point, Case 1001 ZAPJ

How is one to as-
sess a type face in
term abcdefghijkl
mnopqrstuvwxyz
(\$::' -?!fiff fiff) 12

(six point loaded)

ABCDEFGH
IJKLMNOPQRST
UVWXYZ&

A-P-L

72 Point Cloister Bold

(72△1017) Lower case alphabet, 745 points, Code word, ZAFOP

How may t abc
 def gh jklmnop
 qrstuvwxyz 89
 (§:; ' - '?! fiff fffff)

ABCDEF G
 KLMNOPQR
 STUWXY

Eighteen Point Cloister Bold Italic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "hef (\$,..;'-?!fi fl fffl ffl)

(two point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890**

Matrix Information: 18△245. Lower case alphabet, 190 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine, 16 point alignment. Code word, JISA.

Twenty-Four Point Cloister Bold Italic

HOW IS ONE TO ASSESS AND EVALU

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 superlativel (\$,..;'-?!fi fl fffl ffl)

(three point leaded)

**ABCDFGJKLMPQRUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890**

Matrix Information: 24△209. Lower case alphabet, 243 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 2. point alignment. Code word, JITE.

LINDTYPE

Thirty Point Cloister Bold Italic

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa abcdefghijklm nopqrstuvwxyz (\$,.,:;'-'?! fi fl ff ffi ffl)
**ABCDEFGHIJKLMN OPQ
RSTUVWXYZ & 1234567890**

Matrix Information: 30Δ157. Lower case alphabet, 301 points. Figure 1, .1522; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JIVI.

Thirty-Six Point Cloister Bold Italic

How is one to assess and evaluate a face of type in terms of its esthetic design (\$,.,:;'-'?! fffiffll)
abcdefghijklmnopqrstu vwxyz
**ABCDEFGHIJKLMNO
PQRSTUVWXYZ & 12345**

Matrix Information: 36Δ139. Lower case alphabet, 349 points. Figure 1, .1798; 2 to 0, .2213. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 34 point alignment. Code word, ZEMBU.

A-P-L

All-Purpose Linotype matrices are also available in 18, 24, 30 and 36 point size.

42 Point Cloister Bold Italic

(42△1018) Lower case alphabet, 386 points, Code word, ZATMI

How can one evaluate and assess a type face in terms of its esthetic design? Why do the pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively
pl abcdefghijklmnopqrstuv
wxyz (\$,..:; '-'?!fiflffffi) 12345

(three point leaded)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&

A-P-L

48 Point Cloister Bold Italic

(48Δ1018) Lower case alphabet, 443 points. Code word, ZATNO

*How is one to assess and
 evaluate a face of type in
 terms of esthetic design?
 Why do pace-makers in
 printing arts rave over a
 specific face of t abcdefg
 hijklmnopqrstuvwxyz&
 (\$,..:; ' - '?!fiflffffiffll)12345*

(three point leaded)

**ABCDEFGHIJKLMN
 OPQRSTUVWXYZ**

Six Point Cloister Wide with Cloister Bold

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?

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the

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

(solid)

ABCDEF GHIJ KLMNOPQRSTUVWXYZ &
ABCDEF GHIJ KLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzffiffiffi (\$£,,:;'?'!*) 1234567890
abcdefghijklmnopqrstuvwxyzffiffiffi (\$£,,:;'?'!*) 1234567890

Matrix Information: 6Δ276. Lower case alphabet, 90 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JEWU.

Eight Point Cloister Wide with Cloister Bold

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(solid)

ABCDEF GHIJ KLMNOPQRSTUVWXYZ &
ABCDEF GHIJ KLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzffiffiffi (\$£,,:;'?'!*) 1234567890
abcdefghijklmnopqrstuvwxyzffiffiffi (\$£,,:;'?'!*) 1234567890

Matrix Information: 8Δ374. Lower case alphabet, 109 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JEXY.

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of let-

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

(one point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(one point leaded)

LINOTYPE

Ten Point Cloister Wide with Cloister Bold

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes

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

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifffiffll (\$£,,:;’-’?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffll (\$£,,:;’-’?!*†) 1234567890

Matrix Information: 10Δ306. Lower case alphabet, 126 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, JEYX.

Twelve Point Cloister Wide with Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair

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?

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifffiffll (\$£,,:;’-’?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffll (\$£,,:;’-’?!*†) 1234567890

Matrix Information: 12Δ280. Lower case alphabet, 138 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, JIAL.

LINOTYPE

Fourteen Point Cloister Wide with Cloister Bold

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 TO THEIR EYES? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who

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

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzzffiffiffi (\$£,.;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzzffiffiffi (\$£,.;'-'?!*†) 1234567890

Matrix Information: 14Δ158. Lower case alphabet, 157 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, JIAS.

LINOTYPE

The CLOISTER SERIES



Right: Card set in 14 point Cloister, 3 points leaded; 36 and 30 point Cloister. Decoration: Border Matrices, 6 point No. G-40, 6 point No. G-41, 12 point No. G-50 L and R, 12 point No. G-51 L and R, and 6 point Matrix Slide No. 1815a.

Lower Right: Card set in 12 point Cloister Caps, letterspaced. Decoration: 24 point Border Matrices Nos. G-21 R and L, and 2 point Matrix Slide No. 4047.

Below: Catalog page set in 10 point Cloister leaded one point.

Rolland, Hart Crane, Conrad Aiken, E. E. Cummings and drawings by Picasso, Modigliani, Louis Loz, George Grosz.

THE FUGITIVE. 8 numbers, 1922-4. John Cro Ransom, Allen Tate, Joseph Auslander, Merrill Moore, and others. "These poets acknowledge no mels upon the independence of their thought, they not overpoweringly academic, they are in tune with the times in the fact that to a large degree they are self-convicted experimentalists." Includes a key to the pseudonyms used by "the fugitives."

THE CHAPBOOK. Numbers 1-39. Edited by Harold Monro. It is of particular interest because, besides publishing work by almost all of the significant writers of the period, Monro took as keen an interest in presenting the work of the older writers who were influencing the new men, and these numbers contain examples of the English 16th and 17th century writers, and some of the Provençal poetry, which had so much effect on Pound and his group.

THE DOUBLE DEALER. 9 numbers, 1923-4. Published at New Orleans. Contributions by A. E. Cop-pard, William Faulkner, James Rorty, Sherwood Anderson.

THE MEASURE, A JOURNAL OF POETRY. A broken run, Numbers 1-51, lacking Numbers 6, 22, 23, 38, 44, 46 and 47. 1921-5. The board of editors was made up of Maxwell Anderson, Padraic Colum,



HAWAII

blessed with the zest of autumn and the breath of spring, beckons you. It is unique in colorful scenes, perfect weather, and exhilarating things to do. Its new sights and sports, and its ancient hospitality make it a host without an equal! The joys of this island paradise begin when you step up the gangplank of the new Jordan Line ships to California and the South Seas. There is a wide choice of First Class and Cabin Class accommodations at exceedingly moderate fares.

JORDAN LINE



FROM THE GREAT UNI-
VERSAL STOREHOUSE
EVERY ARTIST AFTER
HIS KIND QUARRIES
OUT HIS MATERIAL

WALTER CRANE

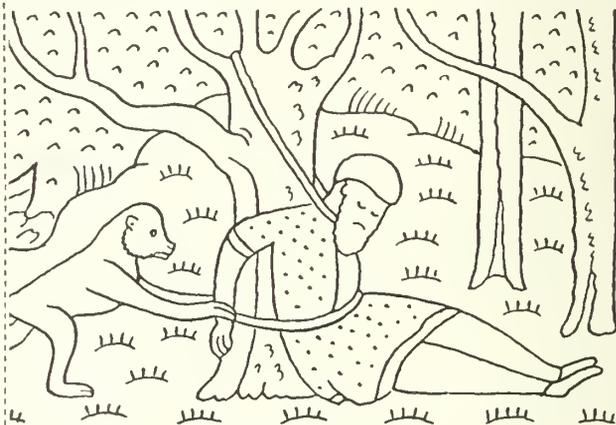


The 302nd Night

face, and behold, among them was the ape, with his hands full of jewels of price, which he threw down before Abu al-Muzaffar. The Shaykh marvelled at this and said, 'There is much mystery in this monkey!' Then they cast off and sailed till they came to a third island, called the Isle of the Zunúj,⁺ who are a people of the blacks, which eat the flesh of the sons of Adam. When the blacks saw them, they boarded them in dug-outs⁺ and, taking all in the vessel, pinioned them and carried them to their king, who bade slaughter certain of the merchants. So they slaughtered them by cutting their throats and ate their flesh; and the rest of the traders passed the night in bonds and were in sore concern. But when it was midnight, the ape arose and going up to Abu al-Muzaffar, loosed his bonds; and, as the others saw him free, they said, 'Allah grant our deliverance may be at thy hands, O Abu al-Muzaffar!' But he replied, 'Know, that he who delivered me, by leave of Allah Almighty, was none other than this monkey.'"

And Shahrazad perceived the dawn of day and ceased to say her permitted say. When it was the 302nd night, she said,

reached me, O auspicious King, that Abu al-Muzaffar said, "None loosed me, by leave of Allah Almighty, save you and I buy my release of him at a thousand dinars!" In the merchants rejoined, 'And we likewise, each and pay him a thousand dinars if he release us.' With this she and went up to them and loosed their bonds one by one and had freed them all, when they made for the vessel and she, when she had found all safe and nothing missing from her. So



1408

WINDFALLS

*for the month of October
with a particular emphasis
on autumnal delectables*

CONSOMMÉ MADRILÈNE

SALTED CAVIAR PEELED SHRIMP

ASSORTED COCKTAIL BISCUITS

APRICOT JAM KIPPERED HERRING

KITCHENER EGG CUPS

BOMBAY DUCK MANGO CHUTNEY

REMEMBER, WE ARE RENOWNED FOR
ENGLISH SPORTSWEAR AND CRAVATS

PORTLEIGH & HART

856 MADISON AVENUE at 67th Street
NEW YORK, as well as in LONDON, S. W.

Above: The page above is from The Limited Edition Club's six volume edition of *The Book of the Thousand Nights and a Night*, decorated by Valenti Angelo. The text is 12 point Cloister; running head is in Civillite.

Left: Monthly announcement set in 30 point Cloister Bold, 12, 14 and 18 point Cloister, and 24 point Cloister Italic, A-P-L. Rules: 2 point Matrix Slide No. 404 and 6 point Matrix Slide No. 270.

Linotype De Vinne



TRADE **LINOTYPE** MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO,
SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO
Representatives in the Principal Cities of the World

COMPARISON OF SIZES

- 6 Point De Vinne with Italic and Small Caps (6Δ24) Lower case alphabet, 93 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t vBCD
- 8 Point De Vinne with Italic and Small Caps (High, 8Δ18; Low, 8Δ118) Lower case alphabet, 109 points. Figures, .059
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
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HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pac vBCD
- 9 Point De Vinne with Italic and Small Caps (9Δ4) Lower case alphabet, 117 points. Figures, .063
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do t vBCD
- 10 Point De Vinne with Italic and Small Caps (10Δ24) Lower case alphabet, 131 points. Figures, .070
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 How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? vBCD
- 11 Point De Vinne with Italic and Small Caps (11Δ14) Lower case alphabet, 149 points. Figures, .077
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
 How is one to assess and evaluate a type face in terms of its esthetic 1234
HOW IS one to assess and evaluate a type face in terms of its esthet vBCD
- 12 Point De Vinne with Italic and Small Caps (12Δ14) Lower case alphabet, 163 points. Figures, .084
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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HOW IS one to assess and evaluate a type face in terms of its e vBCD
- 14 Point De Vinne with Italic and Small Caps (14Δ84) Lower case alphabet, 189 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TY
 How is one to assess and evaluate a type face in terms o 1234
HOW IS one to assess and evaluate a type face in term vBCD



LIST OF CHARACTERS

in Two-Letter Fonts *with Italic* and SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345	abcdefghijklmnopqrstuvwxy z	67890
VBCDE	<i>abcdefghijklmnopqrstuvwxy z</i>	FGRTJ
, . : ; ? ! () * ' ' - —	Æ Œ lb & £ \$. . .	fi fl ff ffi ffl æ œ
, . s ; ? ! A I Q O ' ' - —	Æ Œ lb N £ P L . . .	fi Y ff W M K H
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12345	U & : () fl ffi ffl \$ æ œ	67890
1/8 1/4 3/8 1/2 5/8 3/4 7/8	X Z & Æ Œ @ % † ‡ § ¶ — []	



ITALIC LOGOTYPES

(Supplied on Special Order)

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo

SIX · 6 · POINT

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? HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the (solid)

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ABCDEFGHIJKLMN OPQRSTUVWXYZ&

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abcdefghijklmnopqrstuvwxyzñflfffl 1234567890 (\$£,.;:'?!"*)

Matrix Information 6Δ24. Length of lower case alphabet, 93 points. Figures, .0553. Will run in 90 channel layout. Code word, JOEV.



EIGHT · 8 · POINT

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 SP HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
(solid)

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abcdefghijklmnopqrstuvwxyzñflfffl 1234567890 (\$£,.;:'?!"*)

Matrix Information High Alignment, 8Δ18; Low Alignment, 8Δ118. Length of lower case alphabet, 109 points. Figures, .059. Will run in 90 channel layout. Code words, High Alignment, JOHP; Low Alignment, JOMA.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
(one point leaded)

NINE · 9 · POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a

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?
(two point leaded)

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abcdefghijklmnopqrstuvwxy zffiffiffi 1234567890 (\$£. : ; ‘ - ’ ? ! * †)
abcdefghijklmnopqrstuvwxy zffiffiffi 1234567890 (\$£. : ; ‘ - ’ ? ! * †)

Matrix Information: 9△4. Length of lower case alphabet, 117 points. Figures, .063. Will run in 90 channel layout. Code word, JOMY.



TEN · 10 · POINT

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 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO

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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
(two point leaded)

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abcdefghijklmnopqrstuvwxy zffiffiffi 1234567890 (\$£. : ; ‘ - ’ ? ! * †)

Matrix Information: 10△24. Length of lower case alphabet, 131 points. Figures, .070. Will run in 90 channel layout. Code word, JONE.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his

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 to their eyes? Good design is always practical design.

(two point leaded)

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abcdefghijklmnopqrstuvwxyzfiflffifl 1234567890(\$£...:;'-'?!*†)

Matrix Information 11△14. Length of lower case alphabet, 149 points. Figures .077. Will run in 90 channel lay-out. Code word, JOON.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
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 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing

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-

(two point leaded)

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Matrix Information: 12Δ14. Length of lower case alphabet, 163 points. Figures. .084. Will run in 90 channel layout. Code word, JOPL.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of let-

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

(three point leaded)

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abcdefghijklmnopqrstvwxyzfi fl fffiffll 12345 (\$£, . : ; ' - ' ? ! * †)
abcdefghijklmnopqrstvwxyzfi fl ff ffi ffl 12345 (\$£, . : ; ' - ' ? ! †)

Matrix Information: 14△84. Length of lower case alphabet, 189 points. Figures, .0968. Will run in 90 channel layout. Code word, JOQO.

De Vinne with Combinations

ANTIQUE NO. 3 in 6, 8, 9, 10, 11, 12, and 14 point

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

(two point leaded)

TITLE NO. 1 in 8, 10, 12, and 14 point

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

(two point leaded)

ANTIQUE NO. 1 in 6 point

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have

(one point leaded)

been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters

CENTURY BOLD in 8 point

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

GOTHIC NO. 4 with 9 point

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent

(eleven point alignment, cast on eleven point body)



ELECTRA

LINOTYPE ELECTRA is an original face designed expressly for Linotype by W. A. Dwiggins, the eminent American artist and illustrator, who also designed the Linotype Metro Series. The type, which falls into the "modern" family of type styles, is not based upon any traditional model and is not an attempt to revive or reconstruct any historic type. Because of its inherent charm of design, and because it was drawn to avoid the extreme contrast of thick and thin elements that mark most modern faces, Electra provides a new type-texture for book and advertising composition. Electra Italic, really an oblique roman—and the first to be made available for machine composition in America—is so readable a letter, that entire texts may readily be set in it.

MERGENTHALER LINOTYPE COMPANY, Brooklyn, N. Y.
Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto
Representatives in the Principal Cities of the World

COMPARISON
OF SIZES

8 Point Electra with Italic and Small Caps (8Δ484)	Lower case alphabet, 104 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET	
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m	1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac	v B C D
10 Point Electra with Italic and Small Caps (10Δ422)	Lower case alphabet, 125 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF	
How is one to assess and evaluate a type face in terms of its esthetic design? Why	1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD	
11 Point Electra with Italic and Small Caps (11Δ124)	Lower case alphabet, 135 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM	
How is one to assess and evaluate a type face in terms of its esthetic design? 1 2 3 4	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic de	v B C D
12 Point Electra with Italic and Small Caps (12Δ384)	Lower case alphabet, 142 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE	
How is one to assess and evaluate a type face in terms of its esthetic desi	1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of its estheti	v B C D
14 Point Electra with Italic and Small Caps (14Δ216)	Lower case alphabet, 160 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC	
How is one to assess and evaluate a type face in terms of its esth	1 2 3 4
HOW IS ONE to assess and evaluate a type face in terms of it	v B C D

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 vbcde abcdefghijklmnopqrstuvwxyz FGRTJ

, . : ; ? ! (|) * ' - Æ Œ Þ & £ \$. . . fi ff fl fm
 , . s ; ? ! A I Q O ' ' - Æ Œ Þ N £ P L . . . fi y ff w m

12345 Z & : () fi ff fl \$ æ œ 67890
 12345 U & : () fi ff fl \$ æ œ 67890

Ⓒ Ⓓ Ⓔ Ⓕ Ⓖ Ⓗ Ⓘ Ⓜ Ⓝ Ⓟ Ⓡ Ⓢ Ⓣ Ⓥ Ⓦ Ⓧ Ⓨ Ⓩ ⓑ ⓓ ⓔ ⓖ ⓗ ⓘ ⓙ ⓚ ⓛ ⓜ ⓞ ⓟ ⓠ ⓡ ⓢ ⓣ ⓤ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽ ⓿

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wo Wr Ya Ye Yo F P T V W Y
 Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wo Wr Ya Ye Yo F P T V W Y

ONE-LETTER ITALIC LOGOTYPES

fA pA tA vA wA yA Th Wh

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition

(on ten point body)

ABCDEFGHIJKLMN~~OP~~QRSTUVWXYZ&
ABCDEFGHIJKLMN~~OP~~QRSTUVWXYZ&

ABCDEFGHIJKLMN~~OP~~QRSTUVWXYZ&

abcdefghijklmnopqrstu~~vwxyz~~fi~~ff~~ff~~ff~~ff 1234567890 (\$£...:~'?!*†‡(☞☞☞☞☞)
abcdefghijklmnopqrstu~~vwxyz~~fi~~ff~~ff~~ff~~ff 1234567890 (\$£...:~'?! †‡(☞☞☞☞☞)

Matrix Information #85484. Lower case alphabet, 104 points. Figures, .062; comma, period and thin space, .011. Runs in 90 channel magazine. Smallest slug on which this face will cast is 9 point. Code word, ZENML.

10 POINT

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? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, propor-

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(on twelve point body)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxy zffiffiffi 1234567890 (\$,.,:;'?!*§†‡((☞☞☞))
abcdefghijklmnopqrstuvwxy zffiffiffi 1234567890 (\$,.,:;'?! §†‡((☞☞☞))

Matrix Information: 10Δ422. Lower case alphabet, 125 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Smallest slug on which this face will cast is 11 point. Code word, ZENLE.

❧ ELECTRA ❧

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

11 POINT

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(on thirteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMN O PQRSTU VWXYZ&

abcdefghijklmnopqrstuvwxyzhifffiffll 1234567890 (\$,.,:;'?!*§†‡(❧❧❧))
abcdefghijklmnopqrstuvwxyzhifffiffll 1234567890 (\$,.,:;'?! §†‡(❧❧❧))

Matrix Information • 11Δ124. Lower case alphabet, 135 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Smallest slug on which this face will cast is 12 point. Code word, ZEPNI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

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(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfifffiffil (\$£,.,:;'-'?!*§†‡(☹☺☻☼))
 abcdefghijklmnopqrstuvwxyzfifffiffil (\$£,.,:;'-'?! §†‡(☹☺☻☼))

Matrix Information : 14△216. Lower case alphabet, 160 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Smallest slug on which this face will cast is 14 point. Code word, ZEPH.



THE AUTHOR'S PROLOGUE

144

mon Gargantua and his folk of the land if it were necessary, agreed with the council and conditions, dispatching Basque, the following letter.



XXXIX *The Tenor of the Wrote to Gargantua.*

The enthusiasm with which studies would prevent me from your philosophic repose has allies I always trusted disappared. But since destiny wills that those I most relied on, I must back to defend the people entrusted to you by right of nature, are unavailing abroad if they are home, so study and consult; they be applied fittingly and in good season.

I intend to appease rather than provoke, to defend rather than assault; I do not seek to conquer new lands but rather to preserve my faithful subjects and hereditary dominions which Picrochole has invaded without rhyme or reason, and which he oppresses day by day with a fury intolerable to freeborn spirits.

HAIL, O MOST VALIANT AND ILLUSTRIOUS DRINKERS! Your health, my precious pox-ridden comrades! To you alone, I dedicate my writings. Suffer me, therefore to draw your attention to a dialogue of Plato's called *The Banquet*.

In this work, Alcibiades, praising his master Socrates (undoubtedly the prince of philosophers) happens, among other things, to liken him to sileni.

Sileni, in the days of yore, were small boxes such as you may see nowadays at your apothecary's. They were named for Silenus, foster-father to Bacchus. The outside of these boxes bore gay, fantastically painted figures of harpies, satyrs, bridled geese, hares with gigantic horns, saddled ducks, winged goats in flight, harts in harness and many other droll fancies. They were pleasurably devised

Above and left: These two pages from Rabelais' *Gargantua and Pantagruel*, now newly translated into English by Jacques Le Clercq and with decorations by W. A. Dwiggin, published by The Limited Editions Club for its seventh series. The text is in 12 point Electra.



ELZEVIR No. 3



Linotype Elzevir No. 3, like most of the Elzevirs used in modern printing, is based upon revivals of the Elzevir types brought out in the seventies by Mayeur of Paris, now known generally as French Old Styles.

The face was refined somewhat by Mayeur, without departing from the original intent of the designer, which was to secure an open, compact type suitable to the little editions in 32mo which are the best known product of the Elzevir press.

For the modern printer this series finds its chief usefulness in book work and in advertising printing with elegance and refinement appeal. The letters are open and readable but relatively narrow in body, although in no sense condensed, thus permitting a large amount of copy to be set in a relatively limited area of space without impairing legibility or ease of reading.

The italic includes a number of Swash capitals. As with other Linotype families, a series of harmonizing decorative material has been designed for use with the face. Elzevir No. 3 is available on the Linotype in all sizes from 6 to 24 point, inclusive.



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO
NEW ORLEANS, CANADIAN LINOTYPE, LIMITED, TORONTO. *Representatives in the Principal Cities of the World*

A COMPARISON OF SIZES

9 SIZES

6 Point Elzevir No. 3 with Italic and Small Caps (6△220) Lower case alphabet, 86 points. Figures, .0484
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art vBCD

8 Point Elzevir No. 3 with Italic and Small Caps (8△306) Lower case alphabet, 111 points. Figures, .0553
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vBCD

9 Point Elzevir No. 3 with Italic and Small Caps (9△78) Lower case alphabet, 120 points. Figures, .0622
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d vBCD

10 Point Elzevir No. 3 with Italic and Small Caps (10△274) Lower case alphabet, 128 points. Figures, .0692
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? vBCD

11 Point Elzevir No. 3 with Italic and Small Caps (11△74) Lower case alphabet, 140 points. Figures, .0761
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic d vBCD

12 Point Elzevir No. 3 with Italic and Small Caps (12△224) Lower case alphabet, 153 points. Figures, .083
 HOW IS ONE to assess and evaluate a type face in terms of its esth 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esth vBCD

14 Point Elzevir No. 3 with Italic and Small Caps (14△126) Lower case alphabet, 176 points. Figures, .0968
 HOW IS ONE to assess and evaluate a type face in terms 1234
 HOW IS ONE to assess and evaluate a type face in terms vBCD

18 Point Elzevir No. 3 (18△155) Lower case alphabet, 222 points. Figures, .1107
 HOW IS one to assess and evaluate a type face 12

24 Point Elzevir No. 3 (24△133) Lower case alphabet, 296 points. Figures, .166
 HOW IS one to assess and evaluate 12



LIST OF CHARACTERS IN TWO-LETTER FONTS

With ITALIC and SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345 abcdefghijklmnopqrstuvwxyz 67890 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ . . . ; ? ! () * ' ' — Æ Œ Þ & £ \$. . . fi fl ff ffi ffl æ œ . . . S ; ? ! A I Q O ' ' — Æ Œ Þ N £ P L . . . fi Y ff W M K H 12345 Z & : () fl ffi ffl \$ æ œ 67890 12345 U & : () fl ffi ffl \$ æ œ 67890 1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ — []	SWASH CHARACTERS <i>A B D M N T</i> Included in all Elzevir No. 3 Fonts OLD STYLE FIGURES 1234567890 Made for all sizes and will be substituted for those regularly furnished with a font, if so ordered, or may be added as an extra
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ITALIC LOGOTYPES (SUPPLIED ON SPECIAL ORDER)

Va Ve Vo Wa We Wo Ya Ye Yo FA PA TA VA WA YA

9
POINT

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?

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a

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?

(three point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyzfi flff flffl 1234567890 (\$£...; '-? !*+) 1234567890
 abcdefghijklmnopqrstuvwxyzfi flff flffl 1234567890 (\$£...; '-? !*+) 1234567890

Matrix Information: 9Δ78. Length of lower case alphabet, 120 points. Figures, .0622. Will run in 90 channel layout. Code word, JYYD.



10
POINT

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(three point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyzfi flff flffl 1234567890 (\$£...; '-? !*+) 1234567890
 abcdefghijklmnopqrstuvwxyzfi flff flffl 1234567890 (\$£...; '-? !*+) 1234567890

Matrix Information: 10Δ274. Length of lower case alphabet, 128 points. Figures, .0692. Will run in 90 channel layout. Code word, JYZI.

ELZEVIR NO. 3

11
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters: but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at *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 to their eyes? Good*

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTU VWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyzñíííííííí1234567890(\$£...:;'-?!*÷)1234567800
 abcdefghijklmnopqrstuvwxy zfiíííííííí1234567890(\$£...:;'-?!*÷)1234567800

Matrix Information: 11/74 Length of lower case alphabet, 340 points. Figures: 070. Will run in 90 channel layout. Code word, KAAK.

12
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its

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

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyzsiflffiffll12345678(\$£,.;:‘-’?!*†)12345678
abcdefghijklmnopqrstu vwxyzsiflffiffll12345678(\$£,.;:‘-’?!†)12345678

Matrix Information: 12Δ224. Length of lower case alphabet, 153 points. Figures, .083. Will run in 90 channel layout. Code word, KAAR.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way,

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

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfi flff flffll 1234(\$£,.,;:'-?!*†) 123
 abcdefghijklmnopqrstuvwxyzfi flff flffll 1234(\$£,.,;:'-?! †) 123

Matrix Information: 14Δ126 Length of lower case alphabet, 176 points. Figures, 0968. Will run in 90 channel layout. Code word, KAEL.

18
POINT

How is one to assess and evaluate a face of type 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. 12345678901234567890

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffil(\$,.;'-'?!)

Matrix Information. 18Δ155. Length of lower case alphabet, 222 points. Figures, .1107. Will run in 90 channel layout. Code word, KAES.

TRADE LINOTYPE MARK

24
POINT

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 any specific face of type? What do they see in abcdefghijklmnopqrstuvwxyz (\$,.;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ&123456i23456

Matrix Information: 24Δ133. Length of lower case alphabet, 296 points. Figures, .166. Will run in Display Linotypes, 72 channel layout; also lower case except m and w in cap side of 90 channel magazine. Code word, KAIM.

ERBAR MEDIUM CONDENSED

A new and useful Medium weight of Erbar Condensed—midway in color between Light and Bold—ideal for news heads and advertising display, where just enough attention-calling note is desired and compactness of shape and generous letter-count is necessary. The letter shapes retain the design style and distinction that has won Erbar the approval of discriminating publishers and printers on two continents. Five useful sizes, from 18 to 42 point inclusive.

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW
ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO
Representatives in the Principal Cities of the World

TRADE **LINOTYPE** MARK

ERBAR
MEDIUM
Condensed

Comparison
of Sizes

18 Point (18△391)

Lower case alphabet, 156 points. Figures, .0968

HOW IS one to assess and evaluate a type face in terms of its esth 12

24 Point (24△353)

Lower case alphabet, 192 points. Figures, .1107

HOW IS one to assess and evaluate a type face in ter 12

28 Point (28△23)

Lower case alphabet, 212 points. Figures, .1107

HOW IS one to assess and evaluate a type face i 12

34 Point (34△15)

Lower case alphabet, 257 points. Figures, .1522

HOW IS one to assess and evaluate a ty 12

42 Point (42△59)

Lower case alphabet, 317 points. Figure 1, .1798; 2 to 0, .2075

HOW IS one to assess and eval 12

TRADE **LINOTYPE** MARK

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) ' ' - - & \$ -

1/8 1/4 3/8 1/2 5/8 3/4 7/8

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak,

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890(\$,.,:;- '?!)

Matrix Information . 18△391. Length of lower case alphabet, 156 points. Figures, .0968. Will run in 90 channel layout. Smallest slug on which this face will cast is 17 point. Code word, Z1D1Z.

◁ TRADE **LINOTYPE** MARK ▷

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical-

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890(\$,.,:;- '?!)

Matrix Information . 24△353. Length of lower case alphabet, 192 points. Figures, .1107. Will run in 90 channel layout. Smallest slug on which this face will cast is 22 point. Code word, Z1D1O.

28

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
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 to their eyes? Good design is al-

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;-?!)

Matrix Information. 28Δ23. Length of lower case alphabet. 212 points. Figures. .1107. Will run in 90 channel layout. Smallest slug on which this face will cast is 26 point. Code word, ZIDLA.

TRADE **LINOTYPE** MARK

34

HOW IS ONE TO ASSESS AND EVALUATE
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 (\$,.,:;-?!)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 123456789

Matrix Information. 34Δ15. Length of lower case alphabet. 257 points. Figures. .1522. Will run in 72 channel layout; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 32 point. Code word, ZIDME.

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate
a type face in terms of its esthetic
design? Why do the pace-makers
in the printing art rave over a spe-
cific face of type? What do they see
in it? Why so superlatively pleas-
ant to their eyes? Good design is
always practical design. And what
they see in 1234567890 (\$,.,:;-'?!)

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz

Matrix Information 42△59. Length of lower case alphabet. 317 points. Figure 1. .1798; 2 to 0. .2075. Will run in 72 channel layout; also in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word. ZIHAIH.

STUDENT SUPPLIES

- Loose Leaf Binders 25c
- Fabena Pencils 6 for 25c
- Bond Paper box 60c
- Loose Leaf Fillers 12c
- Scratch Pads 12 for 10c
- Rubber Bands
- Art Gum Eraser

MULLI

123-07 Frederick

Left: Announcement, set in 72 point Erbar Light Condensed and 24 point Erbar Medium Condensed. Decoration: Matrix slides 6 point Nos. 407½A, 407½B; 12 point Nos. 407½A, and 407½B.

Below: Newspaper advertisement, set in 34 point Erbar Medium Condensed, 30 point Bodoni Italic, A-P-L, and 8 point Bodoni, leaded. Decoration: 5 point Matrix slide No. 1822.

Bottom: Announcement, set in 42 point Erbar Bold Condensed, 24 point Erbar Light, Medium and Bold Condensed, and 18 point Erbar Bold Condensed. Decoration: Matrix slides 3 point No. 425 and 6 point No. 426, Initial, 60 point Erbar Bold Condensed.

*Whet your
appetite at*

HOWEL HALL

Our Chef will do the rest. This pleasant beach-front hotel has long been famous for its food. And don't let a diet deter you. Our trained dietitian will cater to it with understanding. Rates as low as \$7.00 up, American Plan. . . . European Plan also. Special weekly rates.

HOWEL HOTELS, INC.

OCEAN PARK



THE ERBAR PRESS

announces the addition of a new condensed sans serif Linotype face. It is available to our customers in **LIGHT**, **MEDIUM** and **BOLD** weights and a comprehensive range of sizes.

1234 Delphi Avenue, Bloomington, Ohio

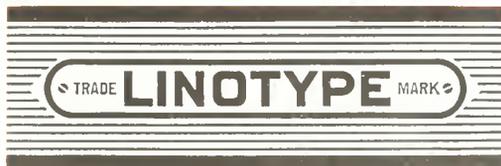
ERBAR

LIGHT AND BOLD
CONDENSED

• A NEW FACE FOR NEWS HEADS •
• AND MODERN TYPE DISPLAY •

Linotype Erbar Condensed is more than just another condensed Gothic for newspaper heads. Its letter shapes have design-style and drawing in them—they definitely differ from the cold, mechanically-cramped condensed forms previously accepted in this kind of face. Erbar Light and Bold echo, in no small degree, the distinction and smartness of the modern sans serif faces that have proved so popular the past several years.

For newspaper heads, both weights of Erbar Condensed offer compactness, excellent letter count, and the utmost possible legibility in so condensed a type. You will find each useful, too, in contemporary advertising composition of the modern character—to combine with the newer sans serif and flat serif faces, such as Linotype Memphis and Metro, and for display-spotting in the manner ordinary condensed Gothics are frequently employed.



MERGENTHALER LINO TYPE COMPANY
Brooklyn, N. Y., Chicago, San Francisco, New Orleans,
Canadian Linotype, Limited, Toronto. Representatives
in the Principal Cities of the World

ERBAR

Light with Bold Cond.

Comparison of Sizes

10 Point Erbar Light Condensed with Erbar Bold Condensed (10Δ416) Lower case alphabet, 96 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN! WHY DO THE PACE-M
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

12 Point Erbar Light Condensed with Erbar Bold Condensed (12Δ392) Lower case alphabet, 104 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN! WHY DO THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

14 Point Erbar Light Condensed with Erbar Bold Condensed (14Δ210) Lower case alphabet, 123 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN!
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234

18 Point Erbar Light Condensed (18Δ353) Lower case alphabet, 153 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthet 12

24 Point Erbar Light Condensed (24Δ299) Lower case alphabet, 189 points. Figures, .1107
HOW IS one to assess and evaluate a type face in term 12

28 Point Erbar Light Condensed (28Δ21) Lower case alphabet, 209 points. Figures, .1107
HOW IS one to assess and evaluate a type face i 12

34 Point Erbar Light Condensed (34Δ13) Lower case alphabet, 251 points. Figures, .1245
HOW IS one to assess and evaluate a ty 12

42 Point Erbar Light Condensed (42Δ47) Lower case alphabet, 303 points. Figure 1, .166; 2 to 0, .1937
HOW IS one to assess and evalu 12

48 Point Erbar Light Condensed (48Δ17) Lower case alphabet, 341 points. Figure 1, .1937; 2 to 0, .2213
HOW IS one to assess and e 12

54 Point Erbar Light Condensed (54Δ3) Caps, figures and points only. Figure 1, .2213; 2 to 0, .249
HOW IS ONE TO ASSESS 12

60 Point Erbar Light Condensed (60Δ7) Caps, figures and points only. Figure 1, .235; 2 to 0, .2767
HOW IS ONE TO ASSES 12

18 Point Erbar Bold Condensed (18Δ351) Lower case alphabet, 162 points. Figures, .096+
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its est 12

24 Point Erbar Bold Condensed (24Δ295) Lower case alphabet, 202 points. Figures, .1107
HOW IS one to assess and evaluate a type face in te 12

28 Point Erbar Bold Condensed (28Δ19) Lower case alphabet, 233 points. Figures, .1107
HOW IS one to assess and evaluate a type fa 12

34 Point Erbar Bold Condensed (34Δ11) Lower case alphabet, 283 points. Figures, .1798
HOW IS one to assess and evaluate 12

42 Point Erbar Bold Condensed (42Δ49) Lower case alphabet, 363 points. Figure 1, .2076; 2 to 0, .2213
HOW IS one to assess and e 12

48 Point Erbar Bold Condensed (48Δ15) Lower case alphabet, 411 points. Figure 1, .2352; 2 to 0, .249
HOW IS one to assess a 12

54 Point Erbar Bold Condensed (54Δ5) Caps, figures and points only. Figure 1, .249; 2 to 0, .2906
HOW IS ONE TO ASSE 12

60 Point Erbar Bold Condensed (60Δ9) Caps, figures and points only. Figure 1, .2906; 2 to 0, .315
HOW IS ONE TO AS 12



LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

\$£,,:-''?!|—ÆŒœ . . .)@ 1b *†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

\$£,,:-''?!|—ÆŒœ . . .)@ 1b *†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

Special two-letter Small Caps available as an extra

ERBAR

Light with
Bold Cond.

10

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

(two point leaded)

Matrix Information: 10Δ416. Length of lower case alphabet, 96 points. Figures, .0622; comma, period and thin space, .0311. Will run in 90 channel layout. Code word, ZEDAS.

TRADE LINOTYPE MARK

12

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"

(two point leaded)

Matrix Information: 12Δ392. Length of lower case alphabet, 104 points. Figures, .0692; comma, period and thin space, .0346. Will run in 90 channel layout. Code word, ZEDAY.

TRADE LINOTYPE MARK

14

HOW IS ONE TO ASSESS AND EVALUATE A T
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 to their eyes? Good design is always

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqr**st**uvwxyz
1234567890(\$£,.;'-'?!*†‡§)S

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&

Special two-letter Small Caps available as an extra

Matrix Information: 14Δ210. Length of lower case alphabet, 123 points. Figures, .083; comma, period and thin space, .0415. Will run in 90 channel layout. Code word, ZEDBE.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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 to their eyes! Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
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 to their eyes! Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A T
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 to their eyes! Good design is always

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqr**st**uvwxyz
1234567890(\$£,.;'-'?!*†‡§)S

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&

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 PRINTI
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to 1234567890 (\$,..;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 18Δ353. Length of lower case alphabet, 153 points. Figures, .0968. Will run in 90 channel layout. 18 point standard alignment. Smallest slug on which this face will cast is 17 point. Code word, ZATED.

TRADE **LINOTYPE** MARK

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
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 to their eyes? Good design is always practical 1234567890(\$,..;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information .34Δ299. Length of lower case alphabet, 189 points. Figures, .1107. Will run in 90 channel layout. 24 point standard alignment. Smallest slug on which this face will cast is 23 point. Code word, ZATEK.

28

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in
terms of its esthetic design? Why do pace-makers
in the art of printing rave over a specific face of
type? What do they see in it? 1234567890(\$,.,:;- '?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 28△21. Length of lower case alphabet, 209 points. Figures, .1107. Will run in 90 channel layout, 28 point standard alignment. Smallest slug on which this face will cast is 26 point. Code word, ZATER.

◀ TRADE **LINOTYPE** MARK ▶

34

HOW IS ONE TO ASSESS AND EVALUATE A
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 1234567890(\$,.,:;- '?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 34△13. Length of lower case alphabet, 251 points. Figures, .1245. Will run in 72 channel layout; also lower case in cap channels of 90 channel magazine, 34 point standard alignment. Smallest slug on which this face will cast is 32 point. Code word, ZATFE.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the p abcdefghijklmn opqrstuvwxyz 1234567890 (\$:;- '?!)
ABCDEFGHIJKLMN OPQRSTUVWXYZ

Matrix Information 42Δ47. Length of lower case alphabet, 303 points. Figure 1, .166; 2 to 0, .1937. Will run in 72 channel layout; also in 34 channel auxiliary magazine. Alignment is special. Smallest slug on which this face will cast is 36 point from a 36 point Display Mold. Code word, ZEKCI

TRADE **LINOTYPE** MARK

How can one evaluate a face of type in the terms of its esthetic design? In abcdefghijklmnopqr stuvwxyz 1234567890 (\$:;- '?!)
ABCDEFGHIJKLN OQRSTUVWXYZ

Matrix Information 48Δ17. Length of lower case alphabet, 341 points. Figure 1, .1937; 2 to 0, .2213. Will run in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZEMPA.

54

HOW IS ONE TO ASSESS OR
EVALUATE A TYPE FACE IN
THE TERMS OF ITS DESIGN?
WHY DO TH 12345 (\$:;-'?!)

Matrix Information: 54Δ3. Caps, figures and points only. Figure 1. .2213; 2 to 0. .249. Will run in Wide 72 channel magazine; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZEMRE.

TRADE **LINOTYPE** MARK

60

HOW CAN A TYPE FACE
BE ASSESSED IN A TERM
OF ITS M 567890 (\$:;-'?!)
ABCDEFGHIJKNPQRSWXYZ

Matrix Information: 60Δ7. Caps, figures and points only. Figure 1. .235; 2 to 0. .2767. Will run in Wide 72 channel magazine, except figures; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZEMUM.

54 Point Erbar Light Condensed (54Δ1039) Lower case alphabet, 381 points. Code word, ZAVAR

Spring Suits And Topcoats At
This Sale \$24 Each! Many In
The Latest Stripes. Size 16 Is

ERBAR
Light Cond.
A-P-L

54

60 Point Erbar Light Condensed (60Δ1039) Lower case alphabet, 419 points. Code word, ZAVBI

Evans' Moving & Storage
Local, Long Distance And
Return Loads Up To A 50

60

72 Point Erbar Light Condensed (72Δ1039) Lower case alphabet, 507 points. Code word, ZAVCO

Fine Imported Rug In
A New Design At \$56

72

All-Purpose Linotype matrices are also available in 18, 24, 30, 36, 42 and 48 point sizes

ERBAR
Light Cond.
A-P-L

84 Point Erbar Light Condensed (84Δ1039) Lower case alphabet, 700 points. Code word, ZECRU

84

Country Sausages
Stony Point Butter
Fine Jersey Ham 31

96 Point Erbar Light Condensed (96Δ1039) Lower case alphabet, 771 points. Code word, ZECSA

96

The Spring Hats
Are Displayed In
Boys' Section 28

120 Point Erbar Light Condensed (109/1039) Lower case alphabet, 913 point - Code word, ZECTE

The Only Play
Showing A 16

ERBAR
Light Cond.
A-P-L

120

144 Point Erbar Light Condensed (144/1039) Lower case alphabet, 1064 points - Code word, ZECVI

Navy Starts
May 23 For

144

ERBAR

Bold Cond.

18

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
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made ni 1234567890(\$,.,:;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△351. Length of lower case alphabet, 162 points. Figures, .0968. Will run in 90 channel layout. 18 point standard alignment. Smallest slug on which this face will cast is 17 point. Code word, ZAHSA.

TRADE LINOTYPE MARK

24

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
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 to their eyes? Good design is al 1234567890(\$,.,:;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△295. Length of lower case alphabet, 202 points. Figures, .1107. Will run in 90 channel layout. 24 point standard alignment. Smallest slug on which this face will cast is 22 point. Code word, ZAHTE.

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE
FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY**
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? W 1234567890(\$,.,:;-'?!!)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz**

Matrix Information: 28Δ19. Length of lower case alphabet, 233 points. Figures, .1107. Will run in 90 channel layout. 28 point standard alignment. Smallest slug on which this face will cast is 26 point. Code word, ZAHUC.

TRADE **LINOTYPE** MARK

**HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a**
type face in the terms of its esthetic
design? Why do the pace-makers in
the art of print 1234567890(\$,.,:;-'?!!)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz**

Matrix Information: 34Δ11. Length of lower case alphabet, 283 points. Figures, .1298. Will run in 12 channel layout. lower case in cap channels of 90 channel magazine. 34 point standard alignment. Smallest slug on which this face will cast is 32 point. Code word, ZAHUC.

42

How is one to assess and evaluate a type face in terms of its esthetic
abcdefghijklmnopqrs
tuvwxyz 1234567890 (\$:;-'?!)
ABCDEFGHIJKLMN OPQRSTUVWXYZ

Matrix Information: 42Δ49. Length of lower case alphabet, 365 points. Figure 1, .2076; 2 to 0, .2213. Will run in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Alignment is special. Smallest slug on which this face will cast is 36 point from a 36 point Display Mold. Code word, ZEKVE.

TRADE **LINOTYPE** MARK

48

How can one assess a face of type in terms of esthetic
rabcdefghijklmnopqrstu
vwxyz1234567890(\$:;-'?!)
ABCDEFGHIJKLMNPQRSTU
XYZ

Matrix Information: 48Δ15. Length of lower case alphabet, 411 points. Figure 1, .2352; 2 to 0, .249. Will run in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZEMNU.

Matrix Information: 48Δ19. Caps, figures and points only. Figure 1, 2351; 2 to 0, .2629. Smallest slug on which this face will cast is 36 point from a 36 point Display Mold. Code word, ZENZI.

**HOW IS ONE TO ASSESS
AND EVALUATE A TYPE
FACE IN A TERM OF THE
FINE AN 12345 (\$:;-'?!)**

Matrix Information 54Δ5. Caps, figures and points only. Figure 1, .249; 2 to 0, .2906. Will run in Wide 7 channel magazine, except figures; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZEMSI.

TRADE **LINOTYPE** MARK

**HOW IS A TYPE FACE
TO BE EVALUATED IN
TERM 67890 (\$:;-'?!)
ABCDEFGHIJKMPQXYZ**

Matrix Information 60Δ9. Caps, figures and points only. Figure 1, .2906; 2 to 0, .315. Will run in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZFMUT.

54 Point Erbar Bold Condensed (54△1029) Lower case alphabet, 454 points. Code word, ZATTI

54

**Many People To Attend
Dinner For Charity Fund
On February 26 For The**

60 Point Erbar Bold Condensed (60△1029) Lower case alphabet, 504 points. Code word, ZATUB

60

**Brown Sports Jackets!
For This Sale Only, \$4
All Have Wool Lining**

72 Point Erbar Bold Condensed (72△1029) Lower case alphabet, 602 points. Code word, ZATUH

72

**Our Spring Sale Of
China Silk Slips \$3**

84 Point Erbar Bold Condensed (84Δ1029) Lower case alphabet, 825 points. Code word, ZEBUH

ERBAR
Bold Cond.
A-P-L

**Queens County
Fresh Eggs And
Baby Chicks 27**

84

96 Point Erbar Bold Condensed (96Δ1029) Lower case alphabet, 929 points. Code word, ZEBUN

**Last 31 Days!
Gigantic Sale
Fine Rugs 84**

96

ERBAR
Bold Cond.
A-P-L

120 Point Erbar Bold Condensed (120Δ1029) Lower case alphabet, 1090 points. Code word, ZEBUV

120

Red Eating
Apples 126

144 Point Erbar Bold Condensed (144Δ1029) Lower case alphabet, 1254 points. Code word, ZEBYE

144

Netting 8
For Many



A DISTINGUISHED LINOTYPE BOOK FACE

ESTIENNE

Linotype Estienne is another distinguished book face created by Mr. George W. Jones, the eminent English printer and designer of Granjon. Like Granjon it is an exclusive Linotype face available in no other form. It was named in honor of the distinguished sixteenth century printing family whose work is cherished by posterity. Typographers and printers will be particularly interested in the notably new type texture Estienne provides—a distinctive, wholly charming pattern and appearance when set in mass form that is unlike that of any other face. Estienne capitals are compellingly attractive, possessing a dignity and beauty seldom approached by present day book faces. The limpid, flowing grace and charm of the lower-case letters with their tall ascenders and long descenders makes reading easy, even without leading.

Available in six sizes, from 8 to 18 point, inclusive.

◆ TRADE **LINOTYPE** MARK ◆

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y., CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD



COMPARISON OF SIZES

8 Point (8△A18) Lower case alphabet, 98 points. Figures, .0553
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyz
 pqrstuvwxyzfififfiffiQuctst 1234567890 (\$,.,:;'-?!) *†‡§¶[]

ABCDEF GHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyzfififfiffiQuctst 1234567890 (\$,.,:;'-?!) †‡§¶[]

10 Point (10△480) Lower case alphabet, 114 points. Figures, .0622
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyz& abcdefghijklmnopqrstuvwxyzfififfiffiQuctst 1234567890 (\$,.,:;'-?!) *†‡§¶[]

ABCDEF GHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyzfififfiffiQuctst 1234567890 (\$,.,:;'-?!) †‡§¶[]

12 Point (12△980) Lower case alphabet, 126 points. Figures, .0692
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyz
 vwxyz& abcdefghijklmnopqrstuvwxyzfififfiffiffiQuctst 1234567890 (\$,.,:;'-?!) *†‡§¶[]

ABCDEF GHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyzfififfiffiffiQuctst 1234567890 (\$,.,:;'-?!) †‡§¶[]

14 Point (14△941) Lower case alphabet, 143 points. Figures, .083
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyzfififfiffiffiffiQuctst 1234567890 (\$,.,:;'-?!) *†‡§¶[]

ABCDEF GHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyzfififfiffiffiffiQuctst 1234567890 (\$,.,:;'-?!) †‡§¶[]

16 Point (16△942) Lower case alphabet, 157 points. Figure 1, .0695; 2 to 0, .1107
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfififfiffiffiffiffiQuctst 1234567890 (\$,.,:;'-?!) *†‡§¶[]

ABCDEF GHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfififfiffiffiffiffiQuctst 1234567890 (\$,.,:;'-?!) †‡§¶[]

18 Point (18△355) Lower case alphabet, 168 points. Figure 1, .083; 2 to 0, .1245
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfififfiffiffiffiffiffiQuctst 1234567890 (\$,.,:;'-?!)

ABCDEF GHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfififfiffiffiffiffiffiQuctst 1234567890 (\$,.,:;'-?!)



SWASH CAPITALS AND FINIAL LETTERS

A B C D E G J M N P R T Y e e n l v

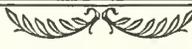
ONE- AND TWO-LETTER LOGOTYPES

fa fe fo ft fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f, f, ff, ff, ff- f ff
 fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f, f, ff, ff, ff- f ff
 F P Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.
 F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.
 Ea Pa Ta Va Wa Ya Tb Wb Wi

MODERNIZED FIGURES

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

Made in 8, 10 and 12 point sizes, and will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra



EIGHT POINT

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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made *nicely to the right size* to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried

(solid)

TEN POINT

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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size as any good tool has. Your good chair has all of its parts *made nicely to the right size* to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and pro-

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(solid)



Matrix Information: 8ΔA18. Length of lower case alphabet, 98 points. Size of figures, .0553; comma, period and thin space, .0277; figure space, .0553. Will run in 90 channel layout. Alignment 7 point standard. Code word, ZADVA.

Matrix Information: 10Δ480. Length of lower case alphabet, 114 points. Size of figures, .0622; comma, period and thin space, .0311; figure space, .0622. Will run in 90 channel layout. Alignment 9 point standard. Code word, ZACKO.

TWELVE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

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? Why do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made *nicely to the right size* to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons

(solid)



Matrix Information: 12△980. Length of lower case alphabet, 126 points. Size of figures, .0692; comma, period and thin space, .0415; figure space, .0692. Will run in 90 channel layout. Alignment 11 point standard. Code word, ZUFO.

FOURTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made *nicely to the right size* to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up

(solid)



SIXTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distin-

(solid)



Matrix Information: 16△942. Length of lower case alphabet, 157 points. Size of figure 1, .0695; 2 to 0, .1107; comma, period and thin space, .0553; figure space, .1107. Will run in 90 channel layout. Alignment 14 point standard. Code word, ZUHL.

EIGHTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves,

(solid)



Matrix Information: 18Δ355. Length of lower case alphabet, 168 points. Size of figure 1, .083; 2 to 0, .1245; comma, period and thin space, .0622; figure space, .1245. Will run in 90 channel layout, except Cap W and figures. Alignment 16 point standard. Code word, ZUIP.

RECOLLECTIONS OF OSCAR WILDE: CHAPTER THE FIRST

It was on the terrace of a small hotel near Tunis, overlooking a garden sloping to the sea, where china roses and geraniums struggled against the sand, that I chanced to meet an elderly Englishman who, years ago, had known Oscar Wilde. The hour was late, and his reminiscences lasted well into the night. In a low and indistinct voice he described the Irish author as a rare personality not to be measured by his actual works, for his career as a man of letters, cut short by tragedy, represents the intermittent effort of a few years only. "Wilde did not live to give us the full measure of his talent, and what he wrote was done in a country which, from the first, was hostile to his cast of thought."

I interrupted "Surely his wit was appreciated?"

The reply was immediate. "Modern Englishmen dislike wit, rarely understand it, or, if they do, become distrustful and suspicious. To be witty is to be found out." He smiled and added "Our humour, which you French-

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with the introduction of Devanagari Linotype the Mergenthaler Linotype Company presents another advance in printing by adding a new group of Oriental languages to its Linotype family of international languages.

Although Devanagari contains only forty-nine letters, it employs, through combination of consonants with vowels or other consonants, nearly 700 different printing characters and a complicated system of typesetting in which, in many places, two or three pieces of type are placed one above the other in composing a single line. These peculiarities have offered many insurmountable difficulties in adaptation to machine composition.

After considerable research and experiment, a new system invented by Mr. Hari G. Govil, and perfected in collaboration with experts of the Mergenthaler Linotype Company, makes Devanagari available on the Linotype for machine

The page at the left has been reset from the Nonesuch Press *Recollections of Oscar Wilde*, typography by Francis Meywell, printed in England by George W. Jones at The Dolphin Press. is in 16 point Estienne. The ornament has been changed from the original. The page below is set in 14 point Estienne italic, with swash capitals and finials.

EXCELSIOR

LINOTYPE EXCELSIOR is the result of years of experience in designing exceptionally readable plain types. It has deep, generously proportioned counters, and no extreme variation in thick and thin strokes. Each word is instantly grasped by the reader, because Excelsior letters “flow” into one another—the characters are so well fitted, and the distribution of white space is so uniform within and around each character, that the letters readily group into words and provide maximum reading ease.

The valuable subtleties of character visibility, evolved in studying hundreds of existing faces, have been incorporated into Excelsior letter design. Excelsior capitals are sturdy and well proportioned in relation to the lower case. The italic is not “skimpy,” as in many faces, but is clear and compact—a fit mate for the legible roman.

You will find Excelsior useful in combination with old style or modern display faces, as well as with the newer flat serif and sans serif types such as the Memphis and Metro. It is equally at home in book or commercial work—any place an exceptionally *readable* type is desired.

Excelsior is available in eleven sizes in combination with italic and small caps, from 5½ point to 14 point. For other requirements, where a bold face is needed, Excelsior is available in combination with Bold Face No. 2 in thirteen sizes, from 5 point to 14 point, and, in combination with Gothic No. 3, in six sizes, from 5 point to 8 point.

TRADE **LINOTYPE** MARK

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N. Y., CHICAGO, SAN FRANCISCO, NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World

COMPARISON OF SIZES

Excelsior with Italic and Small Caps

- 5½ Point (5½Δ50) Lower case alphabet, 100 points. Figures, .046 or .050
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in vbcd
- 6 Point (6Δ320) Lower case alphabet, 107 points. Figures, .0484
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma vbcd
- 7 Point No. 2 (7Δ142) Lower case alphabet, 115 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa vbcd
- 7 Point No. 1 (7Δ140) Lower case alphabet, 118 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the vbcd
- 7½ Point (7½Δ8) Lower case alphabet, 123 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
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HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do vbcd
- 8 Point No. 2 (8Δ444) Lower case alphabet, 123 points. Figures, .0622
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How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do vbcd
- 8 Point No. 1 (8Δ432) Lower case alphabet, 126 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d vbcd
- 9 Point (9Δ134) Lower case alphabet, 133 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? vbcd
- 10 Point (10Δ386) Lower case alphabet, 142 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig vbcd
- 11 Point (11Δ120) Lower case alphabet, 151 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic vbcd
- 14 Point (14Δ218) Lower case alphabet, 171 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its vbcd

COMPARISON OF SIZES

Excelsior with Bold Face No. 2

5 Point (5△32)

Lower case alphabet, 90 points. Figures, .0415 or .070

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

5½ Point (5½△48)

Lower case alphabet, 100 points. Figures, .046 or .050

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

6 Point (6△314)

Lower case alphabet, 107 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

7 Point No. 2 (7△136)

Lower case alphabet, 115 points. Figures, .053

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

7 Point No. 1 (7△138)

Lower case alphabet, 118 points. Figures, .055

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

7½ Point (7½△6)

Lower case alphabet, 123 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234

8 Point No. 2 (8△440)

Lower case alphabet, 123 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234

8 Point No. 1 (8△424)

Lower case alphabet, 129 points. Figures, .0652

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234

9 Point (9△136)

Lower case alphabet, 133 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234

10 Point (10△380)

Lower case alphabet, 142 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig 1234

11 Point (11△128)

Lower case alphabet, 151 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic 1234

COMPARISON OF SIZES

Excelsior with Bold Face No. 2

12 Point (12Δ378)

Lower case alphabet, 158 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthet 1234

14 Point (14Δ214)

Lower case alphabet, 171 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its 1234

Excelsior with Gothic No. 3

5 Point (5Δ36)

Lower case alphabet, 95 points. Figures, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

5½ Point (5½Δ54)

Lower case alphabet, 100 points. Figures, .046

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

6 Point (6Δ366)

Lower case alphabet, 103 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234

7 Point No. 2 (7Δ158)

Lower case alphabet, 115 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

7 Point No. 1 (7Δ156)

Lower case alphabet, 118 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

8 Point No. 2 (8Δ468)

Lower case alphabet, 123 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234

TRADE LINO TYPE MARK

Excelsior with Memphis Bold

Excelsior is also available in combination with **Memphis Bold**; see the index for its showing elsewhere in this book

7 Point No. 2

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? 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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetic. *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 to their eyes? Good design is always practical design. And what they*

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense

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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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKL MNOPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœfiflffiffll 1234567890 \$ £ , ; : - " ? ! ' | — . . . () @ # * + = % [] %
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyæœfiflffiffll 1234567890 \$ £ , ; : - " ? ! ' | — . . . () @ # * + = % [] %
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 7Δ142. Lower case alphabet, 115 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZACQJ.

7 Point No. 1

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 SP

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the *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 to their eyes? Good design is always practical design. And what*

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to per-

(one point leaded)

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 to their eyes? *Good design is always pract g j p q y*

(Set with long descenders, on eight point b dy)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

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¼ ½ ¾ ⅞ ⅜ ⅝ ⅞ ⅞

Matrix Information: 7,140, Lower case alphabet, 118 points. Figures, 10 #3; comma, period and thin space, 10277. Runs in 50 channel magazine. Code word, ZACMA

7½ Point

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 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letterforms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of *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 to their eyes? Good design is always practical design.*

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak,

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzaææfi flffiffll 1234567890 \$ £ , ; : - ' ? ! - | — . . . () @ lb

* † ‡ § [] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

abcdefghijklmnopqrstuvwxyzaææfi flffiffll 1234567890 \$ £ , ; : - ' ? ! - | — . . . () @ lb

† ‡ § [] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information: 7½Δ8. Lower case alphabet, 123 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZAVUC.

9 Point

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of *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 to their eyes? Good design is al-*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœfi flffiffi 1234567890 \$ £ , . ; - ' ? ! - | — . . . ()

@ 1b * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyæœfi flffiffi 1234567890 \$ £ , . ; - ' ? ! - | — . . . ()

@ 1b † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information. 9Δ134. Lower case alphabet. 133 points. Figures. .0692; comma, period and thin space. .0346. Runs in 90 channel magazine. Code word. ZARAZ.

10 Point

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. *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 to their eyes? Good*

(two point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. g j p q y

(set with long descenders, on eleven point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzaæfi flffmfl 1234567890 \$ £ , ; : ' ? ! - = ... ()

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abcdefghijklmnopqrstuvwxyzaæfi flffmfl 1234567890 \$ £ , ; : ' ? ! - = ... ()

@ ! b † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information · 10Δ386 Lower case alphabet, 142 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZACRO.

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His *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 to*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ

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abcdefghijklmnopqrstuvwxyæœfi flffiffi 1234567890 \$ £ , ; - ' ? ! - | —

. . . () @ ! b † ‡ ¶ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 11Δ120. Lower case alphabet, 151 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 hamel magazine. Code word, ZEJEY.

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense *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*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

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 ?!-|— . . . ()@lb*†‡¶§[]% ¼ ½ ¾ ⅞ ⅜ ⅝
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 ?!- — . . . ()@lb †‡¶§[]% ¼ ½ ¾ ⅞ ⅜ ⅝

Matrix Information: 14Δ218. Lower case alphabet, 171 points. Figures, .0968; comma, period and thin space, .0484. Runs in 50 channel magazine. Code word, ZEMJA.

Higby, Chester Penn. *The Religious Policy of the Bavarian Government during the Napoleonic Period.* 1919. Pp. 346. 8vo. HEPL, 196. \$4.00, paper. \$5.00, cloth.

Contents: 1. Introduction; Part I—Bavaria in 1799: 2. Political and Social Conditions; 3. The Position of Catholics, Protestants and Jews; 4. The Bavarian Clergy; 5. The Relation of State and Church; 6. The Religious Life of the Common People. Part II—The Religious Policy of the Bavarian Government during the Napoleonic Period and Its Immediate Effects: 7. The New Government and Its First Measures; 8. The Toleration Policy of the Bavarian Government; 9. Confiscation of Church Property; 10. The Intervention of the Government in Purely Spiritual Matters; 11. Intervention of the Government in Matters Partly Religious and Partly Secular in Character; 12. Intervention of the Government in Purely Secular Matters. Part III—The Permanent Effects of the Religious Policy Followed by the Bavarian Government during the Napoleonic Period: 13. Religious Toleration in Bavaria after 1815; 14. The Concordat of 1817; 15. The Relations of Church and State after 1815; 16. Conclusions.

Higginson, James Jackson. *Spenser's Shepherd's Calender in Relation to Contemporary Affairs.* 1912. Pp. xiii + 364. 8vo. ECL. \$2.50.

Contents: 1. The Political and Ecclesiastical Satire of the *Shepherd's Calender*; 2. The Biographical Relations of the *Shepherd's Calender*; Appendix: Mr. Greenlaw's Theory; Index.

Hill, David Jayne. *World Organization as Affected by the Nature of the Modern State.* 1911 (2nd ed., 1917). Pp. ix + 214. 8vo. JSC.

Contents: 1. The State as an Embodiment of the Law; 2. The State as a Juristic Person; 3. The State as a Promoter of General Welfare; 4. The State as a Member of a Society; 5. The State as a Subject of Positive Law; 6. The State as a Mediator of Guarantees; 7. The State as an Armed Power; 8. The State as a Justiciable Person; Index.

Hill, Robert Tudor. *The Public Domain and Democracy; a study of Social, Economic and Political Problems in the United States in Relation to Western Development.* 1910. Pp. 253. 8vo. HEPL, 100. \$3.00, paper.

Contents: 1. The Westward Movement; 2. Public Land Policies and the Public Domain; 3. Western Optimism; 4. Democracy and Equality in the West; 5. Democracy in Western Political Life; 6. Democracy and Individualism; 7. Individualism and the Public Domain; 8. Individualism and the Public Domain (cont.); 9. A Social Democracy—Survey and Conclusions; Bibliography; Index.



Hills, John W(aller). *British Government Finance.* By the Rt. Hon. John W. Hills and E. A. Fellowes. 2nd ed., rev., enl., 1932. Pp. 218. 8vo. English and European agent: Philip Allan, London. \$2.75.

To make clear the intricacies of the British financial system and to explain its machinery is the business of this book. It is designed to show the working of the system, and incidentally, it is hoped, to prove that much which looks irrational is nothing but the working out of accepted principles. The book was originally written in 1925 by Major Hills, who was financial Secretary to the British Treasury during Mr. Baldwin's first administration. To bring out this revised edition,

the author secured the cooperation of Mr. E. A. Fellowes, a Clerk to the House of Commons. As it now stands, the book is the only comprehensive, authentic, and readable account of the subject available in the United States.

Contents: Part I—Revenue & Administration: 1. Introduction; 2. The Executive; 3. The House of Commons; 4. Collection of Revenue; 5. The Consolidated Fund; 6. The Paymaster-General; 7. Audit and Balance; 8. Public Economy. Part II—Currency: 9. Great Britain's Currency System. Part III—Debt: 10. National Debt in General; 11. The National Debt; 12. Floating Debt; 13. Assets, Conversion and Sinking Funds. Appendices: 1. Finance Bills; 2. Example of an Appropriation Account. Index.

Hillebrand, William Francis. *Our Analytical Chemistry and Its Future.* 1917. Pp. 36. 8vo. CFC. \$0.50, paper.

Hinkhouse, Fred Junkin. *The Preliminaries of the American Revolution as Seen in the English Press, 1763-1775.* 1926. Pp. 216. 8vo. HEPL, 276. \$3.50.

This is a study of English public opinion on the great issues in the controversy between Great Britain and the American colonies that resulted in the American Revolution. It is concerned not with what politicians said but with what the average well-informed Englishman knew and thought about such events as the Stamp Act, the Townshend Acts, the Boston Tea Party and the punishment of Boston. The author has made a careful study of contemporary English newspapers, and magazines, and has succeeded in throwing new light on many of the happenings of the critical period from 1763 to 1775.

Contents: 1. The Newspapers; 2. Before the Stamp Act; 3. The Stamp Act; 4. Constitutionality of Taxation; 5. Colonial and Imperial Thinking; 6. Bishops; 7. The Townshend Acts; 8. Tea, and the Punishment of Boston; 9. Concord, Lexington and Bunker Hill; 10. Conclusion; Appendix; Index.

Hinrichs, A(ibert) F(ord). *The United Mine Workers of America and the Non-Union Coal Fields.* 1923. Pp. 196. Diagr. 8vo. HEPL, 246. \$3.00, paper.

Contents: Introduction; 1. Do the Men Want the Union?; 2. Wages; 3. The Checkweighman; 4. The Company Store; 5. The Company and Private Life; 6. Improvement in Miners' Conditions; 7. The Development of the Coal Industry and the Miner; 8. Early History of Unions of Coal Miners; 9. Conspiracy; 10. The Closed Shop in the Coal Industry; 11. The Case of Management against the Union; 12. Public Interest in Coal; 13. Conclusion; Bibliography; Index.

Hirth, Friedrich. *The Ancient History of China to the End of the Chou Dynasty.* 1908 (3rd printing, 1923). Pp. xx + 383. Map (fold.). 8vo. O.p.

The ancient history of China holds a position in the Far East similar to that of Greece and Rome in the West.

Contents: Preface; Instructions for Reading Chinese Words; 1. Mythological and Legendary; 2. The Confucian Legends; 3. The Shang, or Yin Dynasty (1766-1122 B.C.); 4.-8. The Chou Dynasty (1122-249 B.C.); Appendix (Chronological Tables); Index; Sketch Map of China during the Chou Dynasty.

Hishida, Seiji G(eorge). *The International Position of Japan as a Great Power.* 1905. Pp. 289. 8vo. HEPL, 64. \$3.00, paper.

Contents: 1. Introduction; 2. International Society of Ancient Asia; 3. Dreams of Universal Empire; 4. The First Intercourse of Japan with the European Nations; 5. Reopening of the Sealed Japan; 6. Japan's Entry into the Comity of Nations; 7. Modern International Relations of Japan with Asiatic Nations; 8. The Far Eastern Question; 9. The Far Eastern Question (cont.); 10. Conclusion; Appendix; Bibliography.

Historians of Anglo-American Law: HOLDSWORTH.

Historic Origin and Social Development of Family Life in Russia: ELNETT.

5 Point

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 TH

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The 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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a

(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 abcdefghijklmnopqrstuvwxyzæœffiffiffil 1234567890 \$ £ . : ; ' " ? ! - | ~ _ . . . () @ ! b * + # \$ % [] ^ & * 1 2 3 4 5 6 7 8
 abcdefghijklmnopqrstuvwxyzæœffiffiffil 1234567890 \$ £ . : ; ' " ? ! - | ~ _ . . . () @ ! b * + # \$ % [] ^ & * 1 2 3 4 5 6 7 8
 Figures .0415 → 1234567890 1234567890 ← Figures .050

Matrix Information: 5Δ32. Lower case alphabet, 95 points. Figures, .0415 or .050; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZATHO.



5 1/2 Point

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent

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(one point leaded)

(solid)

COUPLE, Japanese; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald T Q g j p q y

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 to their eyes? Good design is always practical design. And what they see in a g j p q y

(Set with long descenders, on six point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 abcdefghijklmnopqrstuvwxyzæœffiffiffil 1234567890 \$ £ . : ; ' " ? ! - | ~ _ . . . () @ ! b * + # \$ % [] ^ & * 1 2 3 4 5 6 7 8
 abcdefghijklmnopqrstuvwxyzæœffiffiffil 1234567890 \$ £ . : ; ' " ? ! - | ~ _ . . . () @ ! b * + # \$ % [] ^ & * 1 2 3 4 5 6 7 8
 Figures .046 → 1234567890 1234567890 ← Figures .050

Matrix Information: 5 1/2 Δ48. Lower case alphabet, 100 points. Figures, .046 or .050; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZACNE.

6 Point

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 TY

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is 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

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(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæœñffiffmfl 1234567890 \$ £ , ; : - ' ? ! | - _ ... () @ ! b * + # \$ % [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœñffiffmfl 1234567890 \$ £ , ; : - ' ? ! | - _ ... () @ ! b * + # \$ % [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 6Δ314. Lower case alphabet, 107 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZACOC.



7 Point No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FAC

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same 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

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(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæœñffiffmfl 1234567890 \$ £ , ; : - ' ? ! | - _ ... () @ ! b * + # \$ % [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœñffiffmfl 1234567890 \$ £ , ; : - ' ? ! | - _ ... () @ ! b * + # \$ % [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 7Δ136. Lower case alphabet, 115 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZABRU.

7 Point No. 1

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 SP

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and 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 (solid)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its (one point leaded)

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 to their eyes? Good design is always pract g j p q y (Set with long descenders, on eight point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœfi flffll 1234567890 \$ £ .,:-'"?!- — . . . () @ !b *†‡§||%
abcdefghijklmnopqrstuvwxyzæœfi flffll 1234567890 \$ £ .,:-'"?!- — . . . () @ !b *†‡§||%

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 7Δ138; Lower case alphabet, 118 points; Figures, .0553; comma, period and thin space, .057; Runs in 90 channel magazine. Code word, ZACFU.



7 1/2 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been 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 (solid)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his (one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœfi flffll 1234567890 \$ £ .,:-'"?!- — . . . () @ !b
abcdefghijklmnopqrstuvwxyzæœfi flffll 1234567890 \$ £ .,:-'"?!- — . . . () @ !b

*†‡§||% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
*†‡§||% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 7Δ146; Lower case alphabet, 123 points; Figures, .0622; comma, period and thin space, .0311; Runs in 90 channel magazine. Code word, ZAVTE.

8 Point No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its

(one point leaded)

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 to their eyes? Good de g j p q y

(set with long descenders, on nine point body)

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

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœfflffiffll 1234567890 \$ £ , ; : - ' ? ! - | — . . . () @ # b

* † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyæœfflffiffll 1234567890 \$ £ , ; : - ' ? ! - | — . . . () @ # b

* † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information. 8Δ424. Lower case alphabet, 126 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZACLU.



9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a 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 to their eyes? Good design is al

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœfflffiffll 1234567890 \$ £ , ; : - ' ? ! - | — . . .

() @ # * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyæœfflffiffll 1234567890 \$ £ , ; : - ' ? ! - | — . . .

() @ # * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 9Δ136. Lower case alphabet, 133 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZATDA.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, nor

(Two point leader)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

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How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak g j p q y

(set with long descenders, on eleven point lead.)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyæœfflfflffl 1234567890 \$ £ , ; - ' ? ! - — . . .

()@!b*+†‡§|]%/ ¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞

abcdefghijklmnopqrstuvwxyæœfflfflffl 1234567890 \$ £ , ; - ' ? ! - — . . .

()@!b*+†‡§|]%/ ¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞

Matrix Information 10L370. Lower case alphabet, 147 points. Figures, 0001, Comma, period and thin space, 0036. Runs in 90 channel magazine. Code word, ZACSU.

LINOTYPE

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

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 to

(Two point leader)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyæœfflfflffl 1234567890 \$ £ , ; - ' ? ! - — . . .

()@!b*+†‡§|]%/ ¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞

abcdefghijklmnopqrstuvwxyæœfflfflffl 1234567890 \$ £ , ; - ' ? ! - — . . .

()@!b*+†‡§|]%/ ¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞

Matrix Information 11A128. Lower case alphabet, 171 points. Figures, 0001; comma, period and thin space, 0036. Runs in 90 channel magazine. Code word, ZFSNA.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition **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**

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ

abcdefghijklmnopqrstuvwxyzaeøfiflffiffiffi 1234567890 \$ £ , . ; - ' ? ! - | —

. . . () @ ! b * † ‡ ¶ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyzaeøfiflffiffiffi 1234567890 \$ £ , . ; - ' ? ! - | —

. . . () @ ! b * † ‡ ¶ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 12Δ378. Lower case alphabet, 158 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZAVSA.

5 Point

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 TH

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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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who

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(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ C E
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ C E
abcdefghijklmnopqrstuvwxyzæœñffiffiffl 1234567890 \$£,:;-'?!|-... ()@#*+!\$%&'()*1/234567890
abcdefghijklmnopqrstuvwxyzæœñffiffiffl 1234567890 \$£,:;-'?!|-... ()@#*+!\$%&'()*1/234567890

Matrix Information: 5Δ36. Lower case alphabet, 95 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAZAC.

5 1/2



5 1/2 Point

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a

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abcdefghijklmnopqrstuvwxyzæœñffiffiffl 1234567890 \$£,:;-'?!|-... ()@#*+!\$%&'()*1/234567890

Matrix Information: 5 1/2Δ54. Lower case alphabet, 100 points. Figures, .046; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZECYA.

6 Point

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, **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**

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List of Characters in Two-Letter Font

ABCDEF GHIJ KLMNOP QRSTUV WXYZ & Æ
 ABCDEF GHIJ KLMNOP QRSTUV WXYZ & Æ

abcdefghijklmnopqrstuvwxyzæœfi flffl 1234567890 \$£,;:;'?!-|_ . . . () @ # * + = % [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 abcdefghijklmnopqrstuvwxyzæœfi flffl 1234567890 \$£,;:;'?!-|_ . . . () @ # * + = % [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information. 6Δ366. Lower case alphabet, 103 points. Figures, .0484; comma, period and thin space, .0323. Runs in 90 channel magazine. Code word, ZEKAY.



7 Point No. 2

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

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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

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List of Characters in Two-Letter Font

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abcdefghijklmnopqrstuvwxyzæœfi flffl 1234567890 \$£,;:;'?!-|_ . . . () @ # * + = % [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
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Matrix Information. 7Δ158. Lower case alphabet, 115 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAYID.

7 Point No. 1

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 SP

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

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

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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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and

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List of Characters in Two-Letter Font

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1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 7Δ156. Lower case alphabet, 118 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAVUJ.



8 Point No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.

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

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List of Characters in Two-Letter Font

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abcdefghijklmnopqrstuvwxyzæœfi flff fffl 1234567890 \$ £ , ; : - ' ? ! - | - () @ #
* + = % [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 8Δ468. Lower case alphabet, 123 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZEPAD.

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a (one point leaded)

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœfi flffiffi 1234567890 \$£,;:;-'?!-|— . . . ()@!b*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfi flffiffi 1234567890 \$£,;:;-'?!-|— . . . ()@!b*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Alternative Characters, available as an extra

A J Q & a g t A J Q & a g t

Matrix Information: 6Δ426. Lower case alphabet, 107 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZICVO.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no (one point leaded)

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List of Characters in Two-Letter Font

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ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

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*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

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*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Alternative Characters, available as an extra

A J Q & a g t A J Q & a g t

Matrix Information: 8Δ502. Lower case alphabet, 126 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZICYE.

10 Point

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

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyzæœfiflffiffil 1234567890\$£,:-'"?!-— ...
 ()@!b*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 abcdefghijklmnopqrstuvwxyzæœfiflffiffil 1234567890\$£,:-'"?!-— ...
 ()@!b*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Alternative Characters, available as an extra

A J Q & a g t A J Q & a g t

Matrix Information 10Δ466 Lower case alphabet, 143 points. Figures, .0692; comma, period and thin space, .036. Rims in 90 channel magazine. Code word, ZICCU.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

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HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN 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 to their eyes? **Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing**

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ

abcdefghijklmnopqrstuvwxyzaeøfiflffiffll 1234567890 \$£...:-'?!-|—
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abcdefghijklmnopqrstuvwxyzaeøfiflffiffll 1234567890 \$£...:-'?!-|—
 ... () @ !b * † ‡ § ¶ % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Alternative Characters, available as an extra

A J Q & a g t A J Q & a g t

Matrix Information: 12Δ488. Lower case alphabet, 158 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZIHMO.

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

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**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
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List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfilffffiff 1234567890 \$£.,,:-'"

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?!— — . . . ()@ I b * † ‡ ¶ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Alternative Characters, available as an extra

A J Q & a g t **A J Q & a g t**

Matrix Information 14Δ25. Lower case alphabet, 171 points. Figures, .0968; comma, period and thin space .0484. Runs in 90 channel magazine. Code word, ZIHOF.

Higby, Chester Penn. *The Religious Policy of the Bavarian Government during the Napoleonic Period.* 1919. Pp. 346. 8vo. HEPL, 196. \$4.00, paper. \$5.00, cloth.

Contents: 1. Introduction; Part I—Bavaria in 1799: 2. Political and Social Conditions; 3. The Position of Catholics, Protestants and Jews; 4. The Bavarian Clergy; 5. The Relation of State and Church; 6. The Religious Life of the Common People. Part II—The Religious Policy of the Bavarian Government during the Napoleonic Period and Its Immediate Effects: 7. The New Government and Its First Measures; 8. The Toleration Policy of the Bavarian Government; 9. Confiscation of Church Property; 10. The Intervention of the Government in Purely Spiritual Matters; 11. Intervention of the Government in Matters Partly Religious and Partly Secular in Character; 12. Intervention of the Government in Purely Secular Matters. Part III—The Permanent Effects of the Religious Policy Followed by the Bavarian Government during the Napoleonic Period: 13. Religious Toleration in Bavaria after 1815; 14. The Concordat of 1817; 15. The Relations of Church and State after 1815; 16. Conclusions.

Higginson, James Jackson. *Spenser's Shepherd's Calender in Relation to Contemporary Affairs.* 1912. Pp. xiii + 364. 8vo. ECL. \$2.50.

Contents: 1. The Political and Ecclesiastical Satire of the *Shepherd's Calender*; 2. The Biographical Relations of the *Shepherd's Calender*; Appendix: Mr. Greenlaw's Theory; Index.

Hill, David Jayne. *World Organization as Affected by the Nature of the Modern State.* 1911 (2nd ed., 1917). Pp. ix + 214. 8vo. JSC.

Contents: 1. The State as an Embodiment of the Law; 2. The State as a Juristic Person; 3. The State as a Promoter of General Welfare; 4. The State as a Member of a Society; 5. The State as a Subject of Positive Law; 6. The State as a Mediator of Guarantees; 7. The State as an Armed Power; 8. The State as a Justiciable Person; Index.

Hill, Robert Tudor. *The Public Domain and Democracy; a study of Social, Economic and Political Problems in the United States in Relation to Western Development.* 1910. Pp. 253. 8vo. HEPL, 100. \$3.00, paper.

Contents: 1. The Westward Movement; 2. Public Land Policies and the Public Domain; 3. Western Optimism; 4. Democracy and Equality in the West; 5. Democracy in Western Political Life; 6. Democracy and Individualism; 7. Individualism and the Public Domain; 8. Individualism and the Public Domain (cont.); 9. A Social Democracy—Survey and Conclusions; Bibliography; Index.



Hills, John W(aller). *British Government Finance.* By the Rt. Hon. John W. Hills and E. A. Fellowes. 2nd ed., rev., enl. 1932. Pp. 218. 8 vo. English and European agent: Philip Allan, London. \$2.75.

To make clear the intricacies of the British financial system and to explain its machinery is the business of this book. It is designed to show the working of the system, and incidentally, it is hoped, to prove that much which looks irrational is nothing but the working out of accepted principles. The book was originally written in 1925 by Major Hills, who was financial Secretary to the British Treasury during Mr. Baldwin's first administration. To bring out this revised edition,

the author secured the cooperation of Mr. E. A. Fellowes, a Clerk to the House of Commons. As it now stands, the book is the only comprehensive, authentic, and readable account of the subject available in the United States.

Contents: Part I—Revenue & Administration: 1. Introduction; 2. The Executive; 3. The House of Commons; 4. Collection of Revenue; 5. The Consolidated Fund; 6. The Paymaster-General; 7. Audit and Balance; 8. Public Economy. Part II—Currency: 9. Great Britain's Currency System. Part III—Debt: 10. National Debt in General; 11. The National Debt; 12. Floating Debt; 13. Assets, Conversion and Sinking Funds. Appendices: 1. Finance Bills; 2. Example of an Appropriation Account. Index.

Hillebrand, William Francis. *Our Analytical Chemistry and Its Future.* 1917. Pp. 36. 8vo. CFC. \$0.50, paper.

Hinkhouse, Fred Junkin. *The Preliminaries of the American Revolution as Seen in the English Press. 1763-1775.* 1926. Pp. 216. 8vo. HEPL, 276. \$3.50.

This is a study of English public opinion on the great issues in the controversy between Great Britain and the American colonies that resulted in the American Revolution. It is concerned not with what politicians said but with what the average well-informed Englishman knew and thought about such events as the Stamp Act, the Townshend Acts, the Boston Tea Party and the punishment of Boston. The author has made a careful study of contemporary English newspapers, and magazines, and has succeeded in throwing new light on many of the happenings of the critical period from 1763 to 1775.

Contents: 1. The Newspapers; 2. Before the Stamp Act; 3. The Stamp Act; 4. Constitutionality of Taxation; 5. Colonial and Imperial Thinking; 6. Bishops; 7. The Townshend Acts; 8. Tea, and the Punishment of Boston; 9. Concord, Lexington and Bunker Hill; 10. Conclusion; Appendix; Index.

Hinrichs, A(lbert) F(ord). *The United Mine Workers of America and the Non-Union Coal Fields.* 1923. Pp. 196. Diagr. 8vo. HEPL, 246. \$3.00, paper.

Contents: Introduction; 1. Do the Men Want the Union?; 2. Wages; 3. The Checkweighman; 4. The Company Store; 5. The Company and Private Life; 6. Improvement in Miners' Conditions; 7. The Development of the Coal Industry and the Miner; 8. Early History of Unions of Coal Miners; 9. Conspiracy; 10. The Closed Shop in the Coal Industry; 11. The Case of Management against the Union; 12. Public Interest in Coal; 13. Conclusion; Bibliography; Index.

Hirth, Friedrich. *The Ancient History of China to the End of the Chou Dynasty.* 1908 (3rd printing, 1923). Pp. xx + 383. Map (fold.). 8vo. O.p.

The ancient history of China holds a position in the Far East similar to that of Greece and Rome in the West.

Contents: Preface; Instructions for Reading Chinese Words; 1. Mythological and Legendary; 2. The Confucian Legends; 3. The Shang, or Yin Dynasty (1766-1122 B.C.); 4-8. The Chou Dynasty (1122-249 B.C.); Appendix (Chronological Tables); Index; Sketch Map of China during the Chou Dynasty.

Hishida, Seiji G(eorge). *The International Position of Japan as a Great Power.* 1905. Pp. 289. 8vo. HEPL, 64. \$3.00, paper.

Contents: 1. Introduction; 2. International Society of Ancient Asia; 3. Dreams of Universal Empire; 4. The First Intercourse of Japan with the European Nations; 5. Reopening of the Sealed Japan; 6. Japan's Entry into the Comity of Nations; 7. Modern International Relations of Japan with Asiatic Nations; 8. The Far Eastern Question; 9. The Far Eastern Question (cont.); 10. Conclusion; Appendix; Bibliography.

Historians of Anglo-American Law: HOLDSWORTH.

Historic Origin and Social Development of Family Life in Russia: ELNETT.

LINOTYPE

Garamond No. 3

Family

Linotype Garamond No. 3 and its heavier counterpart, Garamond Bold No. 3, were produced primarily for advertising typographers, to meet the conception of Garamond which has become established in their field. In both light and bold weights the fine typographic equipment of *one-letter italics*, two-letter true-cut small capitals in ROMAN and *ITALIC*, and many logo-type combinations have been made available in each point size. Following pages show these sizes as well as the typographic niceties available to meet the exacting requirements of distinguished advertising composition and commercial printing.

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LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
*ABCDEFGHIJKLMN**OP**QRSTUVWXYZ*

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE *abcdefghijklmnopqrstuvwxy* FGRTJ

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, . s : ? ! A I Q O ' ' - — Æ Œ *th* N £ P L . . . fi Y ff W M

12345 Z & : () fl ffi ffl \$ æ œ 67890 ; :

12345 U & : () fl ffi ffl \$ æ œ 67890 ; :

1/8 1/4 3/8 1/2 5/8 3/4 7/8 H K X Z & Æ Œ @ % † ‡ § ¶ — { }

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ — { }

LONG DESCENDERS

g j p q y

These characters may be substituted for those regularly furnished
with a font, if so ordered, or they may be added as an extra.

ONE-LETTER ROMAN LOGOTYPES

SPECIAL NO. 5

fa fe fo fr fs ft fu ffa ffe ffo ffr ffs ffu ffy f, f, f- ff, ff, ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Tb Wb

SPECIAL NO. 5

f fi fl af aff ef eff bf if iff kf lf mf nf of off pf rf sf tf uf uff yf lf Of Off

ONE-LETTER ITALIC

SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&

*ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&*

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

And on the All-Purpose Linotype, there are five useful sizes, 18 to 42 point:

How One Assess Evaluate Design

18

24

30

36

42

The 48, 60 and 72 point sizes of Garamond No. 3 are scheduled for manufacture



TRADE **LINOTYPE** MARK



COMPARISON OF SIZES

6 Point (6△398) Lower case alphabet, 90 points, Figures, 0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
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 to their eyes? Good desi 1234
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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 pri VBCD

7 Point (7△172) Lower case alphabet, 97 points, Figures, 059
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
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 to r 1234
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How is one to assess and evaluate a type face in terms of its esthetic design. Why do the pace makers in the VBCD

8 Point (8△478) Lower case alphabet, 103 points, Figures, 063
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG
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How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker VBCD

9 Point (9△152) Lower case alphabet, 111 points, Figures, 069
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
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 s 1234
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How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

10 Point (10△440) Lower case alphabet, 118 points, Figures, 072
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How is one to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

11 Point (11△126) Lower case alphabet, 125 points, Figures, 076
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
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 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
How is one to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

12 Point (12△454) Lower case alphabet, 133 points, Figures, 077
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
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? W 1234
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How is one to assess and evaluate a type face in terms of its esthetic design? VBCD

14 Point (14△236) Lower case alphabet, 150 points, Figures, 077
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Why do the pace-makers in the art of printing rave over a specific fa 1234
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How is one to assess and evaluate a type face in terms of its esthetic d VBCD

SIX POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine.

(solid)
 THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine.

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiifffiffi (\$£.,:;'?!*+##\$%) 1234567890
 abcdefghijklmnopqrstuvwxyzfiifffiffi (\$£.,:;'?!*+##\$%) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnpqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 6Δ398. Lower case alphabet, 87 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZESFO.

SEVEN POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist

(solid)
 THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way,

(One-Letter Italic)

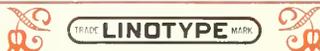
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abcdefghijklmnopqrstuvwxyzfiifffiffi (\$£.,:;'?!*+##\$%) 1234567890
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ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnpqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 7Δ172. Lower case alphabet, 95 points. Figures, .059; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZETRE.



EIGHT POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

(solid)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
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ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi ffffiffl (\$£,:;'-?! * † ‡ § ¶) 1234567890
abcdefghijklmnopqrstuvwxyzi ffffiffl (\$£,:;'-?! * † ‡ § ¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

SPECIAL TWO-LETTER SMALL CAPS

abcdefghijklmnopqrstuvwxyzi

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

Matrix Information: 8Δ478. Lower case alphabet, 103 points. Figures, .062; comma, period and thin space, .0277. Runs in '90 channel magazine. Code word, ZESHA.

NINE POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

(solid)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi ffffiffl (\$£,:;'-?! * † ‡ § ¶) 1234567890
abcdefghijklmnopqrstuvwxyzi ffffiffl (\$£,:;'-?! * † ‡ § ¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

SPECIAL TWO-LETTER SMALL CAPS

abcdefghijklmnopqrstuvwxyzi

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

Matrix Information: 9Δ152. Lower case alphabet, 111 points. Figures, .0692; comma, period and thin space, .0277. Runs in '90 channel magazine. Code word, ZETSI.

TEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
 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 to their eyes? *Good design is always practical design.* And what
 they see in a good type design is, partly, its excellent practical fitness to perform its work. It
 has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good
 chair has all of its parts made nicely to the right size to do exactly the work that the chair has
 to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of
 strength. And, beyond that, the chair may have been made by a man who worked out in it his
 sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same
 thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will
 have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper
 and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it
 fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theo-
 ries will be your only answer. Here is a theory that the proponent thinks may have sense in it:
 Fine type letters were, in the first place, copies of fine written letters. Fine written letters were
 fine because they were produced in the most direct and simple way by a tool in the hands of a
 person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to
 make sound judgments about lines, curves, proportions, etc. The artist of that moment when
 printing was invented who furnished the fine written patterns for type was (luckily for print-
 ing) working at the top notch of a fine tradition of calligraphy. He was making sound judg-
 ments about lines and curves and proportions of letters. He had resurrected an ancient dis-
 tinguished style of writing and had added to it the quality of his own fine taste. His letters
 flowed from his pen easily and simply without any tricks or affectations or extraneous embel-
 lishments. He was simple enough and artist enough to let the implement itself (and his facile

(two point leaded)

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 g j p q y

(set with long descenders, on 11 point body)

*THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it)
 will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and
 read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to ex-
 plain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only*

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

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abcdefghijklmnopqrstuvwxyzfifffiffll (\$£...;'-?!*+±\$%) 1234567890

abcdefghijklmnopqrstuvwxyzfifffiffll (\$£...;'-?! +±\$%) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information, 10Δ440. Lower case alphabet, 118 points. Figures, .0692; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZESIC.



TRADE LINOTYPE MARK



ELEVEN POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy

(two point leaded)

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 g j p q y

(set with long descenders, on 12 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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abcdefghijklmnopqrstuvwxyzfflfflffl (\$£.:;'-?!*+!\$%) 1234567890
 abcdefghijklmnopqrstuvwxyzfflfflffl (\$£.:;'-?! +!\$%) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 11 x 126 Lower case alphabet: 125 points, Figures: 071; comma, period and thin space: 081. Ring Channel magazine. Code word: ZF811



LINOTYPE Mon



TWELVE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool

(two point leaded)

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 g j p q y

(set with long descenders, on 13 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDFFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziifffiffi (\$£,:;:'?!*†\$%) 1234567890

abcdefghijklmnopqrstuvwxyziifffiffi (\$£,:;:'?!*†\$%) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 12Δ454. Lower case alphabet, 133 points. Figures, .083; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZESIP.



TRADE LINOTYPE MARK



FOURTEEN POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper

(two point leaded)

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 g j p q y

(set with long descenders, on 15 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffffl (\$£,:;'-'?!*+‡§¶) 1234567890

abcdefghijklmnopqrstuvwxyziiflffffl (\$£,:;'-'?! +‡§¶) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 14Δ236. Lower case alphabet, 150 points. Figures, .(p968; comma, period and thin space, 0415. Runs in 90 channel magazine. Code word, ZESJE.

EIGHTEEN POINT

(18△1066) Lower case alphabet, 196 points. Code word, ZEYEV

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 to their eyes? Good design is always practical design. And what they

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiflfffiffll (\$,,:;'-'?!)1234567

TWENTY-FOUR POINT

(24△1066) Lower case alphabet, 254 points. Code word, ZEYFO

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 abcdefghijklmnopqrstuvwxyz (\$,,:;'-'?! fiflfffiffll) 12345

(solid)

THIRTY POINT

(30△1066) Lower case alphabet, 310 points. Code word, ZEYHA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over fa abcdefghjklmqr tvwxyz (\$,,:;'-'?! fiflfffiffll) 67890

(solid)

THIRTY-SIX POINT

(36Δ1066) Lower case alphabet, 367 points, Code word, ZEYU

How can one assess or evaluate a type face in terms of its esthetic desi
abcdefghijklmnop
pqrstuvwxyz (\$,,:;'-'?! fi fl fff fffffl)
(solid)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&123456

FORTY-TWO POINT

(42Δ1066) Lower case alphabet, 422 points, Code word, ZEYU

How is one to evaluate or assess a type face in the ab
cdefghijklmnopqrstuvwx
yz (\$,,:;'-'?! fi fl fff fffffl) 67890
(solid)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
ABCDEF GHIJ KLMNOP QRSTUV WXYZ &

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ' ' - — Æ Œ Ib . . . fi fl ff ffi ffl æ œ £ \$; :
*, . : ; ? ! (|) * ' ' - — Æ Œ Ib . . . fi fl ff ffi ffl æ œ £ \$; :*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []

LONG DESCENDERS

g j p q y

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra.

ONE-LETTER ROMAN LOGOTYPES

SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Tb Wb

SPECIAL NO. 5

f fi fl af aff ef eff bf if iff kf lf mf uf of off pf rf sf tf uf uff yf lf Of Off

ONE-LETTER ITALIC

SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy

SPECIAL TWO-LETTER SMALL CAPS

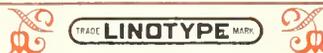
ABCDEF GHIJ KLMNOP QRSTUV WXYZ &
ABCDEF GHIJ KLMNOP QRSTUV WXYZ &

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

And on the A-P-L, a complete range of sizes from 18 to 144 point, inclusive, in Garamond Bold No. 3. The A-P-L italic is available from 18 to 72 point.

18	24	30	36	42	48	60	72
H	H	H	H	H	H	H	H
H		H		H		H	
144		120		96		84	



COMPARISON OF SIZES

6 Point (6△396) Lower case alphabet, 94 points. Figures, 102-103
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
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 to their 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234

7 Point (7△174) Lower case alphabet, 104 points. Figures, 103-104
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
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 superlative 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

8 Point (8△476) Lower case alphabet, 113 points. Figures, 104-105
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
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 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

9 Point (9△154) Lower case alphabet, 123 points. Figures, 105-106
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
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 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

10 Point (10△436) Lower case alphabet, 130 points. Figures, 106-107
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
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 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

11 Point (11△130) Lower case alphabet, 140 points. Figures, 107-108
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
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? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des 1234

12 Point (12△452) Lower case alphabet, 148 points. Figures, 108-109
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
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 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△228) Lower case alphabet, 167 points. Figures, 109-110
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
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 ov 1234
HOW IS ONE to assess and evaluate a type face in terms of its e 1234

18 Point (18△401) Lower case alphabet, 214 points. Figures, 110-111
HOW IS one to assess and evaluate a type face in 12

24 Point (24△339) Lower case alphabet, 278 points. Figure 1, 1107; 2 to 0, 1507
HOW IS one to assess and evaluate a t 12

30 Point (30△261) Lower case alphabet, 341 points. Figure 1, 1383; 2 to 0, 1937
HOW IS one to assess and ev 12

SIX POINT

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

(solid)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfi fl ff ffi ffl (S£...:'.?!*+{§\$) 1234567890
abcdefghijklmnopqrstuvwxyzfi fl ff ffi ffl (S£...:'.?!*+{§\$) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

Matrix Information: 6Δ396. Lower case alphabet, 94 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZESDI.

SEVEN POINT

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your

(solid)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains,

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfi fl ff ffi ffl (S£...:'.?!*+{§\$) 1234567890
abcdefghijklmnopqrstuvwxyzfi fl ff ffi ffl (S£...:'.?!*+{§\$) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

Matrix Information: 7Δ174. Lower case alphabet, 104 points. Figures, .059; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZETTO.



EIGHT POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nib degree to be sat in, or stamped on paper and
(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do g j p q y
(set with four descenders, on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfi|ff|ff|fl (S.L.,:;'-?!*+!\$%) 1234567890
 abcdefghijklmnopqrstuvwxyzfi|ff|ff|fl (S.L.,:;'-?!*+!\$%) 1234567890
ONE-LETTER ITALIC, SPECIAL NO. 5 SPECIAL TWO-LETTER SMALL CAPS
abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 8Δ476, Lower case alphabet, 113 points. Figures, 0,22; comma, period and thin space, 0,27. Runs in 90 channel magazine. Code word, ZESEB.

NINE POINT

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nib degree to be sat in, or
(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design g j p q y
(set with four descenders, on 10 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfi|ff|ff|fl (S.L.,:;'-?!*+!\$%) 1234567890
 abcdefghijklmnopqrstuvwxyzfi|ff|ff|fl (S.L.,:;'-?!*+!\$%) 1234567890
ONE-LETTER TALL GREY NO. 5 SPECIAL TWO-LETTER SMALL CAPS
abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 9Δ154, Lower case alphabet, 123 points. Figures, .0092; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZETUM.

TEN POINT

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 PRINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there,

(one point leaded)

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? Wh g j p q y

(set with long descenders, on 11 point body)

*THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go fur-*

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstu vwxyzfi fffiffi (\$£,,:;'-'?!*+‡§¶) 1234567890
abcdefghijklmnopqrstu vwxyzfi fffiffi (\$£,,:;'-'?!*+‡§¶) 1234567890

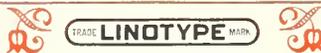
SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstu vwxyz

Matrix Information: 10Δ436. Lower case alphabet, 130 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZESEK.



ELEVEN POINT

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing

(one point; leaded)

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 g j p q y

(set with long descenders, on 12 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflfffflfl (\$£,,:;'-'?!*+‡\$%) 1234567890
 abcdefghijklmnopqrstuvwxyzfiflfffflfl (\$£,,:;'-'?!*+‡\$%) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMN O PQRSTU VWXYZ &
 ABCDEFGHIJKLMN O PQRSTU VWXYZ &

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 11Δ130. Lower case alphabet, 140 points. Figures, .0761; comma, period and thin space, .038. Runs as channel magazine. Code word, ZETUT.



TWELVE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a per-

(one point leaded)

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 g j p q y

(set with long descenders, on 13 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflfffffl (\$£,,:;'-'?!*+‡\$§) 1234567890

abcdefghijklmnopqrstuvwxyziiflfffffl (\$£,,:;'-'?!*+‡\$§) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 12Δ452. Lower case alphabet, 148 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZESEN.



TRADE LINOTYPE MARK



FOURTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave

(one point loaded)

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 ra g j p q y

(set with long descenders, on 15 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflfffffl (\$£.,;:'-?!*+‡\$%) 1234567

abcdefghijklmnopqrstuvwxyziiflfffffl (\$£.,;:'-?!*+‡\$%) 1234567

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 14Δ228, Lower case alphabet, 167 points. Figures: 099%, comma, period and thin space, 0484. Rims in 9 channel magazine. Code word, ZESFV.

EIGHTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A T

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all o 1234567890

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflfffiffll (\$,.,:;'-'?!)

Matrix Information. 18△401. Lower case alphabet, 214 points. Figures, 1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZETMO.

TWENTY-FOUR POINT

HOW IS ONE TO ASSESS AND EVAL

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 so superlatively pleasant to their ey (\$,.,:;'-'?!) 1234567890

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△339. Lower case alphabet, 278 points. Figure 1, .1107; 2 to 0, .1522. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZASUT.



TRADE LINOTYPE MARK



THIRTY POINT

HOW IS ONE TO ASSESS AN

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 type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical design. And what they see in good type design is, partly, its practical fitness to perform its work. It has a "heft" and b abcdef ghijklmnopqrstuvwxyz (\$,.,:;'-'!?)

(two point leaded)

ABCDEFGHIJKLMNOPS
TUVWXYZ&1234567890

Matrix Information : 30Δ261. Lower case alphabet, 341 points. Figure 1. 1383; 2 to 0. 1937. Runs in Wide 72 channel *omega* zinc; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine 28 point alignment. Smallest slug on which this face will cast is 29 point. Code word, ZASVT.



TRADE **LINOTYPE** MARK



THIRTY-SIX POINT

(36△1054) Lower case alphabet, 403 points. Code word, ZERJI

How is one to evaluate and
assess type faces in terms of
est abcdefghijklmnopqrstu
vwxyz (\$,:'-?!fiflffffiff) 12345

(solid)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&

FORTY-TWO POINT

(42△1054) Lower case alphabet, 465 points. Code word, ZERKO

How is one to assess and
evaluate a type fac abcd
efghijklmnopqrstuvwxyz
yz (\$,:'-?!fiflffffiff) 67890

(solid)

ABCDEFGHIJKLMNPQ
QRSTUVWXYZ&

FORTY-EIGHT POINT

(48Δ1054) Lower case alphabet, 531 points. Code word. ZERFI

How can one assess a
type face in terms of
esthetic abcdefghijkl
nopqr(\$;'-'?!fiffff)156

(three point leaded)

SIXTY POINT

(60Δ1054) Lower case alphabet, 661 points. Code word. ZERMA

How is one to as-
sess and evaluate
pqrstuvwxyz120
ABCDEFGHIJKL

SEVENTY-TWO POINT

(72Δ1054) Lower case alphabet, 796 points. Code word, ZERNE

The Easy Clip
In abcdfghjkl
(\$, : ' - ' ? ! f i f f f f f f) 89

(three point leaded)

EIGHTY-FOUR POINT

(84Δ1054) Lower case alphabet, 1063 points. Code word, ZEYSO

Flight King
Steps Night
q r t w x y z 56

(solid)

NINETY-SIX POINT

(96△1054) Lower case alphabet, 1191 points. Code word, ZASAN

Grey Hats
Bags abcd
mopqrs 78

(on 84 point body)

ONE HUNDRED TWENTY POINT

(120△1054) Lower case alphabet, 1445 points. Code word, ZESOD

Gay Net
In Big 16

(on 102 point body)

ONE HUNDRED FORTY-FOUR POINT

(144Δ1054) Lower case alphabet, 1695 points. Code word, ZESUY

High 8

Style Is

Buys 15

In Step

(on 126 point body)

EIGHTEEN POINT

(18△1057) Lower case alphabet, 196 points. Code word, ZETJA

*HOW IS ONE TO ASSESS AND EVALUATE A
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 to their eyes?
Good design is always practical design. And what they
see in a good type design is, partly, its excellent practical
fitness to perform its work. It has a "best" and balance
in all of its parts just right for its size, as an 1234567890*

(1700 point loaded)

*ABCDEFGHIJKLMN^QOPQRSTUVWXYZ&
abcdefghijklmnopqrstu^vwxyzfi^lff^lff^lff^l(\$,..;'-'?!)*

TWENTY-FOUR POINT

(24△1055) Lower case alphabet, 248 points. Code word, ZEROC

*HOW IS ONE TO ASSESS OR EVAL-
How is one to assess or evaluate a type face in
terms of its esthetic design? Why do the pace-
makers in printing arts rave over a specific
face of type? What do they see in it? Why is
it so superlatively pleasant to their eyes? A
good design is always practical 1234567890*

(1700 point loaded)

*ABCDEFGHIJKLMN^QOPRSTUVW
abcdefghijklmnopqrstu^vwxyz*

THIRTY POINT

(30Δ1055) Lower case alphabet, 305 points. Code word, ZEROJ

How is one to assess and evaluate a face of type in terms of its esthetic design? Why do the pace-makers in the art of printing rave ov abcdefghijklmnopqrstuvwxyz (\$,..:; '-'?!fiflffiffiffll)

(two point leaded)

ABCDEFGHIJKLMNQRST
UVWXYZ&1234567890

THIRTY-SIX POINT

(36Δ1055) Lower case alphabet, 363 points. Code word, ZEROP

How is one to evaluate a type face in terms of its esthetic design? Why abcdefghijklmnopqrstuvwxyz (\$,..:; '-'?!fiflffiffiffll)

(two point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&12345

FORTY-TWO POINT

(42Δ1055) Lower case alphabet, 412 points. Code word, ZERPI

*How is one to evaluate or
assess a type face in terms
of its esthetic design? Why
do the pace abcdefghijklm
nopqrstuvwxyz (\$; '- '?!fiffffl)189*
(two point leaded)

FORTY-EIGHT POINT

(48Δ1055) Lower case alphabet, 476 points. Code word, ZERRO

*How can one evaluate
or assess a type face in
terms of esthetic design
and why are wxyz 345*
(two point leaded)
ABCDEFGHIJKLM

SIXTY POINT

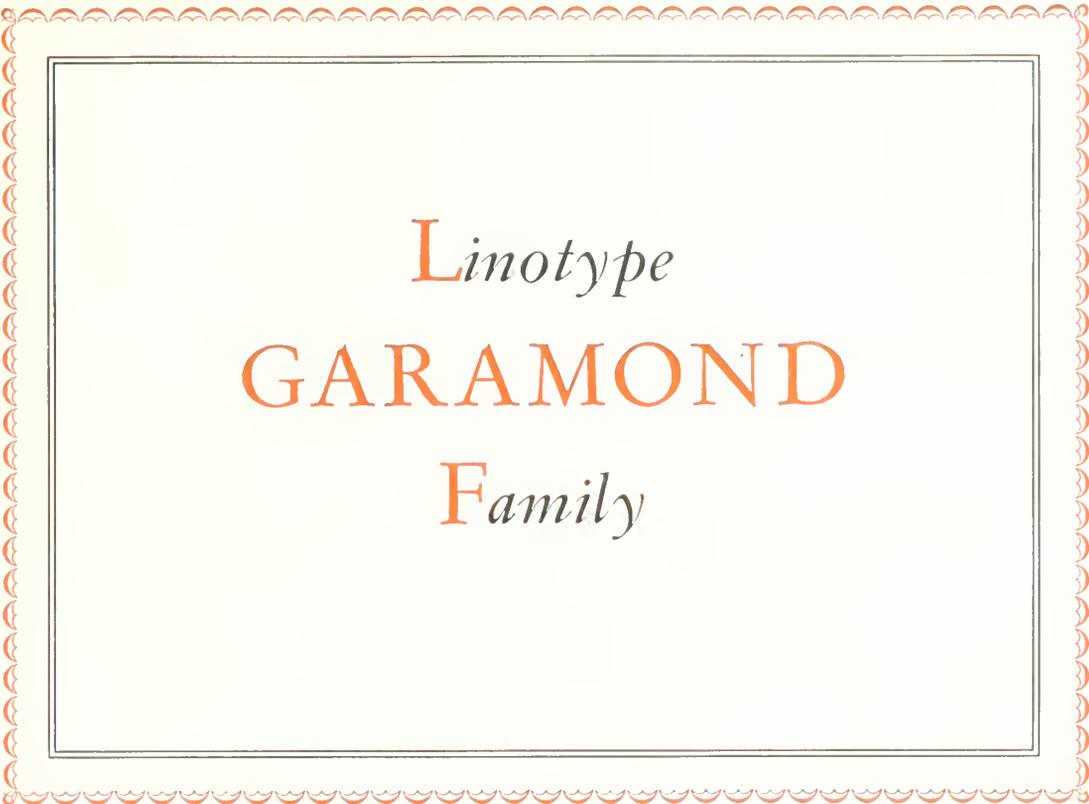
(60Δ1055) Lower case alphabet, 587 points. Code word, ZEYTU

*How can one evaluate a t abcdefghj
kln (\$,:-'?!fiffffi) 12*
(solid)

SEVENTY-TWO POINT

(72Δ1055) Lower case alphabet, 711 points. Code word, ZEYUF

*How can a face
of abcdefghijkl
opqrtvwxyz 67*
(solid)
ABCDEFGM



Linotype
GARAMOND
Family

¶ Garamond as redesigned for the Linotype is the result of much study and research in Europe in which its design was traced back to the earliest known showing of the original Garamond types. The most complete and authoritative material was found in the collection of the Schriftgiesserei D. Stempel of Frankfurt-am-Main, where in Garamond's time his types won such immediate esteem that they were imported from France and used for German printing about simultaneously with their use in France.

¶ Indeed, in that city, held as a treasure of the Stempel typographic collection, is the oldest known type-founder's showing of the original Garamond types, the most authentic and technically reliable record that we have of the true face—the famous Egenolff-Berner specimen sheet of 1592. All these resources have been utilized to the full in cutting the Linotype Garamond.

¶ A companion face, suited to heavier display, is offered in Linotype Garamond Bold. Both faces are available in sizes from 6 to 36 point, inclusive, and are supplemented with a varied assortment of related borders and decorative material.

MERGENTHALER LINOTYPE COMPANY, Brooklyn, N. Y., New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto. *Representatives in the Principal Cities of the World*

TRADE **LINOTYPE** MARK

The Linotype Garamond Family

GARAMOND (6 PT. TO 36 PT.)		GARAMOND ITALIC (6 PT. TO 30 PT.)		GARAMOND BOLD (6 PT. TO 36 PT.)		GARAMOND BOLD ITALIC (6 PT. TO 30 PT.)	
A	a	<i>AA</i>	<i>a</i>	A	a	<i>AA</i>	<i>a</i>
B	b	<i>BB</i>	<i>b</i>	B	b	<i>BB</i>	<i>b</i>
C	c	<i>CC</i>	<i>c</i>	C	c	<i>CC</i>	<i>c</i>
D	d	<i>DD</i>	<i>d</i>	D	d	<i>DD</i>	<i>d</i>
E	e	<i>EE</i>	<i>e</i>	E	e	<i>EE</i>	<i>e</i>
F	f	<i>F</i>	<i>f</i>	F	f	<i>F</i>	<i>f</i>
G	g	<i>GG</i>	<i>g</i>	G	g	<i>GG</i>	<i>g</i>
H	h	<i>H</i>	<i>h</i>	H	h	<i>H</i>	<i>h</i>
I	i	<i>I</i>	<i>i</i>	I	i	<i>I</i>	<i>i</i>
J	j	<i>J</i>	<i>j</i>	J	j	<i>J</i>	<i>j</i>
K	k	<i>K</i>	<i>k</i>	K	k	<i>K</i>	<i>k</i>
L	l	<i>LL</i>	<i>l</i>	L	l	<i>LL</i>	<i>l</i>
M	m	<i>MM</i>	<i>m</i>	M	m	<i>MM</i>	<i>m</i>
N	n	<i>NN</i>	<i>n</i>	N	n	<i>NN</i>	<i>n</i>
O	o	<i>O</i>	<i>o</i>	O	o	<i>O</i>	<i>o</i>
P	p	<i>PP</i>	<i>p</i>	P	p	<i>PP</i>	<i>p</i>
Q	q	<i>Q</i>	<i>q</i>	Q	q	<i>Q</i>	<i>q</i>
R	r	<i>RR</i>	<i>r</i>	R	r	<i>RR</i>	<i>r</i>
S	s	<i>S</i>	<i>s</i>	S	s	<i>S</i>	<i>s</i>
T	t	<i>TT</i>	<i>t</i>	T	t	<i>TT</i>	<i>t</i>
U	u	<i>U</i>	<i>u</i>	U	u	<i>U</i>	<i>u</i>
V	v	<i>V</i>	<i>v</i>	V	v	<i>V</i>	<i>v</i>
W	w	<i>W</i>	<i>w</i>	W	w	<i>W</i>	<i>w</i>
X	x	<i>X</i>	<i>x</i>	X	x	<i>X</i>	<i>x</i>
Y	y	<i>YY</i>	<i>y</i>	Y	y	<i>YY</i>	<i>y</i>
Z	z	<i>Z</i>	<i>z</i>	Z	z	<i>Z</i>	<i>z</i>

List of Characters

¶ GARAMOND IN TWO-LETTER FONTS WITH *Italic* AND SMALL CAPS:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ
 , . : ; ? ! (|) * ' ' — — Æ Œ ð & £ \$ fi fl ff ffi ffl æ œ
 , . : ; ? ! A I Q O ' ' — — Æ Œ ð N £ P L fi Y ff W M K H
 12345 Z & : () " " fl ffi ffl \$ æ œ QU Qu ct st 67890
 12345 U Œ : () " " fl ffi ffl \$ æ œ QU Qu ct st 67890
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ — []

SPECIAL "F" LOGOTYPES

f ff £. £, f- ff. ff, ff- fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy
 f ff f. f, f- ff. ff, ff- fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy

Supplied on Special Order



¶ GARAMOND BOLD IN TWO-LETTER FONTS WITH *Italic*:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890
 , . : ; ? ! (|) * ' ' — — " " Æ Œ ð & £ \$ fi fl ff ffi ffl æ œ
 , . : ; ? ! (|) * ' ' — — " " Æ Œ ð & £ \$ fi fl ff ffi ffl æ œ
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 QU Qu ct st @ % † ‡ § ¶ — []
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 ct st @ % † ‡ § ¶ — []



¶ ITALIC LOGOTYPES, SWASH CHARACTERS, OLD STYLE FIGURES:

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Tb Wb FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo
Garamond Garamond Bold

TWO-LETTER LOGOTYPES

F P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.
 F. P. Ta Te To Tr Tu T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.
Garamond

SWASH CHARACTERS

ABCDEGJKL MN PQR TUVY& ABCDEGKL MN PRTY&
Made in all sizes, in both Garamond and Garamond Bold and will be substituted in the figures regularly furnished with a font, if so ordered, or they may be substituted in any font.

OLD STYLE FIGURES

1234567890 1234567890 1234567890 1234567890

Made in all sizes of Garamond and Garamond Bold and will be substituted in the figures regularly furnished with a font, if so ordered, or they may be substituted in any font.

Comparison of Sizes—GARAMOND SERIES

GARAMOND AND ITALIC

6 Point Garamond with Italic and Small Caps (6△274) Lower case alphabet, 80 points. Figures, .0415
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 ra 12
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 ra vb

8 Point Garamond with Italic and Small Caps (8△372) Lower case alphabet, 97 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t vb

9 Point Garamond with Italic and Small Caps (9△102) Lower case alphabet, 109 points. Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- vb

10 Point Garamond with Italic and Small Caps (10△304) Lower case alphabet, 121 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t vb

11 Point Garamond with Italic and Small Caps (11△96) Lower case alphabet, 135 points. Figures, .0761
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? vb

12 Point Garamond with Italic and Small Caps (12△278) Lower case alphabet, 149 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d vb

14 Point Garamond with Italic and Small Caps (14△156) Lower case alphabet, 166 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of its es 12
HOW IS ONE to assess and evaluate a type face in terms of its es vb

18 Point Garamond (18△265) Lower case alphabet, 194 points. Figure 1, .083; 2 to 0, .1107
HOW IS one to assess and evaluate a type face in terms 12

24 Point Garamond (24△227) Lower case alphabet, 284 points. Figure 1, .1245; 2 to 0, .166
HOW IS one to assess and evaluate a 12

30 Point Garamond (30△165) Lower case alphabet, 322 points. Figure 1, .166; 2 to 0, .1937
HOW IS one to assess and evalu 12

36 Point Garamond (36△93) Lower case alphabet, 424 points. Figure 1, .1937; 2 to 0, .249
HOW IS one to assess a 12

18 Point Garamond Italic (18△269) Lower case alphabet, 195 points. Figure 1, .083; 2 to 0, .1107
HOW IS one to assess and evaluate a type face in terms 12

24 Point Garamond Italic (24△229) Lower case alphabet, 282 points. Figure 1, .1245; 2 to 0, .166
HOW IS one to assess and evaluate a t 12

30 Point Garamond Italic (30△167) Lower case alphabet, 320 points. Figure 1, .166; 2 to 0, .1937
HOW IS one to assess and evalu 12

Linotype GARAMOND with Italic

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

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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO—NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK—NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS—IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE *n*TH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES ARE FINE. IF YOU SEEK TO GO FURTHER WITH THE INQUIRY, THEORIES WILL BE YOUR ONLY ANSWER. HERE IS A THEORY THAT THE PROPONENT THINKS MAY HAVE SENSE IN IT: FINE TYPE LETTERS WERE, IN

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?
(solid)

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
ABCDEFGHIJKLMNOPQRSTU VWXYZ&
abcdefghijklmnpqrstuvwxy z 1234567890 (\$%&';:~?!"#)1234567890
abcdefghijklmnpqrstuvwxy z 1234567890 (\$%&';:~?!"#)1234567890

Matrix Information 6:274. Length of lower case alphabet, 80 points. Comma, period and thin space, 0:277; figures, 0:415. Will run in 90 channel layout. Code word, KAXY.



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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO—NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK—NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS—IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE *n*TH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES ARE FINE. IF YOU SEEK TO GO FURTHER WITH THE INQUIRY, THEORIES WILL BE YOUR ONLY ANSWER. HERE IS A THEORY THAT THE PROPONENT THINKS MAY HAVE SENSE IN IT: FINE TYPE LETTERS WERE, IN

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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?
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ABCDEF GHIJ KLMNOPQRSTU VWXYZ&
ABCDEFGHIJKLMNOPQRSTU VWXYZ&
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abcdefghijklmnpqrstuvwxy z 1234567890 (\$%&';:~?!"#)1234567890

Matrix Information 8:372. Length of lower case alphabet, 97 points. Comma, period and thin space, 0:77; figures, 0:553. Will run in 90 channel layout. Code word, KAXY.

6
POINT

8
POINT

Linotype GARAMOND *with Italic*

9 POINT

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 SPE-

cially, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat

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(*two point leaded*)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made

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(*solid*)

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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 spe-
(*one point leaded*)

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abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-?!"#†) 1234567890

Matrix Information: 9Δ102. Length of lower case alphabet, 109 points. Comma, period and thin space, .0311; figures, .0622. Will run in 90 channel layout. Code word, KEAL.

Linotype GARAMOND *with Italic*

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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

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(two point leaded)

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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

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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

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Matrix Information 10Δ304. Length of lower case alphabet, 121 points. Comma, period and thin space, 134; figures, 1092. Will run in 90 channel layout. Code word, KEAS.

Linotype GARAMOND *with Italic*

II POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART O

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI

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(two point leaded)

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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

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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

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abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-?!†) 1234567890*

Matrix Information: 11Δ96. Length of lower case alphabet, 135 points. Comma, period and thin space, .038; figures, .0761. Will run in 90 channel layout. Code word, KEEM.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET

How is one to assess and evaluate a type face in terms of its esthetic design?

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of fine written letters. Fine written letters were fine because they were pro-

duced *in the most direct and simple way* by a tool in the hands of a person

expert in its use—by a person, moreover, who was an artist (*i.e.*, a person

equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished the

fine written patterns for type was (luckily for printing) working at the

top notch of a fine tradition of calligraphy. He was making sound judg-

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 to their

(two point leaded)

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Matrix Information 12Δ278. Length of lower case alphabet, 149 points. Comma, period and thin space, 1417, figures, 1083. Will run in 90 channel layout. Code word, KF1N.

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

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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-

(two point leaded)

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1234567890 abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 14Δ156. Length of lower case alphabet, 166 points. Comma, period and thin space, .0484; figures, .0968. Will run in 90 channel layout. Code word, KEIV.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

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(two point condensed)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz (\$,.,:;'-'?!)
1234567890 1234567890

Linotype Information 11-265. Length of lower case alphabet, 194 points. Capital, period and the comma, 200; figure 1, 100; 2 to 0, 110. Will run in 90 channel layout. 16 point alignment. Code word, K11A.

Linotype GARAMOND

24
POINT

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? Wh
a 1234567890 1234567890 (\$,.,:;‘-’?!)

(two point leaded)

ABCDEFGHIJKLMN OPQRSTU
V
abcdefghijklmnopqr
stuvwxyz

Matrix Information: 24Δ227. Length of lower case alphabet, 284 points. Comma and period, .083; thin space, .0277; figure 1, .1245; 2 to 0, .166. Will run in Display Linotypes, 72 channel layout; also lower case except m and w in cap channels 90 channel magazine and in 34 channel auxiliary magazine, 22 point alignment. Code word, KEME.

TRADE LINOTYPE MFR.

30
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art o
1234567890 1234567890

(two point leaded)

ABCDEFGHIJKLMN OPQRS
TUVWXYZ& (\$,.,:;‘-’?!)
abcdefghijklmnopqr
stuvwxyz

Matrix Information: 30Δ165. Length of lower case alphabet, 322 points. Comma and period, .0968; thin space, .0277; figure 1, .166; 2 to 0, .1937. Will run in Wide 72 channel magazine; also lower case in cap channels 72 channel magazine, with caps and figures in Wide 34 channel auxiliary magazine, 28 point alignment. Code word, KENI.

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 to their eyes? Goo (\$,.,:;‘-’?!)

36
POINT

(two point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopqrstuv
1234567890 1234567890

Matrix Information: 36Δ93. Length of lower case alphabet, 424 points. Comma and period, 1245; thin space, 077; figure 1, 1937; 2 to 0, 1349. Will run in wide auxiliary magazine; also lower case except in tu cap channels 72 channel magazine, 34 point alignment. Code word, KEOP.

18
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

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(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz (\$,.;'-'?!)

1234567890 1234567890

Matrix Information: 18Δ269. Length of lower case alphabet, 195 points. Comma, period and thin space, .0553; figure 1, .083; 2 to 0, .1107. Will run in 90 channel layout. 16 point alignment. Code word, KEPO.

Linotype GARAMOND ITALIC

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 1234567890 1234567890 (\$,..:;'-'?!)

24
POINT

(1200 point loaded)

ABCDEFGHIJKLMN O PQRSTU VW
abcdefghijklmnopqrstu v w x y z

Matrix Information: 24Δ229. Length of lower case alphabet, 242 points. Capital and period, 233; thin space, 9277; figure 1, 1245; 2, 3, 6, 106. Will run in Display Linotypes, 72 channel layout; also lower case exception and wide in capital models 90 channel magazine and in 34 channel auxiliary magazine. 22 point alignment. Code word, KEQU.

LINOTYPE

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 1234567890 1234567890

30
POINT

(1200 point loaded)

ABCDEFGHIJKLMN O P Q R S
T U V W X Y Z & (\$,..:;'-'?!)
abcdefghijklmnopqrstu v w x y z

Matrix Information: 30Δ27. Length of lower case alphabet, 312 points. Capital and period, 233; thin space, 9277; figure 1, 1062; 2, 3, 6, 107. Will run in Wide 72 channel magazine; also lower case in capital model, 72 channel magazine, with code and figures in Wide 34 channel auxiliary magazine. 25 point alignment. Code word, LERY.

Comparison of Sizes—GARAMOND BOLD SERIES

GARAMOND BOLD AND ITALIC

6 Point Garamond Bold with Italic (6△286)

Lower case alphabet, 89 points. Figures, .0484

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 12
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 12

8 Point Garamond Bold with Italic (8△380)

Lower case alphabet, 108 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 12

10 Point Garamond Bold with Italic (10△314)

Lower case alphabet, 135 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12

12 Point Garamond Bold with Italic (12△286)

Lower case alphabet, 169 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its es 12
HOW IS ONE to assess and evaluate a type face in terms of its es 12

14 Point Garamond Bold with Italic (14△164)

Lower case alphabet, 187 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms 12
HOW IS ONE to assess and evaluate a type face in terms 12

18 Point Garamond Bold (18△277)

Lower case alphabet, 219 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in 12

24 Point Garamond Bold (24△235)

Lower case alphabet, 313 points. Figure 1, .1383; 2 to 0, .166

HOW IS one to assess and evalua 12

30 Point Garamond Bold (30△173)

Lower case alphabet, 355 point. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and eva 12

36 Point Garamond Bold (36△97)

Lower case alphabet, 470 points. Figure 1, .1937; 2 to 0, .249

HOW IS one to assess 12

18 Point Garamond Bold Italic (18△279)

Lower case alphabet, 219 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in 12

24 Point Garamond Bold Italic (24△237)

Lower case alphabet, 312 points. Figure 1, .1383; 2 to 0, .166

HOW IS one to assess and evalua 12

30 Point Garamond Bold Italic (30△175)

Lower case alphabet, 358 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and eva 12

Linotype GARAMOND BOLD *with Italic*

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?

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters

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 (solid)

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Matrix Information: 6Δ286. Length of lower case alphabet, 89 points. Comma, period and thin space, .0277; figures, .0484. Will run in 90 channel layout. Code word, KESA.

TRAF LINOTYPE MARK

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 FA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actu-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
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abcdefghijklmnopqrstuvwxyz 1234567890 (\$ £ , ; ' - ? ! " # †) 1234567890

Matrix Information: 8Δ380. Length of lower case alphabet, 108 points. Comma, period and thin space, .0311; figures, .0622. Will run in 90 channel layout. Code word, KETE.

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are

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 (one point leaded)

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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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
(one point leaded)

Linotype GARAMOND BOLD *with Italic*

10
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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 PRIN

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine writ-

(two point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of ma-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

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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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

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Matrix Information: 10Δ314. Length of lower case alphabet, 135 points. Comma, period and thin space, .038; figures, .0761. Will run in 90 channel layout. Code word, KEUX.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for *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-*

(two point leaded)

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Matrix Information: 12Δ286. Length of lower case alphabet, 169 points. Comma, period and thin space, 6484; figures—1068. Will run in 90 channel layout. Code word, KPLVI.

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type let-
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?

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Matrix Information: 14Δ164. Length of lower case alphabet, 187 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. Code word, KEWO.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on

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Matrix Information 18Δ277. Length of lower case alphabet, 219 points. Comma, period and thin space, .0554; figure 1, .0968; 2 to 0, .1107. Will run in 90 channel layout. 16 point alignment. Code word, KFXU

24
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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
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(four point leaded)

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Matrix Information: 24Δ235. Length of lower case alphabet, 313 points. Comma and period, .083; thin space, .0277; figure 1, .1383; 2 to 0, .166. Will run in Display Linotypes, 72 channel layout; also in 34 channel auxiliary magazine. 22 point alignment. Code word, KEYR.

TRADE LINOTYPE MARK

30
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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
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Matrix Information: 30Δ173. Length of lower case alphabet, 355 points. Comma and period, .0968; thin space, .0277; figure 1, .166; 2 to 0, .1937. Will run in Wide 72 channel magazine; also lower case in cap channels 72 channel magazine, with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, KEYZ.

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? Wh (\$,..:;‘-’?!)

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(four point leaded)

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Matrix Information: 30x11. Length of lower case alphabet, 470 points. Line length, 200 points. 11.41 thin space, 100.00 figure 1. .1937; 2 to 0, .249. Will run in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 77 channel magazine. 34 point alignment. Code word, KEZY.

18
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on

(two point leaded)

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1234567890 1234567890

Matrix Information: 18△279. Length of lower case alphabet, 219 points. Comma, period and thin space, .0553; figure 1, .0968; 2 to 0, .1107. Will run in 90 channel layout. 16 point alignment. Code word, KIAM.

Linotype GARAMOND BOLD ITALIC

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
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(four point leaded)

24
POINT

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz

Matrix Information 24Δ137. Length of lower case alphabet, 312 points. Comma and period, .083; thin space, .027; figure 1, .1383; 2 to 0, .166. Will run in 72 channel layout; also in Wide 34 channel auxiliary magazine, 22 point alignment. Code word, KIBY.

TRADE LINOTYPE MARK

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
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(four point leaded)

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Matrix Information 30Δ175. Length of lower case alphabet, 358 points. Comma and period, .083; thin space, .027; figure 1, .166; 2 to 0, .1937. Will run in Wide 72 channel magazine; also lower case in cap channels 72 channel magazine, with caps and figures in Wide 34 channel auxiliary magazine, 28 point alignment. Code word, KIFN.

SPECIMENS OF
LINO TYPE
GARAMOND



Tomorrow

*and the need it will bring you for
a bank reserve* ~ ~ ~

ADVANCING AGE BRINGS with it a variety of problems to which ready money is the only solution. Decreased income is one. Impaired health is frequently another. A general desire to "ease off" from the rigors of business . . . to rest and to travel, is another. Peculiarly, when the need of a thrift account is greatest, the ability to build it up is most difficult. The logical time is to start NOW! Open a Madison Bank and Trust Company thrift account *today!* Add to it regularly from each week's pay. Compound interest will constantly swell the total. Branch offices conveniently located about town.

Madison Bank & Trust
Company • Brooklyn

PHOTOGRAPHY



AS A THRILLING pastime, photography ranks second to no other hobby. Unlike the others, however, its fascination does not depend completely upon expertness. Fun starts with the first roll of film in the simplest box camera. Yet photographic possibilities are so limitless that a lifetime of application will not exhaust them.

From the first click of the shutter, amateur photography gives to everyone a means of artistic self-expression, an ability to create something new, and an opportunity to make a permanent record of actions, people, places



Tailored SHIRTS

The most comprehensive
collection of fine shirts
we have ever offered . . .
they are unmatched at

\$1.95

Upper right: Catalog page, set in 12 and 24 point Garamond. Decoration: 18 point Border Matrix No. G-18.

Below: Display tag, set in 11 point Garamond, 24 point Garamond Italic and 30 point Garamond Bold. Decoration: 12 point Border Matrices Nos. G-50R and G-50L.

Left: Envelope enclosure, set in 14, 24 and 30 point Garamond, and 18 point Garamond Italic. Decoration: 6 point Border Matrix No. G-35R.



GRANJON



© TRADE MARK LINOTYPE MARK 9.



Linotype Granjon was designed by George W. Jones, one of England's great printers, to meet his own exacting requirements for fine book and publication work. *The Fleuron* termed it "A book face worthy to rank with Caslon for usefulness, with Centaur for beauty, sharp enough for publicity, clear enough for a dictionary."

Like most useful types, Granjon is neither wholly new nor wholly old. It is not a copy of a classic face nor an original creation, but rather something between the two—drawing its basic design from classic Garamond sources, but never hesitating to deviate from the model where four centuries of type-cutting experience indicate an improvement or where modern methods of punch-cutting make possible a refinement far beyond the skill of the originator.

Granjon is available in a complete range of sixteen point sizes, 6 to 72 point: In two-letter matrices, with *Italic* and SMALL CAPS, 6 to 14 point inclusive; and also in 18 and 21 point roman, and 18 point italic. On the ALL-PURPOSE LINOTYPE in eight sizes, 18 to 72 point, with *Italic* from 18 to 48 point. Granjon with **Granjon Bold** is available in six useful sizes, 6 to 14 point inclusive. Each is shown in comprehensive form on the following pages.

Mergenthaler Linotype Company, Brooklyn, N. Y.

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD





Comparison of Sizes, Granjon with Italic

6 Point (6△372)

Lower case alphabet, 31 points. Figures, .0413

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 SAY THAT
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 say that
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 say that VBCD

8 Point (8△386)

Lower case alphabet, 98 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that
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 say that VBCD

9 Point (9△342)

Lower case alphabet, 108 points. Figures, .056

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that
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 say that VBCD

10 Point (10△318)

Lower case alphabet, 117 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that
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 say that VBCD

11 Point (11△102)

Lower case alphabet, 126 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that
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 say that VBCD

12 Point (12△288)

Lower case alphabet, 137 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that
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 say that VBCD

14 Point (14△170)

Lower case alphabet, 153 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that
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 say that VBCD

18 Point (18△301)

Lower case alphabet, 180 points. Figure 1, .0692; 2 to 0, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that
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 say that VBCD

21 Point (21△19)

Lower case alphabet, 196 points. Figure 1, .083; 2 to 0, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that
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 say that VBCD

18 Point (18△303)

Lower case alphabet, 177 points. Figure 1, .083; 2 to 0, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 say that VBCD



Comparison of Sizes, Granjon with Bold

6 Point (6Δ306)

Lower case alphabet, 81 points, Figures, .0415

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 RAISE THE TYPE? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type?

8 Point (8Δ418)

Lower case alphabet, 98 points, Figures, .0553

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 raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type?

10 Point (10Δ376)

Lower case alphabet, 117 points, Figures, .0622

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 raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type?

11 Point (11Δ114)

Lower case alphabet, 126 points, Figures, .0622

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 raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type?

12 Point (12Δ316)

Lower case alphabet, 137 points, Figures, .0692

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 raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type?

14 Point (14Δ192)

Lower case alphabet, 153 points, Figures, .083

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 raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type? Why do the pace-makers in the art of printing raise the type?

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ROMAN AND BOLD

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1/8 1/4 3/8 1/2 5/8 3/4 7/8 % † ‡ § ¶ - []



Six Point Granjon with Granjon Bold

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 SUPERLATIVE?

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about

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

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Matrix Information: 6△306. Lower case alphabet, 81 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAHIM.

Eight Point Granjon with Granjon Bold

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 SUPERLATIVE?

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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

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Matrix Information: 8△418. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZURE.

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an

(one point leaded)

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(one point leaded)



Ten Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
 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
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**How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
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 it so superlatively pleasant to their eyes? Good design is always practical design. And what**

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Matrix Information: 10Δ376. Lower case alphabet, 117 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZABAK.

Eleven Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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
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Matrix Information: 11Δ114. Lower case alphabet, 126 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZABAR.





Twelve Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, **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 to their eyes? Good design**

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Matrix Information 12Δ316. Lower case alphabet, 137 points. Figures, .0692; comma, period and thin space, .0346. Runs in '90 channel magazine. Code word, ZABBI.

Fourteen Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as **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 to**

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Matrix Information 14Δ192. Lower case alphabet, 153 points. Figures, .083; comma, period and thin space, .0415. Runs in '90 channel magazine. Code word, ZABCO.



Six Point Granjon

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist. *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 to their eyes? Good design is always practical design.*

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Matrix Information: 6Δ372. Lower case alphabet, 81 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZOID.

Eight Point Granjon

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist. *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 to their eyes? Good design is always practical design.*

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Matrix Information: 8Δ386. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEB A.

Nine Point Granjon

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 SPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

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How is one to assess and evaluate a type face in terms of its esthetic design? Why do t j g p q y
(set with long descenders, on eleven point body)

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Matrix Information: 9Δ142. Lower case alphabet, 108 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, ZOHΛ.

Ten Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
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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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

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How is one to assess and evaluate a type face in terms of its esthetic design? W g j p q y
(set with long descenders, on twelve point body)

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Matrix Information: 10Δ318. Lower case alphabet, 117 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZEC E.

Eleven Point Granjon

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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 to their eyes? Good design is always p g j p q y

(set with long descenders, on thirteen point body)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxy zffiffiffi 1234567890 (\$ £ , : ; ' - ? ! * + = % ©) 1234567890
abcdefghijklmnopqrstuvwxy zsfiffiffi 1234567890 (\$ £ , : ; ' - ? ! + = % ©) 1234567890

Matrix Information: 11Δ102. Lower case alphabet, 126 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZECU.



Fourteen Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. *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 to*

(tw point leaded)

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 g j p q y

(set with long descenders, on fifteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll 12345 (\$ £ , . : ; ' - ' ? * + † \$ ¶) 12345
abcdefghijklmnopqrstuvwxyziiflffiffll 12345 (\$ £ , . : ; ' - ' ? † ‡ \$ ¶) 12345

Matrix Information: 14Δ170. Lower case alphabet, 153 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZEEC.



Eighteen Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffll 1234 (\$,.,:;'-'?!) 1234

Matrix Information 18Δ301. Lower case alphabet, 180 points. Figure 1, .0692; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEGU.

Eighteen Point Granjon Italic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely

(two point leaded)

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffll (\$,.,:;'-'?!) 1234567*

Matrix Information 18Δ303. Lower case alphabet, 177 points. Figure 1, .087; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEHU.

All-Purpose Linotype matrices are also available in the 18 point size





Twenty-One Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond

(two point leaded)

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

(set with short descenders, on eighteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflfffffl

1234567890 (\$,.,:;'-'?!) 1234567890

HABCDEFGHIJKLMNOPQRSTUVWXYZ& HOW IS ONE TO ASSEH

21 Point Granjon Small Caps (21Δ19). Will run in lower case, center or cap channels of 90 channel layout.

Matrix Information. 21Δ19. Lower case alphabet, 196 points. Figure 1. .083; 2 to 0. .1107. Runs in 90 channel magazine. 18 point alignment. Code word, ZEHY.



Twenty-Four Point Granjon

(24/10/7) Lower case alphabet, 24 points. Code word: ZAZER

HOW CAN ONE EVALUATE AND
 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 to the eyes? A good design is always a practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the kind of work that the chair must do, neither clumsy and thick, nor "skinny" and weak, no waste of m (\$,..; '-'?!fiffffff)

(two point loaded)

ABCDEFGHIJKLMNO
 PQRSTUVWXYZ& 1234567890
 abcdefghijklmnopqrstuvwxyz

All-Purpose Linotype matrices are also available in the 18 point size

Thirty Point Granjon

(30Δ1027) Lower case alphabet, 317 points. Code word, ZAZFE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in a good type design is, partly, its excellent and practical fitness to perform its work. It has a “heft” and balance in all of its parts ju (\$,.,:;‘-’?!fifffffiff)

(four point leaded)

ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ& 1234567890
 abcdefghijklmnopqrstuvwxyz

Thirty-Six Point Granjon

(36△1027) Lower case alphabet, 369 points. Code word. ZAZIIO

How is one to assess and evaluate a type face in the terms of its esthetic design? Why do pace-makers in the printing art rave over specific type faces? What do they see in them? Why are they so pleasant to their eyes? A good design is always practical design. What they see in a (\$,.,:;‘-’?!fifffffiff) 123456789

(four point loaded)

ABCDEFGHIJKLM
 MNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Forty-Two Point Granjon

(42Δ1027) Lower case alphabet, 419 points. Code word, ZAZIF

How can one evaluate and assess type faces in terms of their esthetic design? Why do all pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so super-
vwxyz (\$,..;-'?!fiflffffiff) 12

(four point leaded)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrstu

Forty-Eight Point Granjon

(48/1027) Lower case alphabet, 480 point, 1 sole word, ZAZI

How can one assess and
 evaluate a type face in a
 term of its own esthetic
 design? Why do all the
 pace-makers in printi a
 bcdefghijklmnopqrstu
 vwxyz(\$,.,:;-'?!fiflffffiff)

(four point leaded)

ABCDEFGHIJKLM
 MNOPQRSTUVWXYZ
 XYZ&1234567

Sixty Point Granjon

(60Δ1027) Lower case alphabet, 603 points. Code word, ZAZIS

How can one evaluate or assess a face of type abcdefghij
klmnopqrtuvwxyz
z (\$,.,:; ‘-’?! fiffiffiffi)

(six point loaded)

ABCDEFGHIJK
LMOPQRSTUVWXYZ
W XYZ&2345

Seventy-Two Point Granjon

(72,1027) Lower case alphabet, 700 points Code word, ZEPH

How can a face
abcdefghijklmnop
pqrstuvwxyz\$12
(,,:;-'?! fiffiffiff)

(solid)

ABCDEFGH
HIJKLMN
OPQRST
XYZ

Eighteen Point Granjon Italic

(18△1028) Lower case alphabet, 182 points. Code word, ZAZIY

HOW IS ONE TO ASSESS AND EVALUATE TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the fine chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go any further with the inquiry, theories will be your only

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy z 1234567890
(\$, ., ;, ' - ? ! f i f l f f f f i f f l)

Twenty-Four Point Granjon Italic

(24Δ1028) Lower case alphabet, 23 points, Code word, ZAZJU

HOW CAN ONE ASSESS A TYPE FACE

How is one to assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And beyond that, the chair may have been made by a

(two point loaded)

*ABCDEFGHIJKLMN OPQRSTU
 V
 WXYZ&1234567890(\$,..;-'?!fifffiffi)
 abcdefghijklmnopqrstuvwxyz*

Thirty Point Granjon Italic

(30△1028) Lower case alphabet. 286 points. Code word, ZAZKA

HOW IS ONE TO ASSESS AND
How is one to assess and evaluate a type
face in a term of its esthetic design and
why do pace-makers in the art of print-
ing rave over specific type faces? What
do they see in them? What makes them
so superlatively pleasant to their eyes?
A good design is always a practical de-
sign. What they see in good type design
is, partly, its excellent practical fitness
to perform its work. It has a "heft" and
balance in all of its (\$,..; '-'?!fiflffffiffll)

(four point leaded)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyz

Thirty-Six Point Granjon Italic

(36Δ10/8) Lower case alphabet, 320 points. Code word, ZAZLE

How can one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so pleasant to their eyes? A good design is always a practical design. And what they see in good type design is, partly, it (\$,..:; '-'?!fiflffffiffll) 123456

(four point leaded)

*ABCDEFGHIJK
LMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz*

Forty-Two Point Granjon Italic

(42Δ1028) Lower case alphabet. 387 points. Code word, ZAZMI

How can one assess a face of type in a term of its esthetic design and why do all of the pace-makers in the printing arts rave over a specific face of type? What do they see in it? Why is it so sup uvwxyz (\$,..; '-'?!fiflffffiffll) 67890

(four point leaded)

*ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrst*

Forty-Eight Point Granjon Italic

(48△10.5) Lower case alphabet, 4.90 mm (1. Code word: ZAZN)

*How is one to evaluate a
face of type in terms of its
esthetic design? Why do
pace-makers in printing
arts rave over a specifi ab
cdefghijklmnopqrstuvw
xyz (\$,..; '- '?! fiffiffiffiff)*

(four point leaded)

*ABCDEFGHIJK
LMNOPQRSTUVWXYZ
XYZ&1234567*

knight's talk became in his mind a green and golden mystery, full of vague sounds, with somebody talking whose voice Peronnik had heard before in the streets of Saint-Jean-de-Braie, but whose name kept slipping from his memory hard as he might to remember it. And it was the last that Peronnik heard of the peddler, who had stopped in front of the inn to rest for a while, the afternoon being hot and his pack heavy, and who, sitting on a fagot, had fallen to deploring the evil timing that he had traversed many villages without selling a single relic, and in a country renowned for its piety. And this pause of rest among the peasantry he set down to the peddler for having addressed themselves to God for avail the peasantry were now offering prayer to the Devil every evening in the Village of Saint-Jean-de-Braie, a favorite retreat for workers being a dusky garden or orchard. On the next day, asking the reason for these conversions, the peddler said that the folk had put aside their religion, saying that the same power could not be the creator of both good and evil. He had often heard mutterings among the crowd that were directed about him: God is deaf; the Devil has a readier ear to our prayers. He and the priest, though often at variance, were agreed that Devil-worship was of all sins the worst, and they had striven against the heresy. I

Peronnik
the fool

Chapter 2.

AND

through shadows, over sunlit hill-tops out of sight of watchtowers, out of hearing of eavesdroppers, the twilight wandered, the knight in deep thought, Peronnik leading the horse half-forgetful of the Grey Castle and his approaching knighthood, happy in the enchantment of the forest, and at home in it even as the birds and animals.

At noon the knight dismounted, and while the horse grazed at tether he talked to Peronnik of the honour of knighthood and its duties, the chime of his words, of which Peronnik understood nothing, bringing sleep into Peronnik's eyes. But remembering, as he always did, that courtesy should be lacking in nobody, he struggled against the weariness that the warmth of the sunlight and the monotonous murmur of the forest imposed upon his eyelids, till the

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COLLECTION of

Garden
Books
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Above: Two pages from the distinguished edition of *Peronnik The Fool*, designed by Bruce Rogers and printed at The Printing House of William Edwin Rudge, New York. Text: 12 point Granjon with long descenders, on 14 point body; running and chapter heads in Civilité.

Left: Bookplate in 11, 14 and 24 point Granjon. Garamond Decoration: 6 point Border Matrices G-35 G-35 R and L, G-29 R and L and 2 point Matrix Slide No. 404.

LINOTYPE GOTHICS



FRANKLIN GOTHIC

GOTHIC NO. 13 GOTHIC NO. 16

GOTHIC NO. 38

GOTHIC CONDENSED NO. 1 GOTHIC CONDENSED NO. 2

GOTHIC CONDENSED NO. 3

GOTHIC CONDENSED NO. 4 GOTHIC NO. 14

GOTHIC NO. 18



**MERGENTHALER LINOTYPE
COMPANY · BROOKLYN, N. Y.**

**NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW
ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO**

Representatives in the Principal Cities of the World



FRANKLIN GOTHIC

18 Point

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type
face in terms of esthetic design? Why
do pace-makers in the printing art rave
over a specific type face? What do they
see in it? Why so superlatively pleasant
to their eyes? A 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMN OPQRST
UVWXYZ&
abcdefghijklmnopqrstuvwxy z

Matrix Information 18△399. Lower case alphabet, 277 points. Figures, .1798. Will run in 72 channel layout; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, ZICIS.

TRADE **LINOTYPE** MARK

24 Point

HOW IS ONE TO ASSESS AND E
How is one to assess and evalu-
ate type faces in terms of their
esthetic design? Why do many
pace-ma 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMN OPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxy z

Matrix Information: 24△351. Lower case alphabet, 340 points. Figures, .2075. Will run in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 22 point. Code word, ZICIV.

FRANKLIN GOTHIC

30 Point (30Δ1053) Lower case alphabet, 413 points, Code word, ZERET

METALS HIT NEW HIGH
On strength of arms news
and 47 big leaders of the
syndicates operating with

36 Point (36Δ1053) Lower case alphabet, 501 points, Code word, ZEPHY

WHEAT PRICES ARE
Down 6 to 8 points in
early trading and the

42 Point (42Δ1053) Lower case alphabet, 573 points, Code word, ZEPHA

PRESIDENT NOW
Ready to sign new
plan for 350 more

48 Point (48Δ1053) Lower case alphabet, 659 points, Code word, ZEPHI

BOAT SHOW IS
Largest in 12 or

A-P-L range also includes 18 and 24 point sizes

FRANKLIN GOTHIC

60 Point (60Δ1053) Lower case alphabet, 838 points. Code word, ZEPJO

SPRING HAT
High crown 4
Only \$3 for a

72 Point (72Δ1053) Lower case alphabet, 1021 points. Code word, ZEPKU

SAND SET
For a boy 8

84 Point (84Δ1053) Lower case alphabet, 1274 points. Code word, ZEVER

SET BY 2
In a great

≡≡≡ A·P·L ≡≡≡

FRANKLIN GOTHIC

100 Point 1000/900 Letter case 2/ptsize 1407 points 1000/900/1407

NET IN 6

Clubs by

100 Point 1000/900 Letter case 2/ptsize 1407 points 1000/900/1407

Sang 2

144 Point 1440/1080 Letter case 2/ptsize 1728 points 1440/1080/1728

Dog 5

FRANKLIN GOTHIC ITALIC

18 Point (18Δ1065) Lower case alphabet, 277 points. Code word, ZEVIL

FALL SALE OF FINE WOOL NECKTIES
Woven and hand-blocked in England in figures, stripes and plaids. Reduced for clearance from \$1.50 to 85c during the September sale. These ties guaranteed

24 Point (24Δ1065) Lower case alphabet, 337 points. Code word, ZEVIS

HIGH GRADE STOCKS BREAK
To a new low since 1934; many reasons are given for decline in survey just completed by broker

30 Point (30Δ1065) Lower case alphabet, 425 points. Code word, ZEVIV

NEW STEEL SCHEDULE
Seen lifting scales; prices on steel scrap receding 62 cents to the mid-January

36 Point (36Δ1065) Lower case alphabet, 518 points. Code word, ZEVJU

CHANGES MADE IN
Football League rule on suspensions; club player list now 30 in

FRANKLIN GOTHIC ITALIC

42 Point (42Δ1065) Lower case alphabet, 602 points, Code word, ZEVKA

***TO ACCEPT BIDS
On 21-story tower
in midtown by the
system showing 6***

48 Point (48Δ1065) Lower case alphabet, 684 points, Code word, ZEVLE

***ISSUE LIST ON
Stock approved
by 53 leaders in***

60 Point (60Δ1065) Lower case alphabet, 873 points, Code word, ZEVMI

***COSTS ARE
Big factor in
plan for 7 of***

FRANKLIN GOTHIC CONDENSED

96 Point (96△1063) Lower case alphabet, 1027 points. Code word, ZEVUH

**THE TWO
Boys of 5**

144 Point (144△1063) Lower case alphabet, 1669 points. Code word, ZEVUV

**EMIT 6
Drop in**

FRANKLIN GOTHIC EXTRA CONDENSED

18 Point (18Δ1064) Lower case alphabet, 180 points. Code word, ZEVVO

FEDERAL BONDS AND FOREIGN ISSUES SHOW STRENGTH
But domestic corporate list has more losses than gains in dull session; trading totals \$6,509,213 during the day as against 7,152,205 for the day previous; demand for a

24 Point (24Δ1064) Lower case alphabet, 217 points. Code word, ZEVVE

BIG RISE IN EXPORTS FOR ELECTRICAL GOODS
Is shown; total is up to \$123,746,598, or 20% higher than in 1936 with aggregate nearing the level of 1928; building supply corporations are a

30 Point (30Δ1064) Lower case alphabet, 269 points. Code word, ZEVZI

COTTON DECLINES 4 TO 6 POINTS TO
Lows for move and fresh relapse puts prices off as liquidating broadens and a

36 Point (36Δ1064) Lower case alphabet, 316 points. Code word, ZEYAM

FOREIGN MOTOR SALES ARE UP
To peak of 1928 as gains show in

42 Point (42Δ1064) Lower case alphabet, 376 points. Code word, ZEYAY

WEAKER WHEAT HOLDINGS
Held disposed of now; top 35

FRANKLIN GOTHIC EXTRA CONDENSED

48 Point (48Δ1064) Lower case alphabet, 429 points. Code word, ZEYAZ

**TURNOVER OF WESTERN
Mining stock changes 45
Contracts; buying now is**

60 Point (60Δ1064) Lower case alphabet, 551 points. Code word, ZEYBA

**COPPER DECLINE IS
Heavy In 39 Leading**

72 Point (72Δ1064) Lower case alphabet, 669 points. Code word, ZEYCE

**TIRE GROUP TO
Display More 27**

84 Point (84Δ1064) Lower case alphabet, 889 points. Code word, ZEYDI

Their Right 16

FRANKLIN GOTHIC EXTRA CONDENSED

96 Point (96△1064) Lower case alphabet, 998 points. Code word, ZEYEB

EIGHT YEAR

Plan Bag 38

120 Point (120△1064) Lower case alphabet, 1173 points. Code word, ZEYEH

Boys 15 In

144 Point (144△1064) Lower case alphabet, 1364 points. Code word, ZEYEN

Rug at 9



GOTHIC NO. 13 with CHELT. BOLD COND.

8 Point (8△318)

Lower case alphabet, 102 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
Matrix Information: Will run in 90 channel layout. Code word, KIWI.

10 Point (10△286)

Lower case alphabet, 117 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
Matrix Information: Will run in 90 channel layout. Code word, KIXO.

12 Point (12△242)

Lower case alphabet, 139 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234
Matrix Information: Will run in 90 channel layout. Code word, KIYB.

14 Point (14△136)

Lower case alphabet, 161 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234
Matrix Information: Will run in 90 channel layout. Code word, KIZU.

18 Point, Two-Letter (18△36)

Lower case alphabet, 189 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms 12
HOW IS one to assess and evaluate a type face in terms 12
Matrix Information: Will run in 90 channel layout. Code word, ZICED.

24 Point, Two-Letter (24△36)

Lower case alphabet, 233 points. Figure 1, .1107; 2 to 0, .1383

HOW IS one to assess and evaluate a type fa 12
HOW IS one to assess and evaluate a type fa 12
Matrix Information: Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Smallest slug on which this face will cast is 23 point. Code word, ZIFDO.



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ' ' - — Æ Œ ð & £ \$. . . fi fl ff ffi ffl æ œ
, . : ; ? ! (|) * ' ' - — Æ Œ ð & £ \$. . . fi fl ff ffi ffl æ œ

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []



GOTHIC NO. 13 with DE VINNE COND.

8 Point (8/104)

Lower case alphabet, 90 points, Figures, 0961

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
Matrix Information. Will run in 90 channel layout. Code word, KOAN

10 Point (10/154)

Lower case alphabet, 15 points, Figures, 0962

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
Matrix Information. Will run in 90 channel layout. Code word, KOAV

12 Point (12/102)

Lower case alphabet, 140 points, Figures, 0963

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
Matrix Information. Will run in 90 channel layout. Code word, KOBV

14 Point (14/48)

Lower case alphabet, 162 points, Figures, 0968

HOW IS ONE to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234
Matrix Information. Will run in 90 channel layout. Code word, KOAY

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ
ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ

12345 abcdefghijklmnopqrstuvwxy 67890

12345 abcdefghijklmnopqrstuvwxy 67890

, . : ; ? ! () * ' - — Æ Œ Th & £ \$. . . fi fl ff ffi ffi æ œ
, . : ; ? ! () * ' = — Æ Œ Th & £ \$. . . fi fl ffi ffi fl æ œ

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ — []
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ — []

GOTHIC NO. 13

8 Point

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true

(one point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffll 1234567890(\$,.;:'!?!*†)

Matrix Information: Made in combination with Cheltenham Bold Condensed (8Δ318) and De Vinne Condensed (8Δ204). Will run in 90 channel layout.

TRADE LINDTYPE MARK

10 Point

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material

(one point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffll 1234567890(\$,.;:'!?!*†)

Matrix Information: Made in combination with Cheltenham Bold Condensed (10Δ286) and De Vinne Condensed (10Δ154). Will run in 90 channel layout.



GOTHIC NO. 13

12 Point

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
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it

(three point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfilffffiffil 1234567890 (\$£,,:;'-'?!*†)**

Matrix Information. Made in combination with Cheltenham Bold Condensed (12Δ242) and De Vinne Condensed (12Δ102). Will run in 90 channel layout.



14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

(three point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfilffffiffil 1234567890 (\$£,,:;'-'?!*†)**

Matrix Information. Made as one-letter (14Δ61). Lower case alphabet, 161 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel layout. Code word, KOPE. Also made in combination with Cheltenham Bold Condensed (14Δ136) and De Vinne Condensed (14Δ48).



GOTHIC NO. 13

18 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
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 to their eyes? Good
design is always practical design. And what they see in a

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890(\$,,:;'-'?!)

Unique Capitals

ACEFGKMSWY

Can be substituted for regular capitals in font, or ordered as an extra.

Matrix Information: 18△65. Lower case alphabet, 180 points. Figures, .1107. Will run in 90 channel layout. Code word, KOEP. Also available in two-letter matrices as Gothic No. 13 with Cheltenham Bold Condensed (18△36). Code word, ZICED.

TRADE LINOTYPE MARK

24 Point

HOW IS ONE TO ASSESS AND EVALUATE A T
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 th 1234567890 (\$,,:;'-'?!)

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Unique Capitals

ACEFGKMSWY

Can be substituted for regular capitals in font, or ordered as an extra.

Matrix Information: 24△51. Lower case alphabet, 224 points. Figure 1, .1107; 2 to 0, .1383. Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Code word, KOIQ. Also available in two-letter matrices as Gothic No. 13 with Cheltenham Bold Condensed (24△36). Code word, ZIFDO.



GOTHIC NO. 13

30 Point

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 abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Unique Caps

A C E F G K M N S W Y

Can be substituted for regular capitals in font, or ordered as an extra.

Matrix Information: 30Δ59. Lower case alphabet, 235 points. Figure 1, .1383; 2 to 0, .166. Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Code word, KONA.

TRADE **LINOTYPE** MARK

36 Point

How is one to assess and evaluate a type face in te abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'-'?!)

(six point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ& Unique Caps A C E F G K M N S W Y**

Can be substituted for regular capitals in font, or ordered as an extra.

Matrix Information: 36Δ61. Lower case alphabet, 316 points. Figure 1, .166; 2 to 0, .1937. Will run in 72 channel layout; also in 34 channel auxiliary magazine; and lower case, except m and w, in cap channels of 90 channel magazine. Code word, KOOR.



GOTHIC NO. 13

48 Point

HOW CAN ONE ASSESS OR EVALUATE A TYPE

(six point leaded)

**ABCDEFGHIJKLMN
OP
QRSTUVWXYZ
&
(\$,.,:; ' - '?!) 1234567890**

Matrix Information: 48Δ21. Caps, figures and points only. Figure 1, .2351; 2 to 0, .2767. For two-line or three-line work on Special Advertising figure molds. Will run in Wide 34 channel auxiliary magazine. Special alignment. Code word, ZICBO.

STAR CEREAL De Luxe Size BREAKFAST SPECIAL **2** large 15 oz. pkgs. **15** C

FRUIT JUICE BAR BRAND All Flavors Latest Crop **3** 24 oz. Tall Cans **23** C



ONIONS EXTRA FINE U. S. No. 1 Grade **2** lbs. **14** C

POTATOES FANCY L. I. Crop **4** lbs. **19** C

In the "food store" lines above, the upper two show 48 point Gothic No. 13 cast overhanging on a 12 point slug from 5 to 12 point Special Advertising Figure Mold, F-2106. Each of the two underpinning 12 point slugs carries copy in 12 point Cheltenham Bold Condensed. This is an example of three-line work. The two lower lines show 48 point Gothic No. 13 used in two-line work with 18 point Gothic No. 13 on two 18 point slugs cast from 10 to 18 point Special Advertising Figure Mold, F-6288.

A·P·L

GOTHIC NO. 13

42 Point (42Δ1040) Lower case alphabet, 384 points. Code word, ZEDHE

**FOOD SHOW OPENS WITH
Many people attending 19th**

48 Point (48Δ1040) Lower case alphabet, 438 points. Code word, ZEDJI

**DAILY OUTPUT OF OIL
Is up 540 barrels by the**

60 Point (60Δ1040) Lower case alphabet, 556 points. Code word, ZEDLU

**CHICAGO WHEAT
Higher; 28 in early**

UNIQUE CAPS

A C E F G K M N S W Y

A C E F G K M N S W Y

144 120 96 72 60 48 42 36 30 24 18

Made in 18, 24, 30, 36, 42, 48, 60, 72, 96, 120, and 144 point sizes and may be substituted for regular capitals in font, or ordered as an extra.

A-P-L range also includes 8, 10, 12, 14, 18, 24, 30 and 36 point sizes, inclusive

GOTHIC NO. 13

72 Point (72△1040) Lower case alphabet, 681 points, Code word, ZEDMA

THE RECORDS
In the 46 games

96 Point (96△1040) Lower case alphabet, 906 points, Code word, ZESAM

BEST IN 125
Giving storm

120 Point (120△1040) Lower case alphabet, 1105 points, Code word, ZEREZ

High Keg 6

GOTHIC NO. 13

144 Point (144Δ1040) Lower case alphabet, 1319 points. Code word. ZERFU

**Cop Ties
Up 18 Big**

GOTHIC NO. 13 TITLE

72 Point (72Δ1050) Caps, figures and points only. Code word. ZELJE

**GIRL SAVES 29
TRAPPED BY A**

CENTURY EXPANDED with GOTHIC NO. 16

4 Point

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

(one point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

(one point leaded)

ABCDEFGHIJKLMN O PQRSTU VWXYZ &
 ABCDEFGHIJKLMN O PQRSTU VWXYZ &
 abcdefghijklmnopqrstu vwxyz6ffiffih (\$£,;,:-?!*+\$\$%) 1234567890
 abcdefghijklmnopqrstu vwxyz6ffiffih (\$£,;,:-?!*+\$\$%) 1234567890

Matrix Information: 4Δ2. Lower case alphabet, 78 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEPRU.

TRADE **LINOTYPE** MARK

NO. 6 with GOTHIC NO. 16

4 3/4 Point

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

(five point body)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

(five point body)

ABCDEFGHIJKLMN O PQRSTU VWXYZ &
 ABCDEFGHIJKLMN O PQRSTU VWXYZ &
 abcdefghijklmnopqrstu vwxyz6ffiffih (\$£,;,:-?!*+\$\$%) 1234567890
 abcdefghijklmnopqrstu vwxyz6ffiffih (\$£,;,:-?!*+\$\$%) 1234567890

Matrix Information: 4 3/4Δ2. Lower case alphabet, 76 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIFKO.

Specimens showing 4 and 4 3/4 point GOTHIC NO. 16 in use

Our Best CHORE COAT \$1.59



41 x 210

EXTRA HEAVY, 8-oz. indigo blue denim lined chore coat, Sanfr. Shrunken for lasting fit.

WARM 16-oz., more than 25% wool striped blue lining throughout—stitched-through seams prevent sagging when washed—Navy blue corduroy band collar.

THREE-SEAM BACK for better fit. Rustproof buttons throughout. Adjustable cuffs.

STRONGLY REINFORCED throughout. Five pockets.—Average length, 31 inches.

SIZES: Even chest sizes 34 to 48 in. State chest measurement. Shipping weight, 3 lbs. 3 oz.

41 x 210—8 oz. Indigo Blue Denim Blanket \$1.59
Lined Chore Coat.

OUR FAMOUS NO. 201 ALSO REDUCED

Similar to above but in 2.20 weight denim, not Sanforized-Shrunken. Plain pockets. Same size as above. Shipping weight, 2 lbs. 12 oz.

41 x 201—Plain Denim Blanket Lined \$1.35
Chore Coat.

LOST AND FOUND

LOST

BOOK No. 7021, Corn Exchange Bank Trust Co., Lincoln Square Branch.

LOST PASSBOOK No. 5446, Return Corn Exchange Bank Trust Company, 300 Park Ave., N. Y. O. 51965 L & N. CERTIFICATE dated April 3, 1929.

BANK BOOK No. 41937, Amalgamated Bank, Union Square, New York City.

POCKETBOOK, lady's, black, containing laundry identification card No. 28453 and contact lenses; \$10 reward. Circle 8-8357.

STAGE PICTURES and publicity, reward. Calla Nertz, General Delivery, Newark, N. J.

GLADSTONE BAG brown containing laundry book and manuscript, lost or left in taxi at New York University, Washington Square; reward. Return to Mr. ZOOK, University, Washington Square, New York, N. Y.

200K, black, identification inside, Hoboken N. J. monument 2-2046.

SSPORT No. 1575, Thursday report No. 1575, Liberal reward. Ave., Bronx.

Here is a Partial List of States, Cities and Institutions in which GRADUATES were placed in positions:

- State of Wash. Everett, Wash.
- State of Utah Schenckody, N. Y.
- Duluth, Minn. Alhambra, Calif.
- Detroit, Mich. Sagnaw, Mich.
- Pueblo, Colo. Ft. Collins, Colo.
- Ogden, Utah Bedford, Ohio
- Lorain Co., Ohio Huntington, W. Va.
- St. Paul, Minn. Salt Lake City, U.
- Birmingham, Ala. Taft, California
- Calgary, Alta., Canada Phoenixville, Pa.
- Dayton, Ohio Rochester, N. Y.
- E. Chicago, Ind. Media, Pa.
- Waterloo, Iowa Dayton, Ohio
- Victoria, B. C. Green Bay, Wis.
- Baton Rouge, La. Nocona, Texas
- Atlantic City, N. J. Neenah, Wis.
- Globe, Arizona Kingfisher, Okla.
- London, Ont., Canada Centralia, Wash.
- Henryetta, Okla. Rock Island, Ill.
- Seattle, Wash. Cuyahoga Falls, O.
- Ferndale, Mich. Bloomington, Ind.
- McAlester, Okla. Astoria, Oregon
- Negaunee, Mich. Pendleton, Ind.
- Miami, Florida Philadelphia, Pa.
- St. Joseph, Mo.
- St. Joseph, Mo. State of Illinois
- k, Pa.

today to our nearest office for T GUIDE BOOK.

BECOME AN EXPERT ACCOUNTANT

Executive Accountants and C. P. A.'s earn \$2,000 to \$10,000 a year. Thousands of firms need them. Only 16,000 Certified Public Accountants in the United States. We train you thoroughly at home in spare time for C. P. A. examinations or executive accounting positions. Previous experience unnecessary. Training under the personal supervision of staff of C. P. A.'s. Write for free book, "Accountancy, the Profession That Pays."

POSTAL ACCOUNTING SCHOOL, Ashland, Ohio

Above: Mail order advertisement, in 4 point Century Expanded with Gothic No. 16, 12 and 18 point Gothic No. 16; 10 point Gothic No. 16 Alternative Figures, and Gothic No. 41 advertising figures. Rules: 6 point Matrix Slides No. 423 and 352. Center: Lost and Found column, in 4 3/4 point No. 6 with Gothic No. 16.

Above: Magazine advertisement, in 4 3/4 point Gothic No. 16, and 8 and 14 point Gothic Condensed No. 2. Rules: 6 point Matrix Slide No. 423.

Above: Part of a magazine advertisement, in 4 point Gothic No. 16 with 8 point Gothic No. 13 display. Decoration: 6 point Matrix Slides 404 a and b, and 6 point (6Δ400) Linotype Fit, Character No. 5.



GOTHIC NO. 16 with CHELTENHAM BOLD

8 Point (8Δ320)

Lower case alphabet, 133 points, Figures, .095

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234

Matrix Information: Will run in 90 channel layout. Code word, KOZO.

10 Point (10Δ288)

Lower case alphabet, 161 points, Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its 1234

HOW IS ONE to assess and evaluate a type face in terms of its 1234

Matrix Information: Will run in 90 channel layout. Code word, KUAP.

12 Point (12Δ244)

Lower case alphabet, 174 points, Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms 1234

HOW IS ONE to assess and evaluate a type face in terms 1234

Matrix Information: Will run in 90 channel layout. Code word, KUBO.

14 Point (14Δ138)

Lower case alphabet, 209 points, Figures, .1107

HOW IS ONE to assess and evaluate a type face 1234

HOW IS ONE to assess and evaluate a type face 1234

Matrix Information: Will run in 90 channel layout. Code word, KUCU.

18 Point, Two-Letter (18Δ34)

Lower case alphabet, 231 points, Figures, .137

HOW IS one to assess and evaluate a type fa 12

HOW IS one to assess and evaluate a type fa 12

Matrix Information: Will run in 90 channel layout. Wide figures, .1522 are supplied for 72 channel layout or for advertising figure layout of 90 channel magazine. 19 point alignment. Code word, ZICDA.

24 Point, Two-Letter (24Δ34)

Lower case alphabet, 300 points, Figure 1, .1798; 2 to 0, .2075

HOW IS one to assess and evalua 12

HOW IS one to assess and evalua 12

Matrix Information: Will run in 72 channel layout; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 25 point alignment. Code word, Z1101.

LINOTYPE MARY

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! () * ' " - - Æ Œ ß & £ \$. fi fl ff ffi ffl æ œ
, . : ; ? ! () * ' " - - Æ Œ ß & £ \$. fi fl ff ffi ffl æ œ

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ — []
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ — []



GOTHIC NO. 16 with TITLE NO. 4

8 Point (8Δ206)

Lower case alphabet, 136 points, Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234

Matrix Information: Will run in 90 channel layout. Code word, KUDY.

10 Point (10Δ156)

Lower case alphabet, 163 points, Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms of it 1234

Matrix Information: Will run in 90 channel layout. Code word, KUEN.

12 Point (12Δ104)

Lower case alphabet, 180 points, Figures, .1107

HOW IS ONE to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in ter 1234

Matrix Information: Will run in 90 channel layout. Code word, KUIR.

14 Point (14Δ50)

Lower case alphabet, 216 points, Figures, .1107

HOW IS ONE to assess and evaluate a type fa 1234
HOW IS ONE to assess and evaluate a type fa 1234

Matrix Information: Will run in 90 channel layout. Code word, KUIZ.



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! () * ' ' - - Æ Œ lb & £ \$. fi fl ff ffi ffl æ œ
, . : ; ? ! () * ' ' - - Æ Œ lb & £ \$. fi fl ff ffi ffl æ œ

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ - []



GOTHIC NO. 16

8 Point

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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO—NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK—

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—

(one point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that

(two point leaded)

**ABCDEFGHIJKLMNPOQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffiffll 1234567890 (\$£,.,;:'-?!*†)**

Alternative characters (used above) and figures—0987

G a g t u 1234567890

Matrix Information Made in combination with Cheltenham Bold (8Δ310) and with Title No. 4 (87-206). Will run in 90 channel layout.

TRADE MARK LINOTYPE

10 Point (One-Letter)

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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO—NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK—

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bal-

(one point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its

(two point leaded)

**ABCDEFGHIJKLMNPOQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffiffiffll 1234567890 (\$£,.,;:'-?!*†)**

Alternative figures—0968

1234567890

Matrix Information 97-139. Lower case alphabet—104 points. Figures—0987. Will run in 90 channel layout. Code word, ZAYIK. Also made in combination with Cheltenham Bold (10Δ288) and with Title No. 4 (10Δ156).



GOTHIC NO. 16

12 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its 1234567890 (\$£,..;'-'?! *†)

(three point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyziflffffiffl**

Alternative figures, .1107

1234567890

Matrix Information: 12△163. Lower case alphabet, 180 points. Figures, .1107. Will run in 90 channel layout. Code word, ZAYIR. Also made in combination with Cheltenham Bold (12△244) and with Title No. 4 (12△104).

TRADE **LINOTYPE** MARK

14 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

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 to their eyes? Good design is always practical design. And what they see in a good type design is, par 1234567890 (\$£,..;'-'?! *†)

(three point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyziflffffiffl**

Alternative figures, .1107

1234567890

Matrix Information: 14△119. Lower case alphabet, 216 points. Figures, .1107. Will run in 90 channel layout. Code word, ZAYJA. Also made in combination with Cheltenham Bold (14△138) and with Title No. 4 (14△50).



GOTHIC NO. 16

18 Point

HOW IS ONE TO ASSESS AND EVALUATE A
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 superlativ 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstu vwxyz

Alternative characters (used above) and figures

G agt u 1234567890

(Figure 1, .1107; 2 to 0, .166)

Matrix Information: 18Δ179. Lower case alphabet, 34 points. Figures, .1107. Will run in 90 channel layout. Wide figures (.1798) are supplied for 72 channel layout. 19 point alignment. Code word, KUCOS. Also available in two-letter matrices as Gothic No. 16 with Cheltenham Bold (18 / 34). Code word, ZICDA.

TRADE **LINOTYPE** MARK

24 Point

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th abcdefghijklmnopq rstuvwxyz 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ &

Alternative characters (used above) and figures

G agt u 1234567890

(Figure 1, .1383; 2 to 0, .2144)

Matrix Information: 24Δ139. Lower case alphabet, 303 points. Figures, .2075. Will run in 72 channel layout; also in 34 channel auxiliary magazine; and lower case, except m and w, in cap channels 90 channel magazine. 25 point alignment. Code word, KUPA. Also available in two-letter matrices as Gothic No. 16 with Cheltenham Bold (24 / 34). Code word, ZIHOL.



GOTHIC NO. 16

30 Point

**How is one to assess and evaluate
abcdefghijklmnopqrstuvwxyz
1234567890 (\$,.,:;'-'?!)**

(six point leaded)

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&**

Alternative characters (used above) and figures:

Gagtu 1234567890

(Figure 1, .1729; 2 to 0, .2698)

Matrix Information 30△93. Lower case alphabet, 373 points. Figures, .249. Will run in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, KUQE.

TRADE **LINOTYPE** MARK

36 Point

**How is o abcdefghijklmn
opqrstuvwxyz \$12345**

(six point leaded)

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ&**

Alternative characters and figures:

Gagtu 1234567890

(Figure 1, .2075; 2 to 0, .315)

Matrix Information 36△59. Lower case alphabet, 424 points. Figures, .315; .249 figures are supplied for Wide 72 channel magazine. Will run in Wide 72 channel magazine and in Wide 34 channel auxiliary magazine. Code word, KURL.

GOTHIC NO. 16

(ONE-LETTER)

FOR EFFECTIVE FOOD STORE DISPLAY

CANTALOUPE FANCY MAINE **3 for 19c**

NEW POTATOES L. I. **15 pounds 23c**

SWISS CHEESE Imported Fancy-lb. **19c**

PRUNE JUICE, qt. bot. **23c**

RYE BREAD Hogarth's Bakery Large, Fresh, Loaf **7c**

CELERY HEARTS, bch. **7c**

Mayonnaise, Blue Star 2 jars **21c**

Ripe Olives Fresh California Crop, large size jar **18c**

Sliced Bacon, Smith's 1 lb. pkg. **15c**

Print Butter Golden Glow Pure Creamery-Pound **29c**

Three sizes of one-letter matrices—10, 12 and 14 point—are available in the Gothic No. 16 series, as an aid to those newspaper and commercial plants which produce a volume of food store and other emphatic price display advertising.

The virtue of the one-letter matrix is that when the line is raised to the auxiliary position the matrices become spaces, and automatically space and justify the line for the second cast in overhanging matter, without the need to stop, figure out spacing justifications, and lose productive keyboard time.

RYE BREAD Hogarth's Bakery **7c**

The operator merely sets the copy in the regular way, setting (in the example above, as a typical instance) the first line of the copy

on a 5 point slug, overhanging, using an Advertising Figure Mold.

Then he sets the line over again, inserting words, "Large, Fresh, Loaf" between "RYE BREAD" and the price, raises the Gothic No. 16 characters to the auxiliary position—where they cast blank—and sends the line through. This is what he gets: Large, Fresh, Loaf

In less time than it takes to read this, he combines the lines to get:

RYE BREAD Hogarth's Bakery Large, Fresh, Loaf **7c**

Obviously with three sizes of Gothic No. 16, the subordinate lines can be set in 5 point or 5½ point. He can vary his effect by using Gothic No. 16 caps only, or caps and lower case, as in the alternative specimen showings above.

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmno pqrstuvwxyz 1234567890 (\$£,.;:'-?!)

10 Point Gothic No. 16 (One-Letter) 10Δ139

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmno pqrstuvwxyz 1234567890 (\$£,.;:'-?!)

12 Point Gothic No. 16 (One-Letter) 12Δ163

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmno pqrstuvwxyz 1234567890 (\$£,.;:'-?!)

14 Point Gothic No. 16 (One-Letter) 14Δ119



GOTHIC NO. 38

10 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per-

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzi**ffl**ffiffi 1234567890(\$£,.;:'-'?!*)

Matrix Information: 10△115. Lower case alphabet, 152 points. Figures, .0692. Will run in 90 channel layout. Code word, LAWO.

TRADE LINOTYPE MARK

12 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I

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 to their eyes? Good design

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzi**ffl**ffiffi 1234567890(\$£,.;:'-'?!*)

Matrix Information: 12△129. Lower case alphabet, 175 points. Figures, .083. Will run in 90 channel layout. Code word, LAXU.

TRADE LINOTYPE MARK

14 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE

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 to their eyes? Good design

(two point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzi**ffl**ffiffi

Alternative figures:

1234567890

Figure 1. .083; 2 to 0. .166. Will run in advertising figure layout or auxiliary magazine.

Matrix Information: 14△87. Lower case alphabet, 222 points. Figures, .1107. Will run in 90 channel layout. 15 point alignment. Code word, LAYR.



GOTHIC NO. 38

18 Point

HOW IS ONE TO ASSESS AND EVA

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 to the abcdefghijklm

nopqrstuvwxyz 1234567890 (\$,,:;'-'?!)

(four point leaded)

**ABCDEFGHIJKLMNOPS
TUVWXYZ&**

Matrix Information 18Δ251 Lower case alphabet, 182 points. Figure 1, 1107; 2 to 6, 1937. Will run in 72 channel layout; also in 34 channel auxiliary magazine, and lower case in cap channels 99 channel magazine. 19 point alignment. Code word, LAZY.

font **LINOTYPE** MARK

24 Point

HOW IS ONE TO ASSESS AN

How is one to assess and evaluate a type face in terms of its esthetic design?

Why do the pace-makers in the abcdefghijklmnopqrs

tuvwxyz 1234567890 (,,:;'-'?!)

(four point leaded)

**ABCDEFGHIJKLMNOPS
TUVWXYZ&**

Matrix Information 24Δ217 Lower case alphabet, 213 points. Figure 1, 1245; 2 to 6, 249. Will run in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, LAZY.



GOTHIC CONDENSED NO. 1

8 Point (8△69)

Lower case alphabet, 99 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design. Why do the pace-ma 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMOD.

10 Point (10△69)

Lower case alphabet, 122 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design. Why 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMOK.

11 Point (11△17)

Lower case alphabet, 135 points. Figures, .084

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMOR.

12 Point (12△13)

Lower case alphabet, 149 points. Figures, .091

HOW IS ONE to assess and evaluate a type face in terms of its es 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMPE.

14 Point (14△5)

Lower case alphabet, 166 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms o 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMRI.

18 Point (18△33)

Lower case alphabet, 169 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in term 1234

Matrix Information: Will run in 90 channel layout. Code word, LEAM.

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

\$ £ . . . : - ' ' ? ! — | Æ Œ æ œ . . . () @ ¢ * † ‡ § ¶ fi fl ff ffi ffl

1/8 1/4 3/8 1/2 5/8 3/4 7/8



COMBINATIONS WITH GOTHIC CONDENSED NO. 1

10 Point Gothic No. 3 with 11 Point Gothic Condensed No. 1 (10△102)

Lower case alphabet, 138 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

Matrix Information: Will run in 90 channel layout. Code word, KIUZ.

12 Point Gothic No. 5 with Gothic Condensed No. 1 (12△30)

Lower case alphabet, 148 points. Figures, .091

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

Matrix Information: Will run in 90 channel layout. Code word, KIVE.



GOTHIC CONDENSED NO. 2

6 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be set in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions)

ABCDEFGHIJKLMNQRSTUUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfilffiffil 1234567890 (\$£,,:;'-?!*†)

Matrix Information 6Δ53. Lower case alphabet, 73 points. Figures, .0415. Will run in 90 channel layout. Code word, LEON.

8 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of line shapes and curves and proportions. It may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be set in, or stamped on paper and read. That explains, in a way, why the experts rave over the line shapes of letters; but it fails to explain wherein the shapes are fine. If

ABCDEFGHIJKLMNQRSTUUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfilffiffil 1234567890 (\$£,,:;'-?!*†)

Matrix Information 8Δ39. Lower case alphabet, 77 points. Figures, .0484. Will run in 90 channel layout. Code word, LEPI.

TRADE LINOTYPE MARK

10 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, act (\$£,,:;'-?!*†)

ABCDEFGHIJKLMNQRSTUUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfilffiffil 1234567890

Matrix Information 10Δ41. Lower case alphabet, 87 points. Figures, .0553. Will run in 90 channel layout. Code word, LEQU.

12 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither 1234567890 (\$£,,:;'-?!*†)

ABCDEFGHIJKLMNQRSTUUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfilffiffil

Matrix Information 12Δ15. Lower case alphabet, 96 points. Figures, .0692. Will run in 90 channel layout. Code word, LERU.

The 6, 8, 10, 12 and 14 point sizes are also available in A-P-L matrices



GOTHIC CONDENSED NO. 2

14 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
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 to their eyes? Good design is always practical

(three point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzi fllffiffll 1234567890(\$,,:;'-'?!*†)

Matrix Information: 14Δ3. Lower case alphabet, 118 points. Figures, .083. Will run in 90 channel layout. Code word, LESY.



18 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic de-
sign? 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 to

(three point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzi 1234567890(\$,,:;'-'?!)

Matrix Information: 18Δ1. Lower case alphabet, 140 points. Figures, .0899. Will run in 90 channel layout. Code word, LETA.



24 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
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 print

(four point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzi 1234567890(\$,,:;'-'?!)

Matrix Information: 24Δ21. Lower case alphabet, 169 points. Figures, .110. Will run in 90 channel layout. Code word, LEUR.



GOTHIC CONDENSED NO. 2

30 Point

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 s (\$,.,;,'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890

1234567890

Regular figures, 112

Alternative figures, 1452

Matrix Information 30Δ3. Lower case alphabet, 208 points. Figures, 112. Will run in 90 channel layout. Wide figures (.152) are supplied for 72 channel layout. Code word, LEU2.

CLASSIC LINOTYPE M89

36 Point

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 pr 1234567890 (\$,.,;,'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information 36Δ3. Lower case alphabet, 208 points. Figures, 1107. Will run in 90 channel layout. Wide figures (.1591) are supplied for 72 channel layout. Code word, LEVE.



GOTHIC CONDENSED NO. 2

42 Point

HOW IS ONE TO ASSESS AND EVAL
UATE A TYPE FACE IN TERMS OF IT
S ESTHETI 1234567890 (\$,..;-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Matrix Information: 42Δ27. Caps, figures and points only. Figure 1. .1522; 2 to 0. .1937. Will run in 72 channel layout; also in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, LEWI.

TRADE LINOTYPE MARK

GOTHIC CONDENSED NO. 4

30 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
OF ITS ESTHETIC DESIGN? WHY DO THE PAGE-MAKERS IN T 12

Matrix Information: 30Δ181. Caps, figures and points only. Figures. .1107. Will run in 90 channel layout. Smallest slug on which this face will cast is 26 point. Code word, ZELAC.

42 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
FACE IN TERMS OF ITS ESTHETIC DESIGN? W 12

Matrix Information: 42Δ25. Caps, figures and points only. Figures. .1383. Will run in 90 channel layout, except figures, which run in advertising figure layout or in auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, ZEKDO.



GOTHIC CONDENSED NO. 3

20 Point (20△27)

Caps, figures and points only. Figures, .105

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 12

Matrix Information Will run in 90 channel layout. Smallest slug on which this face will cast is 20 point. Code word, ZESCE.
(Note: This 20 point is precisely the same weight and character width as the 30 point (30△11), shown below. It is decidedly useful for jump heads, where it is desired to run the same heads on inside pages without rewriting copy.)

24 Point (24△59)

Caps, figures and points only. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF 12

Matrix Information Will run in 90 channel layout. 25 point alignment. Smallest slug on which this face will cast is 24 point. Code word, ZEYVA.

28 Point (28△5)

Caps, figures and points only. Figures, .100

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 12

Matrix Information Will run in 90 channel layout. Smallest slug on which this face will cast is 28 point. Code word, ZEZFI.

30 Point (30△1)

Caps, figures and points only. Figures, .105

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 12

Matrix Information Will run in 90 channel layout. Smallest slug on which this face will cast is 26 point. Code word, LIAN.

30 Point B (30△273)

Caps, figures and points only. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC 12

Matrix Information Will run in 90 channel layout. Smallest slug on which this face will cast is 30 point. Code word, ZEZOL.

34 Point (34△3)

Caps, figures and points only. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC 12

Matrix Information Will run in 90 channel layout. Wide figures (.120) are supplied for 72 channel layout. Smallest slug on which this face will cast is 29 point. Code word, LIBU.

36 Point (36△1)

Lower case alphabet, 205 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face 12

Matrix Information Will run in 90 channel layout. Wide figures (.1349) are supplied for 72 channel layout. Smallest slug on which this face will cast is 30 point. Code word, LICY.

48 Point (48△3)

Caps, figures and points only. Figures, .1798

HOW IS ONE TO ASSESS AND EVAL 12

Matrix Information Will run in 72 channel layout; also 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, LIEF.

60 Point (60△5)

Caps, figures and points only. Figures, .2213

HOW IS ONE TO ASSESS AND 12

Matrix Information Will run in 72 channel layout except figures; also in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, ZYOK.



GOTHIC NO. 14

18 Point (18Δ43)

Lower case alphabet, 124 points. Figures, .083

HOW IS one to assess and evaluate a type face in terms of its esthetic design? Wh 12

Matrix Information: Will run in 90 channel layout. Code word, KOSU.

28 Point (28Δ1)

Caps, figures and points only. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 12

Matrix Information: Will run in 90 channel layout. Smallest slug on which this face will cast is 24 point. Code word, KOTY.

34 Point (34Δ1)

Caps, figures and points only. Figures, .110

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 12

Matrix Information: Will run in 90 channel layout. Smallest slug on which this face will cast is 29 point. Code word, KOUB.

36 Point (36Δ3)

Caps, figures and points only. Figures, .1245

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 12

Matrix Information: Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Smallest slug on which this face will cast is 30 point. Code word, KOVA.

42 Point (42Δ1)

Caps, figures and points only. Figures, .154

HOW IS ONE TO ASSESS AND EVALUATE A 12

Matrix Information: Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, KOWE.

48 Point (48Δ1)

Caps, figures and points only. Figure 1, .0968; 2 to 0, .1798

HOW IS ONE TO ASSESS AND EVALU 12

Matrix Information: Will run in 72 channel layout, also in auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, KOXI.

54 Point (54Δ1)

Caps, figures and points only. Figure 1, .0968; 2 to 0, .1798

HOW IS ONE TO ASSESS AND EVA 12

Matrix Information: Will run in 72 channel layout; also in auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, KOYC.

60 Point (60Δ1)

Caps, figures and points only. Figure 1, .1833; 2 to 0, .2006

HOW IS ONE TO ASSESS AND 12

Matrix Information: Will run in 72 channel layout; also in 34 channel auxiliary magazine. Smallest slug on which this face will cast in 45 point. Code word, KOYT.

48 and 60 point sizes are also available in A-P-L matrices



GOTHIC NO. 18

12 Point (One-Letter)

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 to their eyes? Good design is

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzffffffffff 1234567890 (\$£,,:;'-?!*†)

Matrix Information 12Δ65. Lower case alphabet, 127 points. Figure 1, .0853; 2 to 0, .083. Will run in 90 channel layout. Code word, ZEMO.

LINOTYPE

14 Point (One-Letter)

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

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzffffffffff 1234567890 (\$£,,:;'-?!*†)

Matrix Information 14Δ33. Lower case alphabet, 157 points. Figure 1, .0622; 2 to 0, .068. Will run in 90 channel layout. Code word, ZENU.

LINOTYPE

18 Point

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 print-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-?!)

Matrix Information 18Δ71. Lower case alphabet, 175 points. Figure 1, .0407. Will run in 90 channel layout. Code word, KUYV.

LINOTYPE

24 Point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 24Δ53. Lower case alphabet, 216 points. Figures, .1107. Will run in 90 channel layout. Code word, KUZL.



ADVERTISING FIGURES

TRADE MARK LINOTYPE

GOTHIC NO. 39—18 to 42 Point

18 Point (18△367). Figure 1, .083; 2 to 0, .1383.

1234567890, \$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 32 and 51A. Code word, ZEDUK.

24 Point (24△309). Figure 1, .1107; 2 to 0, .1798.

1234567890, \$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagram 51A. Code word, ZEDUR.

30 Point (30△231). Figure 1, .1383; 2 to 0, .2213.

12345678, \$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A. Code word, ZEDVE.

36 Point (36△131). Figure 1, .166; 2 to 0, .2629.

12345678, \$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 10 Point, from Special Advertising figure mold. Will run according to Diagram 51A in wide auxiliary magazine. Code word, ZEDYU.

42 Point (42△39). Figure 1, .1937; 2 to 0, .3044.

1234567, \$c

Punched in auxiliary position. For Three-Line 12 Point, from Special Advertising figure mold. Will run according to Diagram 51A in wide auxiliary magazine. Code word, ZEFEH.

GOTHIC NO. 40—18 to 42 Point

18 Point (18△369). Figure 1, .0968; 2 to 0, .1383.

1234567890, \$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 32 and 51A. Code word, ZEDZA.

24 Point (24△311). Figure 1, .1107; 2 to 0, .1798.

1234567890, \$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagram 51A. Code word, ZEFAM.

30 Point (30△233). Figure 1, .1383; 2 to 0, .2213.

12345678, \$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A. Code word, ZEFAT.

36 Point (36△133). Figure 1, .166; 2 to 0, .2629.

12345678, \$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 10 Point, from Special Advertising figure mold. Will run according to Diagram 51A in wide auxiliary magazine. Code word, ZEFAZ.

42 Point (42△41). Figure 1, .1937; 2 to 0, .315.

234567, \$c

Punched in auxiliary position. For Three-Line 12 Point, from Special Advertising figure mold. Will run in left side Diagram 51A in wide auxiliary magazine. Code word, ZEFEN.

GOTHIC NO. 41—18 to 42 Point

18 Point (18△371). Figure 1, .1107; 2 to 0, .166.

1234567890, \$c \$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 32 and 51A. Code word, ZEFBA.

24 Point (24△313). Figure 1, .1383; 2 to 0, .2144.

12345, \$c 12345, \$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagram 51A. Code word, ZEFCE.

30 Point (30△235). Figure 1, .1729; 2 to 0, .2698.

23456, \$c \$

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A in wide auxiliary magazine. Code word, ZFDI.

36 Point (36△135). Figure 1, .2075; 2 to 0, .315.

12345, \$c \$

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 10 Point, from Special Advertising figure mold. Will run left side Diagram 51A in wide auxiliary magazine. Code word, ZEFEB.

42 Point (42△43). Figure 1, .249; 2 to 0, .3736.

23456, \$c

Punched in auxiliary position. For Three-Line 12 Point, from Special Advertising figure mold. Will run Pi. Code word, ZEFEV.

NOTE: Fractions are also available for Gothics No. 39, 40, and 41



ADVERTISING FIGURES

TRADE **LINOTYPE** MARK

GOTHIC NO. 13—12 to 42 Point

12 Point Gothic No. 13 (12△436) Figures. .083
1234567890 ,. \$c

Punched in both regular and auxiliary positions.

14 Point Gothic No. 13 (14△61) Figure. .098
1234567890 ,. \$c

Punched in regular position. For Two-Line 6 Point. Will run according to Diagrams 12, 32 and 51A. Code word, KOPE.

18 Point Gothic No. 13 (18△289) Figures. .107
1234567890 $\frac{11312}{2433}$,. \$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 12, 32 and 51A. Code word, ZAFAB.

24 Point Gothic No. 13 (24△187) Figure 1. .1107; 2 to 0. .1383
1234567890 $\frac{1312}{2433}$,. \$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagrams 32 and 51A. Code word, ZELMU.

30 Point Gothic No. 13 (30△37) Figure 1. .1383; 2 to 0. .166
1234567890 ,. \$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagrams 32 and 51A. Code word, KOQI.

36 Point Gothic No. 13 (36△61) Figure 1. .166; 2 to 0. .1937
1234567890 ,. \$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 12 Point, from Special Advertising Figure mold. Will run according to Diagram 51A. Code word, KOOR.

42 Point Gothic No. 13 (42△53) Figure 1. .2075; 2 to 0. .2421
1234567 ,. \$c

Punched in auxiliary position. For 36 Point slug from Display mold or Three-Line 12 point from Special Advertising Figure mold. Will run left side Diagram 51A in 34 channel auxiliary magazine or right or left side Diagram 51A in Wide 34 channel auxiliary magazine. Code word, ZEPPU.

GOTHIC NO. 16—14 to 42 Point

14 Point Gothic No. 16 (14△9) Figures. .1383
1234567890 ,. \$c

Punched in regular position. For Two-Line 6 Point. Will run according to Diagrams 32 and 51A. Code word, KUSO.

18 Point Gothic No. 16 (18△5) Figures. .1798
123456789 $\frac{1}{8} \frac{1}{4}$,. \$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagram 51A. Code word, KUTU.

24 Point Gothic No. 16 (24△45) Figures. .2213
1234567 $\frac{1}{8}$,. \$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagram 51A. Code word, KUVY.

30 Point Gothic No. 16 (30△33) Figures. .2628
12345 $\frac{1}{4}$,. \$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A in Wide 34 channel auxiliary magazine. Code word, KUWA.

36 Point Gothic No. 16 (36△59) Figures. .315
123 $\frac{1}{4}$,. \$c

Punched in auxiliary position. For Two-Line 16 Point, from Display mold or Three-Line 10 Point, from Special Advertising figure mold. Will run in left side Diagram 51A wide auxiliary magazine. Code word, KURI.

42 Point Gothic No. 16 (42△7) Figure 1. .3182; 2 to 0. .3873
12345678 $\frac{1}{4}$,. \$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 12 Point, from Special Advertising figure mold. Will run in left side Diagram 51A wide auxiliary magazine. Code word, KUYD.

GOTHIC CONDENSED NO. 2—36 Point

36 Point Gothic Condensed No. 2 (36△13) Figures. .1937

1234567890 ,. \$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 10 point, from Special Advertising figure mold. Will run according to Diagram 51A. Code word, ZELNA.

ADVERTISING FIGURES

SP. PAT. LINOTYPE M. PAT.

GOTHIC CONDENSED NO. 1—16 to 24 Point

16 Point Gothic Condensed No. 1 (16△9) Figures, .0968
1234567890 $\frac{11312}{42433}$,. \$c

Punched in regular position. For Two-Line 7 point. Will run according to Diagrams 12, 32 and 51A. Code word, LEEV.

18 Point Gothic Condensed No. 1 (18△29) Figures, .112
1234567890 $\frac{11}{84} \frac{1}{8} \frac{1}{4}$,. \$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 12, 32 and 51A. Code word, LEIP.

24 Point Gothic Condensed No. 1 (24△19) Figures, .112
1234567890 $\frac{11}{84} \frac{1}{8} \frac{1}{4}$,. \$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagrams 12, 32 and 51A. Code word, LEMA.

MID-GOTHIC—14 to 30 Point

14 Point Mid Gothic (14△11) Figures, .1107
1234567890 $\frac{11312}{42433} \frac{1}{4}$,. \$c

Punched in regular position. For Two-Line 6 Point. Will run according to Diagrams 12, 32 and 51A. Code word, MANE.

24 Point Mid Gothic (24△39) Figures, .166
123456789 $\frac{1}{8} \frac{1}{4}$,. \$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagrams 32 and 51A. Code word, MAPI.

18 Point Mid Gothic (18△3) Figures, .1383
1234567890 $\frac{1131}{8482}$,. \$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 32 and 51A. Code word, MAOX.

30 Point Mid Gothic (30△51) Figures, .2075
12345678 $\frac{1}{4}$,. \$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A. Code word, MAQO.

LINOTYPE DISPLAY FIGURES IN USE

ACME
GROCERIES

PEACHES EARLY CROP 3 No. 2 Cans 31c

Libby's **BEANS** 2 Qts. 11c

BANANAS EXTRA FANCY 4 Lbs. 19c

S and W **PEAS** 2 Large Cans 11c

WALNUTS CIRCLE BRAND 9 Oz. 11c

TOMATOES 3 Pkgs. 29c

FURNITURE AT PRICES UNEQUALED IN OUR HISTORY. AMONG THEM

ROCKER Comfort and perfect relaxation are the key-notes of this sturdy, well-upholstered rocker. And the price is so low that every home should have one. Pin dot tapestry covering in choice of Rust or Green; welted and tufted back; Walnut finish on a Genuine American Gumwood frame. **\$10.00**

KITCHEN SUITE Solid Maple refectory style table with porcelain top and Automatic Extension. 4 Chairs in newest design and cutlery drawer **\$20.00**

[HEARN, L.] One of Cleopatra's Nights and Other Fantastic Romances. By Theophile Gautier. Translated by L. Hearn. 12-mo, half red levant, original cloth covers bound in, by Sangorski and Sutcliffe. New York, 1882 **\$20.00**
 HENRY VIII. Cobler Turned Courtier. A Pleasant Humour between King Henry VIII and a Cobler. 8 pp. small 4to, half morocco, London, 1680 **\$10.00**

Above: Price Display Advertisement set in 18 and 10 point Gothic No. 16, 8 point Baskerville, and 18 point Gothic No. 41 Advertising Figures. Rules: 3 point Plain Rule Matrix Slide No. 406 and 3 point Wave Rule Matrix Slide No. 161.

Center: Section from a book catalogue set in 8 point Cloister with 16 point Gothic Condensed No. 1 Advertising Figures.

Left: Food Store Advertisement set in 18 and 30 point Gothic No. 16, 8 and 24 point Gothic No. 13, Gothic with Linotype Name Plates and 18 point Bold Face No. 2 Food Store Logotypes. Rules: Plain Rule Matrix Slides, 3 point No. 406 and 6 point No. 423.

L I N O T Y P E

IONIC No. 5



Linotype Ionic No. 5 has won deserved merit as a face that is truly easy to read. It was originally designed to overcome the handicap of eye fatigue and impaired vision of many newspaper readers, particularly those of advanced years. Its letter design is based upon a study of eye movements in reading, as well as on the practical requirements of modern printing and stereotyping methods.

Though Ionic No. 5 appears to be much larger than the average newspaper face, and is considerably easier to read, it actually takes up no more space in newspaper and periodical columns. Thus it does not minimize letter and word count, and is an excellent choice where maximum matter per page, and the desirable factor of reading ease, are required.

Ionic No. 5 invites reading because it has an even, restful tone. The individual letters are full, round, clear and well-proportioned. The lower case is large in proportion to capitals. There are no fine lines or serifs to break down in stereotyping, electrotyping or printing, and no small openings to fill up with ink and smudge. It is recommended by eye specialists the country over, and is today the most popular and most widely used periodical type of the present era.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN
LINOTYPE, LIMITED, TORONTO. *Representatives in the Principal Cities of the World*

COMPARISON OF SIZES

Linotype Ionic No. 5 with Italic and Small Caps

- 5 Point (5Δ26) Lower case alphabet, 84 points. Figures, .0415
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE
 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 prin 1234
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 p vbcd
- 5½ Point (5½Δ44) Lower case alphabet, 94 points. Figures, .046 or .050
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in vbcd
- 6 Point (6Δ302) Lower case alphabet, 104 points. Figures, .0484
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma vbcd
- 6¼ Point (6¼Δ6) Lower case alphabet, 110 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa vbcd
- 6¾ Point (6¾Δ4) Lower case alphabet, 107 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac vbcd
- 7 Point (7Δ126) Lower case alphabet, 114 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th vbcd
- 7½ Point (7½Δ4) Lower case alphabet, 121 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why vbcd
- 8 Point (8Δ384) Lower case alphabet, 127 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
 How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W vbcd
- 9 Point (9Δ116) Lower case alphabet, 139 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
 How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des vbcd
- 10 Point (10Δ390) Lower case alphabet, 146 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic vbcd
- 12 Point (12Δ320) Lower case alphabet, 163 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
 How is one to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its e vbcd

LINOTYPE MARK

LIST OF CHARACTERS IN TWO-LETTER FONTS
 WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 1234567890æœfi fl ff ffi ffl \$ £ . ; : - ' ? ! - | — . . . () @ 1b %
 1234567890æœfi fl ff ffi ffl \$ £ . ; : - ' ? ! - | — . . . () @ 1b %
 * † ‡ § [] 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 † ‡ § [] 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Two styles of figures, sizes .046 and .050, are made only for 5½ Point Ionic No. 5 with Italic and Small Caps.
 Be sure to specify the size of figures required when placing orders for this size.

COMPARISON OF SIZES

Linotype Ionic No. 5 with Bold Face No. 2

- 5 Point (5△24) Lower case alphabet, 84 points, Figures, .0415
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE
 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 prin 1234
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 p 1234
- 5½ Point (5½△42) Lower case alphabet, 94 points, Figures, .046 or .050
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
- 6 Point (6△288) Lower case alphabet, 104 points, Figures, .0484
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
- 6½ Point (6½△2) Lower case alphabet, 110 points, Figures, .0533
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
- 6¾ Point (6¾△2) Lower case alphabet, 107 points, Figures, .0555
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234
- 7 Point (7△122) Lower case alphabet, 114 points, Figures, .0573
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
- 7½ Point (7½△2) Lower case alphabet, 121 points, Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
- 8 Point (8△382) Lower case alphabet, 127 points, Figures, .0621
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
 How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234
- 9 Point (9△112) Lower case alphabet, 139 points, Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
 How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des 1234
- 10 Point (10△392) Lower case alphabet, 146 points, Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
- 12 Point (12△368) Lower case alphabet, 163 points, Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
 How is one to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its e 1234

Linotype Ionic No. 5 with Gothic No. 16

- 5½ Point (5½△64) Lower case alphabet, 94 points, Figures, .050
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
(will cast on five point body)

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 1234567890æœñflffffll\$£,:;-'?!-— . . . () @ # %
 1234567890æœñflffffll\$£,:;-'?!-— . . . () @ # %
 *†‡§|| 1 8 1 4 3 8 1 2 5 8 3 4 7 8
 *†‡§|| 1 8 1 4 3 8 1 2 5 8 3 4 7 8

Two styles of figures, sizes .046 and .050, are made only for 5½ Point Ionic No. 5 with Bold Face No. 2.
 Be sure to specify the size of figures required when placing orders to this shop.

5 Point

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 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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO, NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK, NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS; IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE NTH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES ARE FINE. IF YOU SEEK TO GO FURTHER WITH THE INQUIRY, THEORIES WILL BE YOUR ONLY ANSWER. HERE IS A THEORY THAT THE PROponent THINKS MAY HAVE SENSE IN IT: FINE TYPE LETTERS WERE, IN THE FIRST PLACE, COPIES OF FINE WRITTEN LETTERS. FINE WRITTEN LETTERS WERE FINE BECAUSE THEY WERE PRODUCED IN THE MOST DIRECT AND SIMPLE WAY BY A TOOL IN THE HANDS OF A PERSON EXPERT IN ITS USE, BY A PERSON, MOREOVER, WHO WAS AN ARTIST, I.E., A PERSON EQUIPPED TO MAKE SOUND JUDGMENTS ABOUT LINES, CURVES, PRO-

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COUPLE, Japanese; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald Tribune, DOWNTOWN.

(set 14 lines to the inch)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæœffiffiffi 1234567890 \$£...;-'?!-|... (@) @lb *†‡§[]% 1/4 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœffiffiffi 1234567890 \$£...;-'?!-|... (@) @lb †‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 5Δ26. Lower case alphabet, 84 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZABDU.

5 1/2 Point

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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO, NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK, NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS; IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE NTH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES ARE FINE. IF YOU SEEK TO GO FURTHER WITH THE INQUIRY, THEORIES WILL BE YOUR ONLY ANSWER. HERE IS A THEORY THAT THE PROponent THINKS MAY HAVE SENSE IN IT: FINE TYPE LETTERS WERE, IN THE FIRST PLACE, COPIES OF FINE WRITTEN LETTERS. FINE WRITTEN LETTERS WERE FINE BECAUSE THEY WERE PRODUCED IN THE MOST DIRECT AND SIMPLE WAY BY A TOOL IN THE HANDS OF A PERSON EXPERT IN ITS USE, BY A PERSON, MOREOVER, WHO WAS AN ARTIST, I.E., A PERSON EQUIPPED TO MAKE SOUND JUDGMENTS ABOUT LINES, CURVES, PRO-

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COUPLE, Japanese; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald T Q E J P Q Y

(set 14 lines to the inch with short descenders)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæœffiffiffi 1234567890 \$£...;-'?!-|... (@) @lb *†‡§[]% 1/4 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœffiffiffi 1234567890 \$£...;-'?!-|... (@) @lb †‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Two sizes of figures are available in 5 1/2 Point Ionic No. 5 with Italic

Figures, .046 -> 1234567890 1234567890 <- Figures, .050
1234567890 1234567890

Matrix Information: 5 1/2 Δ44. Lower case alphabet, 94 points. Figures, .046 or .050; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, LUWY.

6 Point

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

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(one point leaded)

List of Characters in Two-Letter Font
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE
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Matrix Information: 6Δ302. Lower case alphabet, 104 points. Figures, .0484; comma, period and thin space, .0277. Runs in '90 channel magazine. Code word, ZODO.

LINOTYPE M50P

6 1/2 Point

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 T

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(solid)

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(one point leaded)

List of Characters in Two-Letter Font
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE
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Matrix Information: 6 1/2 Δ6. Lower case alphabet, 110 points. Figures, .0553; comma, period and thin space, .0277. Runs in '90 channel magazine. Code word, LUNA.

6¾ Point

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type *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 to their eyes? Good design is always practical design. And what they see in a good*

(on eight point body)

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(on seven point body)

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(on seven and one-half point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ

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Matrix Information: 6¾Δ4. Lower case alphabet, 107 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. 7 point alignment. Smallest slug on which this face will cast is 7 point. Code word, LUYF.

7 Point

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 SP

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think *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 to their eyes? Good design is always practical design. And what they*

(two point leaded)

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(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE

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¼ ¼ ¾ ½ ¾ ¾ ¾

Matrix Information: 7Δ126. Lower case alphabet, 114 points. Figures, .0533; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, I.U.Z.E.

7½ Point

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and taste-*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 to their eyes? Good design is always practical de-*

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a

(one point leaded)

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 to their eyes? *Good design is g j p q y*

(set with long descenders, on eight point body)

List of Characters in Two-Letter Font

ABCDEF GHIJKL MNOPQR STUVW XYZ & Æ Æ
 ABCDEF GHIJKL MNOPQR STUVW XYZ & Æ Æ

ABCDEF GHIJKL MNOPQR STUVW XYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzaeeflffiffi 1234567890 \$£,,:;-'?!- — . . .) @ !b

* † ‡ § ¶ % ¼ ⅓ ½ ⅔ ¾ ⅞

abcdefghijklmnopqrstuvwxyzaeeflffiffi 1234567890 \$£,,:;-'?!- — . . .) @ !b

† ‡ § ¶ % ¼ ⅓ ½ ⅔ ¾ ⅞

Matrix Information. 7½Δ4. Lower case alphabet, 121 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine, 8 point alignment. Smallest slug on which this face will cast is 7½ point. Code word, LUZU.

8 Point

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let *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 to their eyes? Good design is always prac-*

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material

(solid)

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(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzaeflffl 1234567890 \$£,.;-''?!- — . . . () @ lb

*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyzaeflffl 1234567890 \$£,.;-''?!- — . . . () @ lb

*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 87/384, Lower case alphabet, 127 points. Figures, 002; comma, period and thin space, 0031. Runs in 90 channel magazine. Code word, UVU.

9 Point

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 PRINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing *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 to their eyes? Good*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstu vwxyzæœñíííííííí 1234567890 \$£,.;-'"?!-|— ... ()
 @ !b * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 abcdefghijklmnopqrstu vwxyzæœñíííííííí 1234567890 \$£,.;-'"?!-|— ... ()
 @ !b † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 9Δ116. Lower case alphabet, 139 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZAUM.

10 Point

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were car-

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 to their

(two point loaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstu vwxyzæœfi flffiffi 1234567890 \$£...;-'?!- —

... () @ !b * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstu vwxyzæœfi flffiffi 1234567890 \$£...;-'?!- —

... () @ !b † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 10Δ390. Lower case alphabet, 146 points. Figures, .0761; comma, period and thin space, .038. Runs in 90° channel magazine. Code word, ZAFTO.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that mo-
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-

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfi flffiffi 1234567890 \$£,.;-'?!

—|— . . . ()@ Œ* † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyzæœfi flffiffi 1234567890 \$£,.;-'?!

— — . . . ()@ Œ † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information. 12Δ320. Lower case alphabet. 163 points. Figures. .083; comma, period and thin space. .0415. Runs in 90 channel magazine. Code word. ZABIT.

5 Point

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 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and (solid)

COUPLE, JAPANESE; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald Tribune, Downtown.

(set 14 lines to the inch)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæœffiffiffl 1234567890 \$E...:~?|-... (O@B*†‡§|]‰ 18143812583478
abcdefghijklmnopqrstuvwxyzæœffiffiffl 1234567890 \$E...:~?|-... (O@B*†‡§|]‰ 18143812583478

Matrix Information: 5Δ24. Lower case alphabet, 84 points. Figures, .0415; comma, period and thin space, .0277. Rms in 90 channel magazine. Code word, LYAR.

LINOTYPE

5 1/2 Point with Bold Face No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in. 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 (solid)

COUPLE, JAPANESE; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald T Q g j p q y

(set 14 lines to the inch with short descenders)

List of Characters in Two-Letter Fonts

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæœffiffiffl 1234567890
abcdefghijklmnopqrstuvwxyzæœffiffiffl 1234567890
\$E...:~?|-... (O@B*†‡§|]‰ 18143812583478
\$E...:~?|-... (O@B*†‡§|]‰ 18143812583478

Two sets of figures are available in 5 1/2 Point Ionic No. 3 with Bold Face No. 2.

Figures, .046 → 1234567890 1234567890 ← Figures, .050
1234567890 1234567890

Matrix Information (5): Point Ionic No. 3 with Bold Face No. 2, 51, 74; Lower case alphabet, 94 points. Figures, .046 or .050; comma, period and thin space, .0277. Rms in 90 channel magazine. Code word, LYAZ.

Matrix Information (5): Point Ionic No. 16 with Gothic No. 16, 51, 74; Lower case alphabet, 94 points. Figures, .050; comma, period and thin space, .0277. Rms in 90 channel magazine; 5 1/2 point alignment. Smallest slug on which this face will cast is 7 point. Code word, ZRUV.

5 1/2 Point with Gothic No. 16

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in. 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 (solid)

COUPLE, JAPANESE; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald T Q g j p q y

(set 14 lines to the inch with short descenders)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæœffiffiffl 1234567890
abcdefghijklmnopqrstuvwxyzæœffiffiffl 1234567890
\$E...:~?|-... (O@B*†‡§|]‰ 18143812583478
\$E...:~?|-... (O@B*†‡§|]‰ 18143812583478

6 Point

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? WHA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it falls to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is 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

(solid)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true

(one point leaded)

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 to their eyes? Good design is always practical design. And what th g j p q y

(set with short descenders, on five and one-half point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ

abcdefghijklmnopqrstuvwxyæœffiffiffi 1234567890 \$£...;-'?!-|— ... () @ !b*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 abcdefghijklmnopqrstuvwxyæœffiffiffi 1234567890 \$£...;-'?!-|— ... () @ !b*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 6Δ288. Lower case alphabet, 104 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, LYBE.

6 1/2 Point

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 T

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on

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 spe-

(solid)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

(one point leaded)

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 to their eyes? Good design is always practical desig g j p q y

(set with short descenders, on six point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ

abcdefghijklmnopqrstuvwxyæœffiffiffi 1234567890 \$£...;-'?!-|— ... () @ !b*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 abcdefghijklmnopqrstuvwxyæœffiffiffi 1234567890 \$£...;-'?!-|— ... () @ !b*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 6 1/2 Δ2. Lower case alphabet, 110 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, LYBU.

6 3/4 Point

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 PRINTING RAVE OVER A SPECIFIC FACE

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 to their eyes? Good design is always practical design.

(on seven point body)

(on seven and one-half point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœñíííííííííí 1234567890 \$£,;:~"?!-|_ . . . () @ # * + * \$ [] %
1 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœñíííííííííí 1234567890 \$£,;:~"?!-|_ . . . () @ # * + * \$ [] %
1 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Mat. Information: 6 3/4 pt. Lower case alphabet, 107 points. Figures, 1053; comma, period and thin space, 10277. Rims in 100 channel magazine. 7 point alignment. Smallest slug on which this face will cast is 7 point. Code word, LYCL.

LINOTYPE

7 Point

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 SP

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 to their eyes? Good design is always practical design.

(void)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœñíííííííííí 1234567890 \$£,;:~"?!-|_ . . . () @ # * + * \$ [] %
1 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœñíííííííííí 1234567890 \$£,;:~"?!-|_ . . . () @ # * + * \$ [] %
1 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Mat. Information: 7 1/2 pt. Lower case alphabet, 114 points. Figures, 1053; comma, period and thin space, 10277. Rims in 100 channel magazine. Code word, LYD0.

7 1/2 PT.

7 1/2 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made 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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your

(one point leaded)

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 to their eyes? Good design is g j p q y

(set with long descenders, on eight point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœffiffiffil 1234567890 \$£...;-'- — ... () @ !b

*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyæœffiffiffil 1234567890 \$£...;-'- — ... () @ !b

*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 7 1/2. Lower case alphabet, 121 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine, 8 point alignment. Smallest slug on which this face will cast is 7 1/2 point. Code word, Z1PU.

8 PT.

LINOTYPE

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor 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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœffiffiffil 1234567890 \$£...;-'?!-|— ... () @ !b

*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyæœffiffiffil 1234567890 \$£...;-'?!-|— ... () @ !b

*†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 8Δ382. Lower case alphabet, 127 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, LYEB.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
 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 to their eyes? **Good
 design is always practical design.** And what they see in a good type design is,
 partly, its excellent practical fitness to perform its work. It has a "heft" and
 balance in all of its parts just right for its size, as any good tool has. Your good
 chair has all of its parts made nicely to the right size to do exactly the work
 that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no
 waste of material and no lack of strength. And, beyond that, the chair may
 have been made by a man who worked out in it his sense of fine shapes and
 curves and proportions: it may be, actually, a work of art. The same thing
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 to their eyes? Good

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœfiflffiffi 1234567890 \$£,.;-'"?!-|— ... ()

@ lb*†‡§[] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyæœfiflffiffi 1234567890 \$£,.;-'"?!-|— ... ()

@ lb*†‡§[] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 92,112 Lower case alphabet, 139 points. Figures, .0692; comma, period and thin space, .0346. Runs in 9
 channel magazine. Code word, ZAHX



10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 to their
 eyes? **Good design is always practical design.** And what they see in a good
 type design is, partly, its excellent practical fitness to perform its work. It
 has a "heft" and balance in all of its parts just right for its size, as any good
 tool has. Your good chair has all of its parts made nicely to the right size to
 do exactly the work that the chair has to do, neither clumsy and thick, nor
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 to their

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœfiflffiffi 1234567890 \$£,.;-'"?!-|—

... () @ lb*†‡§[] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyæœfiflffiffi 1234567890 \$£,.;-'"?!-|—

... () @ lb*†‡§[] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 102,392 Lower case alphabet, 146 points. Figures, .0691; comma, period and thin space, .0348. Runs in 90
 channel magazine. Code word, ZAFRF

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that mo-

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-

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzaefiflffiffi 1234567890 \$£,,:;-“?!

— . . . () @ ! b * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

abcdefghijklmnopqrstuvwxyzaefiflffiffi 1234567890 \$£,,:;-“?!

— . . . () @ ! b * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 12Δ368. Lower case alphabet, 163 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZAFVU.

AN AUTHENTIC REVIVAL OF THE FAMOUS SEVENTEENTH CENTURY BOOK FACE OF ANTON JANSON



LINOTYPE JANSON

SOME TIME between 1660 and 1687, Anton Janson, punchcutter and typefounder then practicing in Leipsic, issued the charming book type which bears his name. In recutting this fine old face, Linotype letter-draftsmen and punchcutters have been fortunate in retaining its sharpness and sparkle, as well as "the beautiful clarity and comeliness of its drawing" which, in the judgment of a foremost critic, make this "one of the very finest types now available."

Definite information concerning Anton Janson is difficult to obtain. He practiced type founding in Leipsic, as mentioned above; his types being shown for the first time in a specimen sheet issued there about 1675. Whether or not he was of Dutch ancestry is not clear. In *Typographia Jubilans*, a book of printing by Friedrich Christian Lesser issued in Leipsic about 1740, it is mentioned that Wolfgang Dietrich Erhardt of Leipsic bought the Janson matrices from the heirs of Edling in Holland. Edling, also a Leipsic typefounder, was Janson's successor and may have been his son-in-law. He issued a specimen sheet in 1689 showing the Janson types. Whether or not his heirs brought the Janson punches or matrices to Holland is not known, yet the acquisition of these matrices in Holland by Erhardt may explain why the Janson face has been known as a Dutch type.

The Linotype recutting of Janson was made direct from type cast from the original matrices now in the possession of the Stempel foundry in Frankfort, A.M. Linotype Janson is available in five sizes, from 8 to 14 point inclusive, each made in combination with italic and small capitals.

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE *abcdefghijklmnopqrstuvwxy z* FGRTJ

, . : ; ? ! (|) * ' - - Æ Œ ð & £ \$. . . fi fl ff ffi ffl

, . s ; ? ! A I Q O ' ' - - Æ Œ ð N £ P L . . . fi Y ff W M

12345 Z & : () fl ffi ffl \$ x æ 67890 ; :

12345 U Ů : () fl ffi ffl \$ æ œ 67890 ; :

1/8 1/4 3/8 1/2 5/8 3/4 7/8 K H X Z & Æ Œ @ % † ‡ \$ ¶ - []

LINOTYPE

ONE-LETTER ROMAN LOGOTYPES
SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wb

SPECIAL NO. 5

f af aff ef eff bf if iff kf lf uf nf of off pf rf sf tf uf uff yf lf Of

ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxy z

TRUE-CUT SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Ya Ye Yo Wa We Wi Wo Wr P.

Ta Te To Tr Tu Tw Ty Va Ve Vo Ya Ye Yo Wa We Wi Wo Wr P.

fa fe fo fr fu ffa ffe ffo ffr ffu

fa fe fo fr fu ffa ffe ffo ffr ffu

¶ Paragraph mark used in this specimen is Character No. 26, △ 384.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist *i.e.*, a person equipped to make sound judgments about lines, curves, and proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at

(One-Letter Italic)

(*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfififfiffil (\$ £ ¨ ; ' - ? ! * +) 1234567890

abcdefghijklmnopqrstuvwxyzfififfiffil (\$ £ ¨ ; ' - ? ! +) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 8Δ436. Lower case alphabet, 111 points. Figures, .0553; comma, period and thin space, .0277. Runs in 50 channel magazine. Smallest slug on which this face will cast is 9 point. Code word, ZAFOS.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types

(One-Letter Italic)

(The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters but it fails to explain wherein the shapes are fine. If you seek to go further

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

ABCDEFGHIJKLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfiflffiffll (\$ £ , ; ' - ? ! * †) 1234567890
 abcdefghijklmnopqrstuvwxyzfiflffiffll (\$ £ , ; ' - ? ! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ &

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 10Δ388. Lower case alphabet, 131 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Smallest slug on which this face will cast is 11 point. Code word, ZAF0Y.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished

(One-Letter Italic)

(*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzñflffiffi (\$ £ , . ; ' ? ! * †) 1234567890

abcdefghijklmnopqrstuvwxyzñflffiffi (\$ £ , . ; ' ? ! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 11Δ118. Lower case alphabet, 139 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Smallest slug on which this face will cast is 12 point. Code word, ZAFPA.

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, pro-

(One-Letter Italic)

(The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyziiflffiffll (\$ £,,:;'-'?!*†) 1234567890
 abcdefghijklmnopqrstuvwxyzfiiflffiffll (\$ £,,:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 12Δ318. Lower case alphabet, 148 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Smallest slug on which this face will cast is 13 point. Code word, ZABSA.

14 pt., leaded 2 & 4 pts.

LINOTYPE JANSON

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave

(One-Letter Italic)

(The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to ex-

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzi f f f f f f f f (\$ £ , . ; ' - ' ? ! * †)

abcdefghijklmnopqrstuvwxyzi f f f f f f f f (\$ £ , . ; ' - ' ? ! †)

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 14Δ178. Lower case alphabet, 165 points. Figures, .0968; comma, period and thin space, .1484. Runs in 50 channel magazine, 13 point alignment. Smallest slug on which this face will cast is 14 point. Code word, ZACEZ.

LINOTYPE JANSON

Comparison of Sizes

8 Point Janson with Italic and Small Caps (8△436)

Lower case alphabet, 111 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
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 to their eyes? Good design is always practical design. And what they 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vBCD

10 Point Janson with Italic and Small Caps (10△388)

Lower case alphabet, 131 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS O
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 to their eyes? Good design is always 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design vBCD

11 Point Janson with Italic and Small Caps (11△118)

Lower case alphabet, 139 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
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 to their eyes? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic vBCD

12 Point Janson with Italic and Small Caps (12△318)

Lower case alphabet, 148 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
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 to 1234
HOW IS ONE to assess and evaluate a type face in terms of its esth vBCD

14 Point Janson with Italic and Small Caps (14△178)

Lower case alphabet, 165 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
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 1234
HOW IS ONE to assess and evaluate a type face in terms of vBCD

LINING AND JOBBING FACES

LINING MEMPHIS

GOTHIC NO. 31

LINING METRO

GOTHIC NO. 32

CARD GOTHIC MEDIUM

GOTHIC NO. 33

CARD GOTHIC BOLD

BOLD FACE NO. 9

GOTHIC NO. 29

GOTHIC NO. 25

GOTHIC NO. 30

GOTHIC NO. 26

AND

GREETING CARD FACES including CASLON TEXT



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NEW YORK CITY • CHICAGO • SAN FRANCISCO • NEW ORLEANS • CANADIAN LINOTYPE,
LIMITED, TORONTO • REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Where the Various Sizes of Linotype Lining Faces Will Run

The table at right shows at a glance where a given size of a series will run in the 90 channel magazine according to Keyboard Diagram No. 98:

Alignment

The comparative alignments of the Lining Faces, together with the slug bodies on which they will cast, are as follows: The various sizes of 6 point in each series are on the same alignment and will cast on a 6 point slug. The four sizes of 12 point in the Memphis and Metro series are on the same alignment and will cast on a 12 point slug. The 12 point size of Gothic No. 25 with No. 26 is on 15 point alignment and will cast on a 12 point slug. The various sizes of each of the other 12 point series are on the same alignment and will cast on a 14 point slug.

To align any of the 6 point sizes with the 12 point, in the Gothic No. 29 with No. 30, Gothic No. 31 with No. 32, Gothic No. 31 with No. 33, Bold Face No. 9 with Gothic No. 31, and Gothic No. 32 with No. 33 series, cast the 12 point on a 6 point slug, overhanging, and the 6 point line on the second slug will align at the bottom with the 12 point overhanging character.

The 8 point size of Gothic No. 25 with No. 26 is on 9 point alignment and will cast on an 8 point slug; the 10 point size is on 11 point alignment and will cast on a 10 point slug.

Point Size	NAME OF FACE	90 Channel Layout Keyboard Diagram No. 98			Auxiliary Magazine		
		L.C.	Cent.	Cap	28 Chan.	34 Chan.	Wide34 Chan.
6	Memphis Light with Memphis Bold	•	•	•	•	•	•
6a	Memphis Light with Memphis Bold	•	•	•	•5	•	•3
6b	Memphis Light with Memphis Bold	•	•	•	•	•	•3
12	Memphis Light with Memphis Bold	•4	—	•	•	•	•
12a	Memphis Light with Memphis Bold	•	•	•	•	•	•
12b	Memphis Light with Memphis Bold	•	•	•	•	•	•
12c	Memphis Light with Memphis Bold	•	•	•	•	•	•
6	Metromedium with Metrothin	•	•	•	•	•	•
6a	Metromedium with Metrothin	•	•	•	•5	•	•3
6b	Metromedium with Metrothin	•	•	•	•	•	•3
12	Metromedium with Metrothin	•	•	•	•	•	•
12a	Metromedium with Metrothin	•	•	•	•	•	•
12b	Metromedium with Metrothin	•	•	•	•	•	•
12c	Metromedium with Metrothin	•	•	•	•	•	•
6	Card Gothic Medium with Bold	•	•	•	•	•	•3
12	Card Gothic Medium with Bold	—	—	•	•	•	•
6	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•
6a	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•3
6b	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•3
6c	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•3
12	Gothic No. 29 with Gothic No. 30	—	—	•	•	•	•
12a	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•
12b	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•
12c	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•
18	Gothic No. 29	—	—	•	•	•	•
18a	Gothic No. 29	—	—	•	•	•	•
18	Gothic No. 30	—	—	•	•	•	•
18a	Gothic No. 30	—	—	•	•	•	•
6	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•
6a	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•3
6b	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•3
6c	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•3
12	Gothic No. 31 with Gothic No. 32	—	—	•	•	•	•
12a	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•
12b	Gothic No. 31 with Gothic No. 32	•1	•2	•	•	•	•
12c	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•
12d	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•
18	Gothic No. 31	—	—	•	•	•	•
18a	Gothic No. 31	—	—	•	•	•	•
6	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
6a	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
6b	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
6c	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
12c	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
6	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•
6a	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•3
6b	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•3
6c	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•3
12	Bold Face No. 9 with Gothic No. 31	—	—	•	•	•	•
12a	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•
12b	Bold Face No. 9 with Gothic No. 31	•1	•2	•	•	•	•
12c	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•
12d	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•
18	Bold Face No. 9	—	—	•	•	•	•
18a	Bold Face No. 9	—	—	•	•	•	•
6	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•
6a	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•3
6b	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•3
6c	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•3
12	Gothic No. 32 with Gothic No. 33	—	—	•	•	•	•
12a	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•
12b	Gothic No. 32 with Gothic No. 33	•1	•2	•	•	•	•
12c	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•
6	Gothic No. 25 with Gothic No. 26	•	•	•	•	•	•
6a	Gothic No. 25 with Gothic Condensed No. 2	•	•	•	•	•	•3
6b	Gothic No. 25 with 8 Point Gothic Cond. No. 2	•	•	•	•	•	•3
6c	Gothic No. 25 with Gothic No. 26	•	•	•	•	•	•
8	Gothic No. 25 with Gothic No. 26	•	•	•	•	•	•
10	Gothic No. 25 with Gothic No. 26	—	—	•	•	•	•
12	Gothic No. 25 with Gothic No. 26	—	—	•	•	•	•

- Will run
- Will not run
- 1 Cap R will not run
- 2 Cap B and D will not run

- 3 Wide Auxiliary with narrow channels required
- 4 Cap N and R will not run
- 5 Cap I and J will not run

LINING MEMPHIS LIGHT WITH MEMPHIS BOLD

CAPS, FIGURES AND POINTS ONLY

6 Point-B (6Δ386) Code word, ZEMEP Figures, .0484
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point-A (6Δ384) Code word, ZEMEJ Figures, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE 1234

6 Point (6Δ382) Code word, ZEMEC Figures, .0622
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

12 Point-C (12Δ428) Code word, ZEMID Figures, .0622
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

12 Point-B (12Δ426) Code word, ZEMHU Figures, .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT 1234

12 Point-A (12Δ424) Code word, ZEMFI Figures, .083
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

12 Point (12Δ434) Code word, ZENAJ Figures, .0968
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234

ALIGNMENT OF FACE IS AT BASE OF CHARACTER

THREE SIZES OF SIX POINT. 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 1234
 THREE SIZES OF SIX POINT. 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 1234

FOUR SIZES OF TWELVE POINT. 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 1234
 FOUR SIZES OF TWELVE POINT. 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 1234

LINING METROMEDIUM WITH METROTHIN

CAPS, FIGURES AND POINTS ONLY

6 Point-B (6Δ380) Code word, ZELPE Figures, .0484
 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 1234
 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 1234

6 Point-A (6Δ378) Code word, ZELOR Figures, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 1234

6 Point (6Δ376) Code word, ZELOK Figures, .0622
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 1234

12 Point-C (12Δ422) Code word, ZELUL Figures, .0622
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 1234

12 Point-B (12Δ420) Code word, ZELUF Figures, .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

12 Point-A (12Δ418) Code word, ZELTU Figures, .083
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point (12Δ416) Code word, ZELRI Figures, .0968
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER 1234

ALIGNMENT OF FACE IS AT BASE OF CHARACTER

THREE SIZES OF SIX POINT. 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 1234
 THREE SIZES OF SIX POINT. 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 1234

FOUR SIZES OF TWELVE POINT. 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 1234
 FOUR SIZES OF TWELVE POINT. 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 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

LINING MEMPHIS LIGHT WITH MEMPHIS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 67890
 12345 67890

LINING METROMEDIUM WITH METROTHIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 67890
 12345 67890

THE SILKMAN'S COOPERATIVE NATIONAL BANK

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CASHIER'S OFFICE

"THE IDEAL PLACE TO STAY FOR A REST IN THE BERKSHIRES"

TELEPHONE, GREEN 200

"STANSHORT PERMANENCY"

STANFORD & SHORTLE

INCORPORATED

HARDWARE

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ALGANTON, N. Y.

JAMES STANFORD
PRESIDENT

THE BLACK FOREST INN

ROOMS BY THE DAY, WEEK, OR SEASON

JACK EDWARDS
PROP.

CROWFOOT NOTCH
NEW HAMPSHIRE

THE PENROSE COUNTY PUBLISHING CO.

PENROSE, VIRGINIA

PUBLISHERS OF THE PENROSE GAZETTE · GENERAL PRINTING

Top: Letterhead, in 12 point, 12 point and B Lining Metromedium, 6 point, point A and B Lining Metromedium a 6 point A and B Lining Metrothin.

Upper Left: Card, in 12 point, 12 point and B Lining Metromedium; 12 point B, and C Lining Metrothin. 6 point, point A and B Lining Metrothin.

Above: Card, in 12 point and 12 point Lining Memphis Bold, 12 point B and Lining Memphis Light. 6 point and point A Lining Memphis Bold, 6 point Lining Memphis Light.

Below: Note head, in 12 point, 12 point B, and C Lining Metromedium; 6 point and B Lining Metromedium and Metrothin.

Above: Note head, in 12 point, 12 point A, B, and C Lining Memphis Bold, 6 point and 6 point A Lining Memphis Light.

Below: Card, in 12 point B and C Lining Memphis Bold; 6 point and 6 point A Lining Memphis Bold and 6 point B Lining Memphis Light. Decoration: 6 point Plain Rule Matrix Slide 405a and 405b, 2 point Plain Rule Matrix Slide 405.

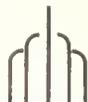
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STONE, COOK, MCCREADY, THOMAS & O'SHAY

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CHAMBER OF COMMERCE BUILDING

DENVER, COLORADO



FOUNTAIN PLUMBING SERVICE

JOHN N. THOMS
PRESIDENT



THE PARENT-TEACHERS ASSOCIATION

OF THE DEERFIELD HIGH SCHOOL

INVITE YOU TO ATTEND THE

ANNUAL SENIOR PLAY

THE SHOW-OFF

TO BE PRESENTED IN THE AUDITORIUM

FRIDAY, APRIL 26TH

AT 8:15 P. M.

DANCING

R. S. V. P.

Abstr. Invitation, in 12 point, 12 point A, B, and C Lining Memphis Bold, 6 point A and B Lining Memphis Bold, Decoration Border Matrix 18 point G-18, and Plain Rule Matrix Slides 3 point 404W and 3 point 406.

Right Program, in 12 point, 12 point A, B, and C Lining Metro-medium, 6 point, 6 point A and B Lining Metro-medium, and 18 point Metro-medium No. 2, Decoration 18 point Border Matrices G-50R and G-50L, 8 point Matrix Slide 659.

Below Announcement, in 12 point A and B Lining Metro-medium, Lining Metrothm 12 point A and B, 6 point and 6 point A.

JOHN H. STRONG, M. D.

ANNOUNCES THE OPENING OF HIS

FOR THE PRACTICE OF

GENERAL MEDICINE AND SURG

136 SIXTH STREET, ITHACA, N.

OFFICE HOURS
1-2 AND 7-8 P. M.

WITH GREAT JOY

WE ANNOUNCE

THE ARRIVAL

OF

ELIZABETH JANE HARMON

TEN POUNDS

BETTY AND DICK HARMON

JUNE 21ST

Abstr. Announcement, in 12 point and 12 point B Lining Memphis Light, 12 point A and B Lining Memphis Bold, and 6 point A and B Lining Memphis Light

THE THESPIAN SOCIETY

PRESENTS

EVERY LITTLE THING

A COMEDY IN THREE ACTS

BY J. SYMES

POTIPHAR N. TEWKESBURY . . . HARRY GREGOR

SILAS TEWKESBURY, HIS BROTHER, STEWART HODKINS

LORRAINE, POTIPHAR'S WIFE . . . MARY WARDLY

VERA MONTAGUE, WARD OF THE TEWKESBURYS

LILIAN EVERSHAM

JACK BISHOP, VERA'S SUITOR . . . KENNETH MCEVOY

BILLY NORTH, VERA'S SUITOR . . . JOHN BALDWIN

MAID . . . SYBIL JENNINGS

FIDO . . . HIMSELF

ACT I. LIBRARY OF TEWKESBURY HOUSE, GREAT NECK

ACT II. VERA'S STUDIO IN GREENWICH VILLAGE

ACT III. CELLAR OF TEWKESBURY HOUSE

TIME: THE PRESENT

FRIDAY, NOVEMBER 10TH



LINING CARD GOTHIC MEDIUM WITH BOLD

6 Point Lining Card Gothic Medium with Bold (6△414)

Caps, figures and points only. Figure 1, 0415; 2 to 6, 0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI 1234

12 Point Lining Card Gothic Medium with Bold (12△462)

Caps, figures and points only. Figure 1, 1107; 2 to 6, 1383

HOW IS ONE TO ASSESS AND EVALUATE A TY 1234
HOW IS ONE TO ASSESS AND EVALUATE A TY 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 , . : ; ? ! ' " " " - () & \$ Æ Œ — — 67890
12345 , . : ; ? ! ' " " " - () & \$ Æ Œ — — 67890

TRADE **LINOTYPE** MARK

BE SURE THERE IS AN EAGLE ON EVERY LINK

TELEPHONE: BRIDGEPORT 6-6394



EAGLE CHAIN COMPANY, INC.

2134 FRANKLIN PARKWAY, NORTH

BRIDGEPORT, CONN.

MICHAEL DOLAN, PRES.

 **EAGLE CHAIN COMPANY, INC.**
2134 FRANKLIN PARKWAY, NORTH
BRIDGEPORT, CONN.


EAGLE CHAIN COMPANY, INC.
2134 FRANKLIN PARKWAY, NORTH
BRIDGEPORT, CONN.

Above: Letterhead, in 6 and 12 point Lining Card Gothic Medium with Bold. Decoration: 24 point Universal Party Emblem Character No. 1 and 10 point Matrix Slide No. 1442.
Center: Envelope Corner, in 6 point Lining Card Gothic Medium with Bold. Decoration: 12 point Universal Party Emblem Character No. 1.
Right: Business Card, in 6 Point Lining Card Gothic Medium with Bold. Decoration: 12 point Universal Party Emblem Character No. 1.

BR. 6-6394

MICHAEL DOLAN, PRES.

555

GOTHIC No. 29 WITH GOTHIC No. 30

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6△206) Code word, KYOT Figure 1, .0346; 2 to 0, .0415
 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 PRINTIN 1234
 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 PRINTIN 1234

6 Point-B (6△208) Code word, KYOC Figure 1, .0346; 2 to 0, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 1234

6 Point-A (6△210) Code word, KYIB Figure 1, .0346; 2 to 0, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC 1234

6 Point (6△204) Code word, KYFY Figure 1, .0415; 2 to 0, .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH 1234

12 Point-C (12△210) Code word, KYTO Figure 1, .0415; 2 to 0, .083
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST 1234

12 Point-B (12△212) Code word, KYSI Figure 1, .0553; 2 to 0, .0968
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 1234

12 Point-A (12△214) Code word, KYRE Figure 1, .0553; 2 to 0, .1107
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN 1234

12 Point (12△208) Code word, KYQA Figure 1, .0692; 2 to 0, .1245
 HOW IS ONE TO ASSESS AND EVALUATE A TYP 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYP 1234

18 Point Gothic No. 29a (18△145) Code word, KYUV Figure 1, .083; 2 to 0, .1522
 HOW IS ONE TO ASSESS AND EVALUATE 12

18 Point Gothic No. 29 (18△139) Code word, KYUD Figure 1, .0968; 2 to 0, .1937
 HOW IS ONE TO ASSESS AND EVA 12

18 Point Gothic No. 30a (18△147) Code word, KYWY Figure 1, .083; 2 to 0, .1522
 HOW IS ONE TO ASSESS AND EVALUATE 12

18 Point Gothic No. 30 (18△141) Code word, KYVU Figure 1, .0968; 2 to 0, .1937
 HOW IS ONE TO ASSESS AND EVA 12

ALIGNMENT OF FACE IS AT BASE OF CHARACTERS

FOUR SIZES OF SIX POINT, HOW IS ONE TO ASSESS AND E
 FOUR SIZES OF SIX POINT, HOW IS ONE TO ASSESS AND E FOUR SIZES OF TWELVE POINT
 FOUR SIZES OF TWELVE POINT

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 . . . ; ? ! ' ' " " - () & \$ Æ Œ — — — — 67890
 12345 . . . ; ? ! ' ' " " - () & \$ Æ Œ — — — — 67890

MARCUS GARRISON
ATTORNEY-AT-LAW

GRANGE BUILDING, NEW LONDON, CONN.

GOTHIC NO. 29 WITH
GOTHIC NO. 30

DEPOSIT FOR THE ACCOUNT OF

19

WITH
DEL RAY TRUST COMPANY

	DOLLARS	CENTS
BILLS		
SILVER		
GOLD		
1 CHECKS (LIST SEPARATELY)		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		

SAFE DEPOSIT BOXES FOR RENT

SEE OTHER SIDE

APPOINTMENTS

FOR TO-DAY

AUGUST 11

9:00	1:00
9:15	1:15
9:30	1:30
9:45	1:45
10:00	2:00
10:15	2:15
10:30	2:30
10:45	2:45
11:00	3:00
11:15	3:15
11:30	3:30
11:45	3:45
12:00	4:00
12:15	4:15
12:30	4:30
12:45	4:45

WE ANNOUNCE WITH PROFOUND SORROW

THE DEATH OF OUR SENIOR PARTNER

MR. H. J. BERLENER

IN RESPECT TO HIS MEMORY.

OUR OFFICES WILL BE CLOSED ALL DAY THURSDAY



BERLENER & TOMS

Right: Announcement, in 12 point Gothic No. 30, 6 point Gothic No. 30, Decoration: 12 point Border Matrices, No. 5-50 R and L, 6 point Miscellaneous Multiple Rule Matrix Slide No. 742.

GOTHIC No. 31 with Gothic No. 32

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6△262) Code word, LAAL Figure 1, .0346; 2 to 0, .0415
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point-B (6△260) Code word, KYZE Figure 1, .0415; 2 to 0, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234

6 Point-A (6△258) Code word, KYFF Figure 1, .0553; 2 to 0, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234

6 Point (6△256) Code word, KYXA Figure 1, .0692; 2 to 0, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-D (12△396) Code word, ZEDAL Figure 1, .0692; 2 to 0, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-C (12△272) Code word, LAIV Figure 1, .0761; 2 to 0, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

12 Point-B (12△270) Code word, LAIN Figure 1, .083; 2 to 0, .1107
HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234

12 Point-A (12△268) Code word, LAEM Figure 1, .1107; 2 to 0, .1383
HOW IS ONE TO ASSESS AND EVALUATE 1234
HOW IS ONE TO ASSESS AND EVALUATE 1234

12 Point (12△266) Code word, LAAS Figure 1, .1245; 2 to 0, .166
HOW IS ONE TO ASSESS AND EVALU 1234
HOW IS ONE TO ASSESS AND EVALU 1234

18 Point-A Gothic No. 31 (18△149) Code word, LAME Figure 1, .0968; 2 to 0, .1937
HOW IS ONE TO ASSESS AND E 12

18 Point Gothic No. 31 (18△143) Code word, LALA Figure 1, .1245; 2 to 0, .249
HOW IS ONE TO ASSESS A 12

ALIGNMENT OF FACE IS AT BASE OF CHARACTERS

<p>FOUR SIZES OF SIX POINT. HOW IS ONE TO AS FOUR SIZES OF SIX POINT HOW IS ONE TO AS</p>	<p>FIVE SIZES TWELVE POINT FIVE SIZES TWELVE POINT</p>
--	---

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345	, . : ; ? ! ' ' " " - () & \$ Æ Œ — _ _ _	67890
12345	, . : ; ? ! ' ' " " - () & \$ Æ Œ — _ _ _	67890

DEVONSHIRE SECURITY CORPORATION

ROCHESTER, NEW YORK

STATEMENT OF CONDITION AS OF MAY 15TH

RESOURCES

BONDS AND MORTGAGES	\$ 1,127,185.27
UNITED STATES BONDS	944,821.03
OTHER BONDS	4,123,236.70
LOANS AND DISCOUNTS	2,136,097.05
CASH ON HAND AND IN BANK	822,364.22
BANKING HOUSE	89,000.00
OTHER ASSETS	177,949.01
	\$9,420,653.28

LIABILITIES

CAPITAL	\$ 500,000.00
SURPLUS	500,000.00
UNDIVIDED PROFITS	134,294.53
DEPOSITS	8,087,710.89
OTHER LIABILITIES	198,647.86
	\$9,420,653.28

INTEREST ALLOWED ON DEPOSITS

SAFE DEPOSIT AND STORAGE VAULTS

CHECKS ON THIS COMPANY PAYABLE AT PAR THROUGH THE FEDERAL RESERVE

BANK OF ST. LOUIS

TRADE **LINOTYPE** MADE

GOthic No. 31

WITH

GOthic No. 32

Below Ticket, in 18 point A Gothic No. 31, 12 point C Gothic No. 31.

above Statement, in 12 point, 12 point A Gothic No. 31, 6 point, 6 point A Gothic No. 31, 6 point Gothic No. 32. Decoration: 6 point Ornamental Cash Matrix Slide No. 917.

THIS TICKET WILL ADMIT THE BEARER TO

ANNUAL DINNER

OF THE BURNS SOCIETY OF THE CITY OF NEW YORK

WALDORF-ASTORIA HOTEL

FIFTH AVENUE AND THIRTY-FOURTH STREET

SATURDAY EVENING

JANUARY TWENTY-FOURTH

AT SEVEN O'CLOCK

REALT SERVIC



IF YOU ARE INTERESTED
PURCHASE OR SALE OF
ESTATE TALK TO US ABOUT

IT IS OUR AIM TO RENDER A SERVICE THAT WILL EARN AND HOLD THE FRIENDSHIP OF THOSE WE SERVE.

WE BELIEVE THAT TWENTIETH CENTURY SALESMANSHIP MEANS MORE THAN SIMPLY MAKING A SALE. IT ALSO MEANS COURTESY, EFFICIENCY, DEPENDABILITY, AND, ABOVE ALL, FAIR PLAY.

WHAT CAN WE DO FOR YOU?

RICHARDS & MARTIN
INCORPORATED
234 BELLEVILLE AVENUE

MARY LOUISE WILLIAMS

JUNE 6, 1923

Left: Card, in 18 point Gothic No. 31, 12 point B Gothic No. 31, 6 point, 6 point B and C Gothic No. 31, 6 point Gothic No. 32. Decoration: 12 point Border Matrix No. 559.

Lower Left: Announcement, in 6 point A and B Gothic No. 32.

Below: Announcement, in 12 point B Gothic No. 31, 12 point B and C Gothic No. 32, 6 point Gothic No. 32. Decoration: 12 point Border Matrix No. 510.

THE WILLIAMSBURG TRUST COMPANY

TAKES PLEASURE IN ANNOUNCING

THE APPOINTMENT OF

MR. THOMAS LANGDON CHURCH

AS SECOND VICE-PRESIDENT

AND MEMBER OF THE BOARD OF DIRECTORS



WILLIAMSBURG, KENTUCKY

GOTHIC NO. 31 WITH GOTHIC NO. 33

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6△270) Code word, ZIFHU Figure 1, .0346; 2 to 0, .0415
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point-B (6△254) Code word, ZIFFU Figure 1, .0415; 2 to 0, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234

6 Point-A (6△252) Code word, ZIFEZ Figure 1, .0553; 2 to 0, .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 1234

6 Point (6△248) Code word, ZIFET Figure 1, .0692; 2 to 0, .083
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-C (12△486) Code word, ZIFJI Figure 1, .0761; 2 to 0, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

18 Point-A Gothic No. 31 (18△149) Code word, LAME Figure 1, .0968; 2 to 0, .1937

HOW IS ONE TO ASSESS AND E 12

18 Point Gothic No. 31 (18△143) Code word, LALA Figure 1, .1245; 2 to 0, .249

HOW IS ONE TO ASSESS A 12

ALIGNMENT OF FACE IS AT BASE OF CHARACTERS
 FOUR SIZES OF SIX POINT. HOW IS ONE TO AS
 FOUR SIZES OF SIX POINT. HOW IS ONE TO AS

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 . . . : ? ! ' " " - () & \$ Æ Œ — — — — — 67890
 12345 . . . : ? ! ' " " - () & \$ Æ Œ — — — — — 67890



ALBERT L. BRIGGS

H. P. TRENT

HOWARD S. LINGARD

HERBERT MORRIS



THE LINCOLNVILLE TRUST COMPANY

MEMBER FEDERAL RESERVE SYSTEM

LINCOLNVILLE, MISSOURI

RETURN IN 5 DAYS TO

THE LINCOLNVILLE TRUST COMPANY

P. O. BOX 98

LINCOLNVILLE, MISSOURI

MR. HOWARD S. LINGARD

SECOND VICE-PRESIDENT

THE WINDSOR BANKERS ASSOCIATION

DETROIT, MICHIGAN

Above Letterhead, in 6 point, 6 point A and B Gothic No. 31, 12 point C Gothic No. 33, 6 point Gothic No. 33. Decoration: 24 point Border Matrix No. 852.

Left: Envelope Corner, in 6 point, 6 point A and B Gothic No. 31.

Right: Business Card, in 6 point, 6 point A Gothic No. 33, 6 point, 6 point A, B, and C Gothic No. 31.

YOU ARE INVITED TO
A SONG RECITAL
 BY PUPILS OF WALTER S. HOWLANDON
 UNITY HALL
 FRIDAY EVENING, JUNE 9TH, AT 8:15

GOTHIC NO. 31
 WITH
GOTHIC NO. 33

Left Invitation, 12 point C Gothic No. 31, 12 point C Gothic No. 33, 6 point A and B Gothic No. 31, 6 point B Gothic No. 33

Below Notehead, 6 point, 6 point A Gothic No. 33, 6 point B and C Gothic No. 31.

THE SINGERS

MISS ALICE BARBOUR KENT
 MRS. EDWARD W. CHARLES
 MISS EDNA GARRETT
 MISS MILDRED JACOBS
 MRS. ALBERT SCHOFFTON

OFFICE HOURS: 1-2, AND 7-8 P. M.

MEDIA 6374

MRS. WALTER S.

THIS CARD
 PLEASE PR

ROBERT MONTGOMERY STEVENS, M.D.

24 WABASH DRIVE

MEDIA, OHIO

EVERYTHING IN
 BUILDING MATERIAL

MILLS AT MONOHON
 ANACORTES AND SPOKANE

CENTRAL LUMBER COMPANY

MINNESOTA TRANSFER MINNESOTA

MANUFACTURERS AND SHIPPERS OF THE
 WASHINGTON FIR, SPRUCE, RED CEDAR
 SHINGLES, IDAHO WHITE PINE, REDWOOD

MR. J. R. DOUGLAS
 EASTERN SALES MANAGER

Above Business Card, 12 point C Gothic No. 33, 6 point and 6 point A Gothic No. 33, 12 point C Gothic No. 31, 6 point, 6 point A, B, and C Gothic No. 31.

TELEPHONE, GREEN 200

"STANSICO PERMANENCY"

STANFORD, SIMONS & Co.

INCORPORATED

BUILDERS

MES STANFORD,
 PRESIDENT

55 LIBERTY AVENUE
ALGANTON, N. Y.

BUSINESS AND
 RESIDENTIAL
 LISTINGS

ALL KINDS
 OF INSURANCE

Above Business Card, 12 point C Gothic No. 33, 6 point, 6 point B and C Gothic No. 33, 6 point, 6 point A, B, and C Gothic No. 31.

RODERICK N. HUGHES

BROKER

REAL ESTATE AND AUTOMOBILE INSURANCE

TELEPHONE: OAK 361

63 SOUTHWORTH AVE.
 OAK PARK, OHIO

FOR

THE JONATHAN HERRINGTON COMPANY, INC.
PRODUCE MERCHANTS, VALLEY MARKET, KEENE, N. H.

Above Card, 12 point C Gothic No. 33, 6 point, 6 point A, B, and C Gothic No. 33, 6 point B Gothic No. 31.

Left Label, 12 point C Gothic No. 33, 6 point Gothic No. 33, Decoration - 12 point Wave Rule Matrix Slide No. 4500b and 2 point Plain Rule Matrix Slide No. 405.

BOLD FACE No. 9 WITH GOTHIC No. 31

CAPS, FIGURES AND POINTS ONLY

<p>6 Point-C (6Δ214) Code word, INRE HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234</p> <p>6 Point-B (6Δ216) Code word, INQA HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234</p> <p>6 Point-A (6Δ218) Code word, INOT HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234</p> <p>6 Point (6Δ212) Code word, INOC HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234</p> <p>12 Point-D (12Δ386) Code word, ZAYOL HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234</p> <p>12 Point-C (12Δ218) Code word, INUV HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234</p> <p>12 Point-B (12Δ220) Code word, INUD HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234 HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234</p> <p>12 Point-A (12Δ222) Code word, INTO HOW IS ONE TO ASSESS AND EVALUATE A 1234 HOW IS ONE TO ASSESS AND EVALUATE A 1234</p> <p>12 Point (12Δ216) Code word, INSI HOW IS ONE TO ASSESS AND EVALU 1234 HOW IS ONE TO ASSESS AND EVALU 1234</p> <p>18 Point-A Bold Face No. 9 (18Δ151) Code word, INVC HOW IS ONE TO ASSESS AND 12</p> <p>18 Point Bold Face No. 9 (18Δ157) Code word, INVE HOW IS ONE TO ASSES 12</p> <p>18 Point-A Gothic No. 31 (18Δ149) Code word, LAME HOW IS ONE TO ASSESS AND E 12</p> <p>18 Point Gothic No. 31 (18Δ143) Code word, LALA HOW IS ONE TO ASSESS A 12</p>	<p>Figure 1, .0346; 2 to 0, .0415</p> <p>Figure 1, .0415; 2 to 0, .0553</p> <p>Figure 1, .0553; 2 to 0, .0692</p> <p>Figure 1, .0692; 2 to 0, .083</p> <p>Figure 1, .0692; 2 to 0, .083</p> <p>Figure 1, .0761; 2 to 0, .0968</p> <p>Figure 1, .083; 2 to 0, .1107</p> <p>Figure 1, .1107; 2 to 0, .1383</p> <p>Figure 1, .1245; 2 to 0, .166</p> <p>Figure 1, .1522; 2 to 0, .1937</p> <p>Figure 1, .166; 2 to 0, .2213</p> <p>Figure 1, .0968; 2 to 0, .1937</p> <p>Figure 1, .1245; 2 to 0, .249</p>
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ALIGNMENT OF FACE IS AT BASE OF CHARACTERS

<p>FOUR SIZES OF SIX POINT. HOW IS ONE TO AS FOUR SIZES OF SIX POINT. HOW IS ONE TO AS</p>	<p>FIVE SIZES TWELVE POINT FIVE SIZES TWELVE POINT</p>
---	---

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 .,:;?!'“”-()&\$ÆŒ—_’ 67890
12345 .,:;?!'“”-()&\$ÆŒ—_ 67890

PORTER HARDWARE COMPANY

FARMING MACHINERY,
STOVES, CUTLERY,



WIND AND POWER,
PUMPS, TOOLS.

DALLAS, TEXAS

**BOLD FACE No. 9 WITH
GOTHIC No. 31**

Left Notehead, in 12 point, 12 point A, C, and D Bold Face No. 9, 6 point B and C Bold Face No. 9, Decoration 2 point Matrix Slide No. 402 and 24 point Border Matrix No. 852

THE FORUM SINGING SOCIETY

REQUEST THE HONOR OF YOUR PRESENCE
ON THE OCCASION OF THEIR

FIRST RECITAL AND ENTERTAINMENT

TO BE HELD IN DISTRICT SCHOOL

MONDAY EVENING, AUGUST TWELFTH

AT EIGHT-THIRTY O'CLOCK

Above Invitation, in 12 point A, B, C, and D Bold Face No. 9, 6 point, 6 point A Bold Face No. 9.

REMOVAL NOTICE

THE AGAWAM CLUB

HEREBY CALLS YOUR

ATTENTION TO THE CHANGE IN
ADDRESS OF THE

MEETING-PLACE OF THE CLUB

AFTER MARCH TWENTIETH

TO ITS NEW AND VERY

COMFORTABLE QUARTERS

LOCATED AT

MARKET AND PINE STREETS
ROSEDALE

Above Notice, in 12 point B Gothic No. 31, 6 point, 6 point A Gothic No. 31.

Right Bill Head, in 12 point, 12 point A, B, C and D Bold Face No. 9, 6 point A, B and C Bold Face No. 9, Rules: 2 point Plain Rule Matrix Slide No. 402 and 3 point Parallel Rule Matrix Slide No. 303.

Below Advertisement, in 18 point Gothic No. 31, 12 point A and B Gothic No. 31, 6 point Gothic No. 31, Rules: 4 point Parallel Rule Matrix Slide No. 351 and 12 point Multiple Rule Matrix Slide No. 649.

BAYTOWN, N. Y.

M

TO HERMAN J. BURNS, M.D.

HOMEOPATHIST

OFFICE HOURS
(8 TO 10 A. M.
2 TO 3 P. M.
7 TO 9 P. M.
SUNDAYS 9 TO 11 A. M.

NO. 9186 MURFORD AVENUE

TELEPHONE GRANT 273

LAKEVIEW BOAT CLUB

MOST MODERN AND HOME-LIKE CLUB IN THE MIDDLE WEST

MOTOR BOATING, ROWING
CANOEING, YACHTING

CAFE ON THE BEACH. BASKET LUNCHEONS PREPARED FOR PARTIES

LAKEVIEW-ON-THE-LAKE, NEAR RACINE

GOTHIC No. 32 WITH **GOTHIC No. 33**

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6Δ242) Code word, LARY Figure 1, .0346; 2 to 0, .0415
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point-B (6Δ240) Code word, LAQU Figure 1, .0415; 2 to 0, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234

6 Point-A (6Δ238) Code word, LAOP Figure 1, .0553; 2 to 0, .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234

6 Point (6Δ236) Code word, LANI Figure 1, .0692; 2 to 0, .083
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-C (12Δ256) Code word, LAVI Figure 1, .0761; 2 to 0, .0968
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

12 Point-B (12Δ254) Code word, LAUX Figure 1, .083; 2 to 0, .1107
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234

12 Point-A (12Δ252) Code word, LATE Figure 1, .1107; 2 to 0, .1383
 HOW IS ONE TO ASSESS AND EVALUATE 1234
HOW IS ONE TO ASSESS AND EVALUATE 1234

12 Point (12Δ250) Code word, LASA Figure 1, .1245; 2 to 0, .166
 HOW IS ONE TO ASSESS AND EVALU 1234
HOW IS ONE TO ASSESS AND EVALU 1234

ALIGNMENT OF FACE IS AT BASE OF CHARACTERS

FOUR SIZES OF SIX POINT. HOW IS ONE TO AS
FOUR SIZES OF SIX POINT. HOW IS ONE TO AS **FOUR SIZES OF TWELVE
FOUR SIZES OF TWELVE**

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ
 ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ

12345 . . . ; ? ! ' ' " " - () & \$ Æ Œ — 67890
12345 . . . ; ? ! ' ' " " - () & \$ Æ Œ — 67890

CLEARVIEW, N. J., _____

GOTHIC No. 32

WITH

GOTHIC No. 33

M _____



TO **ARTHUR S. WILLIAMSON, DR.**

WHOLESALE AND RETAIL

FLORIST AND NURSERYMAN

GREENHOUSE AND NURSERY, 216 MAPLE STREET

OFFICE AND SALESROOM

EAST CLEARVIEW BRANCH
564 EAST VALLEY AVENUE

Statement, in 12 point A and B Gothic No. 32, 6 point Gothic No. 33, 12 point, 12 point A, B and C Gothic No. 32, 6 point, 6 point A and B Gothic No. 32, Rules: 3 point Parallel Rule Matrix Slide No. 303 and Linotype Leader-Aligning Dashes.

PLEASE NOTICE

IF DESIRED, OUR COUPON INVESTMENT CERTIFICATES MAY BE MADE PAYABLE TO EITHER ONE OF TWO PERSONS.

FOR INSTANCE, JOHN SMITH CAN HAVE A CERTIFICATE MADE PAYABLE TO JOHN SMITH OR MARY SMITH (HIS WIFE OR DAUGHTER).

IN THIS CASE THE CERTIFICATE COULD BE CASHED BY EITHER OF THE PARTIES, WHICHEVER ONE HAD POSSESSION OF IT SO LONG AS THEY BOTH LIVED AND THE CERTIFICATE REMAINED IN FORCE.

BUT IN THE EVENT OF THE DEATH OF EITHER ONE, THE CERTIFICATE WOULD NOT BECOME A PART OF THE ESTATE OF THE ONE WHO DIED, AND THUS BE TIED UP PENDING A SETTLEMENT OF THE ESTATE, BUT WOULD BELONG ENTIRELY TO THE SURVIVOR.

THIS PLAN ENABLES A MAN TO PROVIDE HIS WIFE WITH AN INVESTMENT THAT WILL BE IMMEDIATELY AVAILABLE TO HER IN CASE OF HIS DEATH.

IF YOU WANT TO CONTROL YOUR INVESTMENT, CONTACT US TODAY.

IF YOU WANT TO CONTROL YOUR INVESTMENT, CONTACT US TODAY.

IF YOU WANT TO CONTROL YOUR INVESTMENT, CONTACT US TODAY.

IF YOU WANT TO CONTROL YOUR INVESTMENT, CONTACT US TODAY.

IF YOU WANT TO CONTROL YOUR INVESTMENT, CONTACT US TODAY.

IF YOU WANT TO CONTROL YOUR INVESTMENT, CONTACT US TODAY.

M _____

HAS AN APPOINTMENT

WITH

GEORGE W. THOMASSON, D.D.S.

BENTLEY BUILDING MARVILLE, N. Y.

FOR _____

AT _____

A M
P M.

Appointment Notice, in 12 point C Gothic No. 32, 6 point, 6 point A and B Gothic No. 32, Rules: 2 point Plain Rule Matrix Slide 403 and Linotype Leader-Aligning Dashes.

Left: Announcement, in 12 point A and B Gothic No. 32, 6 point, 6 point A and B Gothic No. 32.

To **GLASGOW TELEPHONE COMPANY, DR.**

A-516 A

LOCAL MESSAGES

CREDIT JAN. 1

SENT IN JAN.

CREDIT FEB. 1

SUBSCRIBER'S RECORD PAID BY

CHECK NO.

BANK

DATE

LOCAL SERVICE CHARGE,
MONTH ENDING, MARCH 31

ADDITIONAL LOCAL MESSAGES,
MONTH ENDING, JANUARY 31

TOLL SERVICE, ETC., PER STATEMENT HEREWITH,
JANUARY 21 TO FEBRUARY 20, INCLUSIVE

BILL RENDERED

A-611T 11-38

GLASGOW TELEPHONE CO.

TOLL SERVICE AND OTHER CHARGES

EXPLANATION OF CODE

A-APPOINTMENT RATE

E-EVENING RATE, 8:30 P.M. TO MIDNIGHT

M-MESSENGER CALL RATE

N-NIGHT RATE, MIDNIGHT TO 4:30 A.M.

NO CODE-STATION TO STATION DAY RATE, 4:30 A.M. TO 8:30 P.M.

P-PERSON TO PERSON RATE

R-REPORT CHARGE

T-TELEGRAM

DATE NO. OF PLACE CALLED AMOUNT TAX CODE

Statement, in 12 point Gothic No. 33, 6 point A and B Gothic No. 33, 12 point B and C Gothic No. 32, 6 point C Gothic No. 32, Linotype Rules, Leaders and brass rule

Record Form, in 12 point C Gothic No. 33, 6 point, 6 point B and C Gothic No. 33, 6 point B and C Gothic No. 32, Linotype Rules and Rule Form Matrices.

STANDARD CONSTRUCTION COMPANY

382 NORTH BROAD STREET
BOSTON, MASS.

GOthic No. 25
WITH
GOthic No. 26

THE SENIOR CLASSES OF
MOUNTAINSIDE HIGH SCHOOL

INVITE YOU TO BE PRESENT AT THEIR
GRADUATION EXERCISES

ON TUESDAY, JUNE 26TH, AT 8 P. M.

Above Note Head, in 8 point Gothic No. 25;
10 point Gothic No. 25.

Right Invitation, in 12, 10, 8, and 6 point
Gothic No. 26.

NEW YORK _____

_____ OOL AUDITORIUM

ORDERED FOR 10.45

TO **RICHARDS & BENNETT, DR.**

PLUMBING SUPPLIES

821 MARKET STREET

EVERYTHING FOR
THE PLUMBER

Left Statement, in 12 point Gothic No. 25, 10 point
Gothic No. 25, 6 point A and C Gothic No. 25, 10
point Gothic No. 26, 8 point Gothic No. 26, 6 point
C Gothic No. 26, Rules; 2 point Plain Rule Matrix
Slide No. 400 and 3 point Parallel Rule Matrix
Slide No. 303.

Below Business Card, in 10 point Gothic No. 25,
6 point, A, B and C Gothic No. 25.

TELEPHONE
MAIN 0607

LEWIS RICHARDS

DANIEL BENNETT

RICHARDS & BENNETT

PLUMBING SUPPLIES

EVERYTHING FOR
THE PLUMBER

821 MARKET STREET
CLEVELAND

MARTIN & ELLISON

EXPERT WATCHMAKERS

477 WILLIAMSON AVENUE, RYE, CONN.

TELEPHONE RYE 144

Left Statement, in 10 point Gothic No. 26, 10 point Gothic No. 26, 6 point
Gothic No. 26, Rules; 2 point Plain Rule Matrix Slide No. 400 and 3 point
Parallel Rule Matrix Slide No. 303.

Below Check, in 12 point Gothic No. 25, 6 point C Gothic No. 25, 8 point
Gothic No. 26, 6 point C Gothic No. 26, Rules; 2 point Plain Rule Matrix
Slide No. 402 and 4 point Oxford Rule Matrix Slide No. 508.

NO. _____ SAN FRANCISCO _____ 19 _____

UNITED EXCHANGE INSTITUTE

MEMBERS FEDERAL RESERVE SYSTEM
OF AMERICA

PAY TO THE ORDER OF _____

_____ DOLLARS

\$ _____

An Exhibition of Paintings by French Artists will be held in the Continental Museum of Art during the month of December and you are very cordially invited to attend any afternoon except Friday between the hours of one-thirty and five.

Admission Card

**FOUR FACES
FOR GREETING CARDS
and SOCIAL PRINTING**



Our entire organization joins me in expressing our sincere appreciation for the consideration you so kindly extended to us in the past year and take this opportunity to wish you a very Merry Christmas and a Prosperous New Year.

*George Q. Baker
President*

*Baker Chemical Corporation
Sixty West Street • Portland, Maine*

Mr. and Mrs. Frank Smith

request the honor of your presence at the
marriage of their daughter

Mary Louise

to

Mr. Francis Horton

on the afternoon of Thursday, the twenty-first
at four o'clock

at the Second Methodist Church
Hartford, Connecticut

Top: Admission Card, in 12 and 10 point Caslon Text.

Above: Invitation, set in 18 and 12 point Lino Text.

Left: Christmas Card, in 14 and 10 point Card Italic. Decoration: 18 point Border Matrix No. 734 and 6 point Geometric Design Matrix Slide No. 1351b.

Below: Calling Card, set in 18 point Lino Script.

Miss Blanche Carrington

Gard Italic

TEN POINT

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz (\$,.;-'?!) 1234567890

Matrix Information: 10Δ131. Lower case alphabet, 122 points. Figure 1, .0484; 2 to 0, .0761; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAAH.

TWELVE POINT

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bal-

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz (\$,.;-'?!) 1234567890

Matrix Information: 12Δ141. Lower case alphabet, 136 points. Figure 1, .0484; 2 to 0, .083; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZAAZ.

FOURTEEN POINT

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 to their eyes? Good design is always practical de-

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz (\$,.;-'?!) 1234567890

Matrix Information: 14Δ97. Lower case alphabet, 163 points. Figure 1, .0553; 2 to 0, .0968; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZABE.

EIGHTEEN POINT

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-

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz (\$,.;-'?!) 12345678

Matrix Information: 18Δ295. Lower case alphabet, 216 points. Figure 1, .0726; 2 to 0, .1245. Runs in 90 channel magazine, except figures, which will run according to advertising figure layout or pi. Code word, ZACI.

Caslon Text

TEN POINT

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"

(two point leaded)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
abcdefghijklmnopqrstuvwxyzfiflffiffil (\$£.,:;:'?;*+&§¶) 1234567890

Special Characters

ch ck ll f fi ff st h h " "

Matrix Information: 10Δ91. Lower case alphabet, 138 points. Figures, 0692; comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, ZIJER.

TWELVE POINT

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool

(two point leaded)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
abcdefghijklmnopqrstuvwxyzfiflffiffil (\$£.,:;:'?;*+&§¶) 1234567890

Special Characters

ch ck ll f fi ff st h h ; : " " " "

Matrix Information: 12Δ20. Lower case alphabet, 167 points. Figures, 084; comma, period and thin space, 042. Runs in 90 channel magazine. Code word, ZIJFE.

Lino Script

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly,

(solid)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
abcdefghijklmnopqrstuvwxyz The Tu do r's of w \$...?!-' :. 1234567890

Matrix Information: 18Δ271. Lower case alphabet, 137 points. Figures, 056. Runs in 90 channel magazine. Code word, MAAN.

Smith-Harrod Gallery
 724 Lexington Avenue
 Auction on April 5th of
 Books, Americana, Ms.
 Drawings, Etchings and
 Select Articles from the
 John Brooks Collection

ART COURSES

SPANISH ART (*From the Stone Age to the Romanesque Period*), by Walter Cook. Fifteen lectures all illustrated by lantern slides, and including discussion. Mondays, 3.00-4.40 p. m., in classroom B. This course (New York University, Fine Arts 42) is open to the public. The fee will be \$22.00.

PREHISTORIC AND PRIMITIVE ART, by Robert J. Goldwater and E. Adamson Hoebel. Fifteen lectures illustrated by lantern slides, followed by discussion. Fridays, 2.30-4.30 p.m., in Classroom B. This course (New York University, Fine Arts 33) is open to the public. The fee will be \$22.00.

OTTONIAN ART, by Otto Homburger. Fifteen lectures illustrated by lantern slides, and including discussion. Mondays, 11.00 a.m.-12.40 p.m., in Classroom C. This course (New York University, Fine Arts 266) is open to the public. The fee will be \$22.00.

De Olde Gift Shoppe



Merry Christmas

May the Spirit of Good Cheer and Contentment be with you on this Christmas Day and may the New Year bring to you a full share of Happiness and Prosperity

*Mortimer Ewing Scott
 Cleveland, Ohio*

Upper Left: Announcement, set in 18 point Lino Text. Rules: 2 point Plain Rule Matrix Slide No. 403.

Upper Right: Catalogue, set in 18 point Lino Script and 8 point Garamond No. 3. Rule: 2 point Plain Rule Matrix Slide No. 403.

Above: Business Card, set in 12 point Caslon Text. Decoration: 4 point Oxford Rule Matrix Slide No. 505 and 8 point Decorative Brackets, Characters 21 and 22 (8Δ438).

Right: Christmas Card, set in 18, 14 and 12 point Card Italic. Decoration: 2 point Matrix Slides Nos. 403 and 507, and 12 point Yuletide Border Matrix No. 564.

LINOTYPE

MEMPHIS

IN FOUR USEFUL WEIGHTS:

LIGHT • MEDIUM • BOLD • **EXTRA BOLD**



Though based on a century-old Egyptian design, Linotype Memphis is far removed from its crude ancestors. A true contemporary face and the reflection of our scientific times, it combines the simplicity of functional form with the style-smartness useful for a variety of advertising composition and commercial printing. Memphis is available in a complete size range up to 144 point, in four useful related weights: Light, Medium, Bold and Extra Bold, each with an accompanying italic.

TRADE **LINOTYPE** MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
New York City, Chicago, San Francisco, New Orleans. Canadian Linotype,
Limited, Toronto, Canada. *Representatives in Principal Cities of the World*

Linotype Memphis Family

LIGHT

MEDIUM

BOLD

EXTRA BOLD

A a A a
B b B b
C c C c
D d D d
E e E e
F f F f
G g G g
H h H h
I i I i
J j J j
K k K k
L l L l
M m M m
N n N n
O o O o
P p P p
Q q Q q
R r R r
S s S s
T t T t
U u U u
V v V v
W w W w
X x X x
Y y Y y
Z z Z z

A a A a
B b B b
C c C c
D d D d
E e E e
F f F f
G g G g
H h H h
I i I i
J j J j
K k K k
L l L l
M m M m
N n N n
O o O o
P p P p
Q q Q q
R r R r
S s S s
T t T t
U u U u
V v V v
W w W w
X x X x
Y y Y y
Z z Z z

A a A a
B b B b
C c C c
D d D d
E e E e
F f F f
G g G g
H h H h
I i I i
J j J j
K k K k
L l L l
M m M m
N n N n
O o O o
P p P p
Q q Q q
R r R r
S s S s
T t T t
U u U u
V v V v
W w W w
X x X x
Y y Y y
Z z Z z

A a A a
B b B b
C c C c
D d D d
E e E e
F f F f
G g G g
H h H h
I i I i
J j J j
K k K k
L l L l
M m M m
N n N n
O o O o
P p P p
Q q Q q
R r R r
S s S s
T t T t
U u U u
V v V v
W w W w
X x X x
Y y Y y
Z z Z z

ALTERNATIVE CHARACTERS

A A € J K M N W a a f g t G Q f k t y
A A € J K M N W a a f g t G Q f k t y

See Character Showing Pages for Technical Data

ADVERTISING FIGURES

LINOTYPE

MEMPHIS LIGHT • 24 and 30 point

1234567890

30△275. Punched in regular position. Figure 1, .1245; 2 to 0, .1937. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ZEZUT.

1234567890

24△329. Punched in regular position. Figure 1, .1107; 2 to 0, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word, ZEPKO.

MEMPHIS MEDIUM • 24 point

1234567890

24△369. Punched in regular position. Figure 1, .1107; 2 to 0, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word, ZHOP.

MEMPHIS BOLD • 14 to 30 point

123457890 Spec. No. 15 7

30△265. Punched in regular position. Figure 1, .1245; 2 to 0, .1937. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ZESBA.

1234567890 Spec. No. 15 7

24△345. Punched in regular position. Figure 1, .1107; 2 to 0, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word, ZESAZ.

1234567890 Spec. No. 15 7

18△397. Punched in regular position. Size, .107. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine. Code word, ZICFE.

1234567890 Spec. No. 15 7

14△129. Punched in regular position. Size, .0968. For two line 7 point from Advertising Figure Mold. Runs in 90 channel magazine. Code word, ZICER.

MEMPHIS EXTRA BOLD • 18 to 48 point

1234567890

48△23. Punched in auxiliary position. Figure 1, .2698; 2 to 0, .3666. For two line 18 point from Recessed Special Advertising Figure Mold, or three line 12 point from Special Advertising Figure Mold. Runs pi. Code word, ZIDBI

1234567890

36△161. Punched in auxiliary position. Figure 1, .1937; 2 to 0, .2629. For two line 14 point from Recessed Special Advertising Figure Mold, or three line 10 point from Special Advertising Figure Mold. Runs in Wide 34 channel auxiliary magazine. Code word, ZIDAR

1234567890

30△285. Punched in regular position. Figure 1, .166; 2 to 0, .2213. For two line 12 point from Advertising Figure Mold. Runs in 34 channel auxiliary magazine. Code word, ZIDOB

1234567890

24△355. Punched in regular position. Figure 1, .1383; 2 to 0, .1937. For two line 10 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ZIDUJ.

1234567890

18△403. Punched in regular position. Figure 1, .0968; 2 to 0, .1383. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word ZIDNI.

NOTE: Fractions, points, cent mark, and other commercial characters are available for these fonts.

RETURN AFTER FIVE DAYS TO
MELDOR NATIONAL BANK
HANTON, WYOMING

Letterhead: Set in 12 point Bold, A, B and C; 6 point Bold and B, and 6 point Light B.

Envelope: Set in 6 point Bold, Bold A and B; and 6 point Light B.

6 POINT

THREE USEFUL SIZES OF SIX POINT: HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
THREE USEFUL SIZES OF SIX POINT: HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

6 Point B (6Δ386) Figures, .0484. Code word, ZEMEP.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)
ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)

6 Point A (6Δ384) Figures, .0553. Code word, ZEMEJ.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)
ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)

6 Point (6Δ382) Figures, .0622. Code word, ZEMEC.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)
ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)

12 POINT

FOUR USEFUL SIZES OF TWELVE POINT: HOW IS ONE TO
FOUR USEFUL SIZES OF TWELVE POINT: HOW IS ONE TO

12 Point C (12Δ428) Figures, .0622. Code word, ZEMID.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)
ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)

12 Point B (12Δ426) Figures, .0692. Code word, ZEMIU.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)
ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ 1234567890 (\$,,:;-'?!)

12 Point A (12Δ424) Figures, .083. Code word, ZEMFI.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ 1234567890
ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ 1234567890

12 Point (12Δ434) Figures, .0968. Code word, ZENAJ.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ 1234
ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ 1234

■ LINING MEMPHIS
 in both Light and Bold

The various sizes of both series will run in magazines as follows (according to Keyboard Diagram No. 98): The three sizes of 6 point may be accommodated in one 90 channel magazine. The four sizes of 12 point will run in the lower case, center or cap channels of a 90 channel magazine, except the largest size which is restricted to the cap channels.

The three sizes of 6 point and the four sizes of 12 point can thus be accommodated in two 90 channel magazines with one size running in the auxiliary. The largest size of the 6 point and any one of the 12 point sizes will run in the 34 channel and wide 34 channel auxiliary magazine. The A and B sizes of 6 point will run in the 34 channel, but not the wide auxiliary magazine.

The three sizes of 6 point are on the same alignment, and will cast on a 6 point slug. The four sizes of 12 point are all the same alignment and will cast on a 12 point slug.

CABLE ADDRESS: PARKPUBS

TELEPHONE: MEDALLION 3-5726

TRADE **LINOTYPE** MARK

PARKSHAW PUBLICATIONS, INC.
 27 FIFTH AVENUE, NEW YORK

PRODUCTION DEPARTMENT

JOHN RODERICK HUGHES
 BROKER

REAL ESTATE AND AUTOMOBILE INSURANCE

Letterhead: Set in 12 point Bold, B and C; and 6 point Light and Light B, 6 point Bold A and B.

Card: Set in 12 point Bold A and C; 6 point Bold and B; 6 point Light A and B.

TELEPHONE:
 ARCADE 573

27 POST ARCADE
 GREENWOOD, OHIO



6 Point (6△368) Lower case alphabet, 97 points. Figures, .0484
 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 pri 1234
 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 pri vBCD

8 Point (8△450) Lower case alphabet, 104 points. Figures, .0553
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the vBCD

10 Point (10△414) Lower case alphabet, 134 points. Figures, .0692
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d vBCD

12 Point (12△390) Lower case alphabet, 166 points. Figures, .083
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic vBCD

14 Point (14△208) Lower case alphabet, 195 points. Figures, .0968
 HOW IS ONE to assess and evaluate a type face in terms of i 1234
 HOW IS ONE to assess and evaluate a type face in terms of i vBCD

18 Point (18△347) Lower case alphabet, 226 points. Figures, .1107
 HOW IS one to assess and evaluate a type face in t 1234

24 Point (24△301) Lower case alphabet, 308 points. Figure 1, .1107; 2 to 0, .166
 HOW IS one to assess and evaluate 1234

30 Point (30△223) Lower case alphabet, 360 points. Figure 1, .1245; 2 to 0, .1937
 HOW IS one to assess and eva 1234

36 Point (36△127) Lower case alphabet, 453 points. Figure 1, .1522; 2 to 0, .2351
 HOW IS one to assess 1234

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS
 WITH ITALIC AND SMALL CAPS

A ABCDEFGHIJKLMNOPQRSTUVWXYZ
 A ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEF GHI JKLMNOPQRSTUVWXYZ

12345 aabcdefghijklmnopqrstuvwxy 67890

VBCDE aabcdefghijklmnopqrstuvwxy FGRTJ

, . : ; ? ! « » (|) * ' - — Æ Œ ð & £ \$. . .

, . s ; ? ! « » A I Q O ' - — Æ Œ ð N £ P L

12345 Z & : () \$ æ œ 67890

12345 U & : () \$ æ œ 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 H K M W X Y Z & Æ Œ (u) % † ‡ § ¶ -- []

SPECIAL CHARACTERS, SPECIAL NO 1

A a f
 A a f

€ R M N W
 € R M N W

Made in all sizes and included in all fonts

Made in all sizes and supplied on special order



SIX POINT

6
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine

AABCDEF GHIJKLMNOPQRSTUVWXYZ& AABCDEF GHIJKLMNOPQRSTUVWXYZ&

ABCDEF GHIJKLMNOPQRSTUVWXYZ&

aabcdeffghijklmnopqrstuvwxyz 1234567890 (\$£,;:-'?!«»*†) aabcdeffghijklmnopqrstuvwxyz 1234567890 (\$£,;:-'?!«»*†)

Matrix Information: 6Δ368. Lower case alphabet, 97 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEKSU.



EIGHT POINT

8
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, be-

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, be-

AABCDEF GHIJKLMNOPQRSTUVWXYZ& AABCDEF GHIJKLMNOPQRSTUVWXYZ&

ABCDEF GHIJKLMNOPQRSTUVWXYZ&

aabcdeffghijklmnopqrstuvwxyz 1234567890 aabcdeffghijklmnopqrstuvwxyz 1234567890

(\$£,;:-'?!«»*†) (\$£,;:-'?!«»*†)

Matrix Information: 8Δ450. Lower case alphabet, 104 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAYTO.



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 SPEC

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.

(two point leaded)

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 SPEC

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:-'?!«»*†)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:-'?!«»*†)

12

POINT

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(three point leaded)

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks,

(three point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:-'?! «» *†)
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:-'?! «» *†)

Matrix Information · 12Δ390. Lower case alphabet, 166 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZAYUT.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

(four point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

a abcdeffghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)
 a abcdeffghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)

EIGHTEEN POINT

18
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, pa (\$,,:;-?!)

(six point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 a b c d e f f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (G Q & k t y)

Special No. 15

Matrix Information: 18△347. Lower case alphabet, 226 points. Figures, .1107. Runs in 90 channel magazine. Smallest slug on which this face will cast is 16 point. Code word, ZAHPO. Also available in two-letter matrices as Memphis Light with Memphis Bold (18△16), code word, ZEZEP; and as Memphis Bold with Memphis Light (18△48), code word, ZIDPO.

LINO TYPE

TWENTY-FOUR POINT

24
POINT

HOW IS ONE TO ASSESS AND EVALU
 How can any one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good xyz 1234567890 (\$,,:;-?!)

(four point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ
 a b c d e f f g h i j k l m n o p q r s t u v w (G Q & k t y)

Special No. 15

Matrix Information: 24△301. Lower case alphabet, 308 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine. Smallest slug on which this face will cast is 22 point. Code word, ZAYDE. Also available in two-letter matrices as Memphis Bold with Memphis Light (24△48). Code word, ZIDSA.

THIRTY POINT

How is one to assess and evaluate any type face in terms of its esthetic design? Why do the pace-makers in the 1234567890(\$,,:;-'?!) G Q & k t y

30
POINT*(six point leaded)**Special No. 15*

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &
a b c d e f f g h i j k l m n o p q r s t u v w x y z

Matrix Information 30△223. Lower case alphabet, 360 points. Figure 1, 1245; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZAYEJ.

LINO TYPE M10

THIRTY-SIX POINT

How is one to evaluate and assess type faces in terms of their esthetic de a a b c d e f f g h i j k l m n o p q r s t u v w x y z (\$,,:;-'?!)

36
POINT*(six point leaded)*

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &

Matrix Information 36△127. Lower case alphabet, 453 points. Figure 1, 1245; 2 to 0, .2351. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Smallest slug on which this face will cast is 32 point. Code word, ZAYFL.

72 Point (72Δ1037) Lower case alphabet, 869 points. Code word, ZAVIT

72 Best quality \$4
Snappy shoes

60 Point (60Δ1037) Lower case alphabet, 757 points. Code word, ZAVIM

60 Sale of very fine
Jersey suits of all

54 Point (54Δ1037) Lower case alphabet, 695 points. Code word, ZAVHI

54 Large showing of
Coats in grey or 2

48 Point (48Δ1037) Lower case alphabet, 611 points. Code word, ZAVFA

48 Many models are 34
On display for those

42 Point (42Δ1037) Lower case alphabet, 536 points. Code word, ZAVEY

42 Knowledge guides the
Man who sought his 56

A-P-L range also includes 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes, inclusive

144 Point (144Δ1037) Lower case alphabet, 1820 points, Code word, ZEC NI

Is hope

144

120 Point (120Δ1037) Lower case alphabet, 1549 points, Code word, ZECME

One of 2

120

96 Point (96Δ1037) Lower case alphabet, 1150 points, Code word, ZEC LA

The past 3
And a fine

96

84 Point (84Δ1037) Lower case alphabet, 1012 points, Code word, ZEC KU

Idea to go 4
Before gain!

84



RANGE of SIZES · MEMPHIS MEDIUM with *ITALIC*

6 Point (6△326) Lower case alphabet, 97 points. Figures, .0484
 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 pri 1234
 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 pri 1234
 8 Point (8△456) Lower case alphabet, 105 points. Figures, .0553
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
 9 Point (9△146) Lower case alphabet, 121 points. Figures, .0622
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
 10 Point (10△418) Lower case alphabet, 135 points. Figures, .0692
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
 12 Point (12△398) Lower case alphabet, 167 points. Figures, .083
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
 14 Point (14△212) Lower case alphabet, 197 points. Figures, .0968
 HOW IS ONE to assess and evaluate a type face in terms of 1234
 HOW IS ONE to assess and evaluate a type face in terms of 1234
 18 Point, Two-Letter (18△28) Lower case alphabet, 231 points. Figures, .1107
 HOW IS ONE to assess and evaluate a type face i 1234
 HOW IS ONE to assess and evaluate a type face i 1234
 18 Point, One-Letter (18△379) Lower case alphabet, 230 points. Figures, .1107
 HOW IS one to assess and evaluate a type face in 1234
 24 Point (24△349) Lower case alphabet, 320 points. Figure 1, .1107; 2 to 0, .166
 HOW IS one to assess and evaluate 1234
 30 Point (30△271) Lower case alphabet, 380 points. Figure 1, .1245; 2 to 0, .1937
 HOW IS one to assess and ev 1234
 36 Point (36△169) Lower case alphabet, 473 points. Figure 1, .1522; 2 to 0, .2351
 HOW IS one to assess 1234
 18 Point, One-Letter (18△381) Lower case alphabet, 231 points. Figures, .1107
 HOW IS one to assess and evaluate a type face in 1234

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 12345 a a b c d e f g h i j k l m n o p q r s t u v w x y z 67890
 12345 a a b c d e f g h i j k l m n o p q r s t u v w x y z 67890
 \$£,.;:~?!«»—ÆŒæœ . . . ()*+†\$!@#% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 \$£,.;:~?!«»—ÆŒæœ . . . ()*+†\$!@#% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPECIAL CHARACTERS

<p>SPECIAL NO. 10 A J Q & a g t A J Q & A J Q & a g t A J Q & Made in all sizes and supplied on special order. The small caps are for use with Two-Letter Small Caps</p>	<p>SPECIAL NO. 10A A J Q & A J Q & For use with Special No. 5 Two-Letter Small Caps</p>	<p>SPECIAL NO. 1 A a f A a f Made in all sizes and included in all fonts</p>	<p>€ Ĥ M N W € Ĥ M N W Made in all sizes and supplied on special order</p>
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TWO-LETTER SMALL CAPS
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 SPECIAL NO. 5 SMALL CAPS
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

Two different sizes of Two-Letter Small Caps are available, as extras, in Roman and Italic

<p>ROMAN AND ITALIC LOGOTYPES Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo FA PA TA VA WA YA Th Wh</p>	<p>SPECIAL NO. 1 Ta Va Wa Ya Ta Va Wa Ya</p>	<p>SPECIAL NO. 10 Ta Va Wa Ya Ta Va Wa Ya FA PA TA VA WA YA</p>
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Memphis Medium Condensed Series—See Addenda

SIX POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why

(two point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$£,,:;?!«»*†)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$£,,:;?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

Matrix Information 6Δ326. Lower case alphabet, 97 points. Figures, 0484; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZEKMA.

LINOTYPE 6009

EIGHT POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of

(two point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$£,,:;?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

Matrix Information 8Δ456. Lower case alphabet, 105 points. Figures, 0553; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZEKNE.

6
POINT

8
POINT

NINE POINT

9
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,,:;-'?!«»*†)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,,:;-'?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 9Δ146. Lower case alphabet, 121 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZEPAK.

LINOTYPE

TEN POINT

10
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

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a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,,:;-'?!«»*†)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,,:;-'?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 10Δ418. Lower case alphabet, 135 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZEKOC.

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(three point leaded)

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

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(three point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
A ABCDEFGHIJKLMNOPQRSTUVWXYZ&

a abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)
a abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 1

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 12Δ398. Lower case alphabet, 167 points. Figures, .083; comma, period and thin space, .0415. Runs in 1/60 channel galleys. Fine. Code word, ZEK0J.

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair

(four point leaded)

*HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair*

(four point leaded)

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 αabcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.,;-'?!«» *†)
 αabcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.,;-'?!«» *†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information. 14Δ212. Lower case alphabet, 197 points. Figures. .0968; comma, period and thin space. .0484. Runs in 90 channel magazine. Code word, ZEKOP.

18
POINTTWO-
LETTER

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of

(four point loaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of

(four point loaded)

AABCDEF GHIJKLMNOPQRSTUVWXYZ&

AABCDEF GHIJKLMNOPQRSTUVWXYZ&

ααbcdef fghijklmnopqrstuvwxyz 1234567890 (\$,.;-'?!«»)

ααbcdef fghijklmnopqrstuvwxyz 1234567890 (\$,.;-'?!«»)

Matrix Information 18Δ28, Lower case alphabet, 231 point - Figures 110 - Rims in 90 channel metal line, Code word, ZEZUM.

EIGHTEEN POINT

18
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
αbcdefghijklmnopqrstuvwxyz 12345678 (\$£,.,:;-'?!«»*†)

Small Caps available as an extra

Special No. 15

ABCDEFGHIJKLMNOPQRSTUVWXYZ& (G k t y)

Matrix Information: 18Δ379. Lower case alphabet, 230 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZENBO. Also available in two-letter matrices as Memphis Medium with Italic (18Δ28), code word, ZEZUM; and as Memphis Bold with Memphis Medium (18Δ64), code word, ZIKOB.



EIGHTEEN POINT ITALIC

18
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
αbcdefghijklmnopqrstuvwxyz 12345678 (\$£,.,:;-'?!«»*†)

Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 18Δ381. Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZENCU. Also available in two-letter matrices as Memphis Medium with Italic (18Δ28). Code word, ZEZUM.

TWENTY-FOUR POINT

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 1234567890(\$,,:;?!)Gkty

24
POINT*(six point leaded)**Special No. 15*

AABCDEFGHIJKLMN OPQRSTU
VWXYZ&
αabcdeffghijklmnopqrstuvwxyz

Matrix Information: 24△349. Lower case alphabet, 320 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine. Code word, ZEZ1.1. Also available in two-letter matrices as Memphis Bold with Memphis Medium (24△64). Code word, ZILIB.

LINO TYPE

THIRTY POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234567890(\$,,:;-'?!)Gkty

30
POINT*(six point leaded)**Special No. 15*

AABCDEFGHIJKLMN OPQRST
UVWXYZ&
αabcdeffghijklmnopqrstuvwxyz

Matrix Information: 30△271. Lower case alphabet, 380 points. Figure 1, .1245; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZEZMO.

THIRTY-SIX POINT

36
POINT

How is one to evaluate and assess a type face in terms of its esthetic design? Why do leaders in printing rave over specific faces of type? What do they see in them? Why are they so pleasant to their eyes? Good design will ever be a practical design. And what they see in
 tuvwxyz 1234567890 (\$,,:;- '?!)

(four point leaded)

A B C D E F G H I J K L M N O
 P Q R S T U V W X Y Z &
 a b c d e f f g h i j k l m n o p q r s

Matrix Information 36△169. Lower case alphabet, 473 points. Figure 1, .1522; 2 to 0, .2351. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Smallest slug on which this face will cast is 34 point. Code word, ZILKO.

72 Point (72Δ1072) Lower case alphabet, 912 points. Code word, ZIHED

Rug storage 2

72

60 Point (60Δ1072) Lower case alphabet, 803 points. Code word, ZIHEJ

Open-top shoes
In 3 styles for \$5

60

48 Point (48Δ1072) Lower case alphabet, 651 points. Code word, ZIHEC

Fine fluffy sweater
In size 38 for only a

48

48 Point (48Δ1073) Lower case alphabet, 652 points. Code word, ZIHID

*Sport jacket for the
Prep in large sizes 4*

48

36 Point (36Δ1073) Lower case alphabet, 476 points. Code word, ZIHU

*Superlative sheers in pure
dye silk; lace-edged at 3.95*

36

24 Point (24Δ1073) Lower case alphabet, 320 points. Code word, ZIHFI

*Basque bodice coat in black with prim
pink roses and a touch of green, \$5.69*

24



RANGE of SIZES • MEMPHIS BOLD with *ITALIC*

6 Point (6△364) Lower case alphabet, 97 points. Figures, .0484
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 pri 1234
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 pri 1234

8 Point (8△448) Lower case alphabet, 105 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

9 Point (9△148) Lower case alphabet, 121 points. Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

10 Point (10△412) Lower case alphabet, 135 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

12 Point (12△388) Lower case alphabet, 167 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△206) Lower case alphabet, 197 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point, Two-Letter (18△20) Lower case alphabet, 231 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face i 1234
HOW IS ONE to assess and evaluate a type face i 1234

18 Point, One-Letter (18△349) Lower case alphabet, 230 points. Figures, .1107
HOW IS one to assess and evaluate a type face in 1234

24 Point (24△303) Lower case alphabet, 318 points. Figure 1, .1107; 2 to 0, .166
HOW IS one to assess and evalu 1234

30 Point (30△225) Lower case alphabet, 382 points. Figure 1, .1245; 2 to 0, .1937
HOW IS one to assess and e 1234

36 Point (36△129) Lower case alphabet, 473 points. Figure 1, .1522; 2 to 0, .2351
HOW IS one to asses 1234

LINOTYPE

and matrices for the A·P·L
right on up to 144 point

42 48 54 60 72
MMMMMM
144 120 96 84
MMMMMM

Memphis Bold Condensed Series—See Addenda



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 12345 *α* *α* *β* *β* *γ* *γ* *δ* *δ* *ε* *ε* *ζ* *ζ* *η* *η* *θ* *θ* *ι* *ι* *κ* *κ* *λ* *λ* *μ* *μ* *ν* *ν* *ξ* *ξ* *ο* *ο* *π* *π* *ρ* *ρ* *σ* *σ* *τ* *τ* *υ* *υ* *φ* *φ* *χ* *χ* *ψ* *ψ* *ω* *ω* **67890**
 12345 *α* *α* *β* *β* *γ* *γ* *δ* *δ* *ε* *ε* *ζ* *ζ* *η* *η* *θ* *θ* *ι* *ι* *κ* *κ* *λ* *λ* *μ* *μ* *ν* *ν* *ξ* *ξ* *ο* *ο* *π* *π* *ρ* *ρ* *σ* *σ* *τ* *τ* *υ* *υ* *φ* *φ* *χ* *χ* *ψ* *ψ* *ω* *ω* **67890**
 \$£...;-'?!«»-|—ÆŒæœ ...()*†‡\$%[]@!b% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 \$£...;-'?!«»-|—ÆŒæœ... ...()*†‡\$%[]@!b% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPECIAL CHARACTERS

SPECIAL NO. 10
A J Q & a g t A J Q &
A J Q & a g t A J Q &

Made in all sizes and supplied on special order. The small caps are for use with Two-Letter Small Caps

SPECIAL NO. 10A
A J Q &
A J Q &

For use with Special No. 5 Two-Letter Small Caps

SPECIAL NO. 1
A a f € K M N W
A a f € K M N W

Made in all sizes and included in all fonts Made in all sizes and supplied on special order

TWO-LETTER SMALL CAPS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & **A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &**

SPECIAL NO. 5 SMALL CAPS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & **A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &**

Two different sizes of Two-Letter Small Caps are available, as extras, in Roman and Italic

ROMAN AND ITALIC LOGOTYPES

Tα Te To Tr Tu Tw Ty Vα Ve Vo Wα We Wi Wo Wr Yα Ye Yo
Tα Te To Tr Tu Tw Ty Vα Ve Vo Wα We Wi Wo Wr Yα Ye Yo
FA PA TA VA WA YA Th Wh

SPECIAL NO. 1
Tα Va Wa Ya
Tα Va Wa Ya

SPECIAL NO. 10
Tα Va Wa Ya
Tα Va Wa Ya FA PA TA VA WA YA

LINOTYPE

MEMPHIS BOLD

is also available as Excelsior with Memphis Bold in the 6, 7, 7½, 8, 9, 10, 12 and 14 point sizes

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω **67890** \$£...;-'?!«»-|—...() **67890** \$£...;-'?!«»-|—...()
 *†‡\$%[]@!b% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 *†‡\$%[]@!b% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPECIMENS SHOWING Memphis BOLD

FOR

LONGREEN MANUFACTURERS
KEYS · LOCKS · MISCELLANEOUS HARDWARE
Corner of Russel and 16th Street · Benderville · Maine

Above: Label, set in 10 and 14 point Memphis Bold. Rules: Plain Rule
Matrix Slides 4 point No. 407, 2 point No. 404 and 2 point No. 405.

MEMPHIS

COMPOSITION SERVICE

412 N. 10th Street, Cleveland, Ohio
Phone Triangle 2468. Popular faces,
twenty-four hour service. Make-up.

JOHN MEMPHIS, PRESIDENT

Above: Card, set in 10, 12 and 30
point Memphis Bold with Special
Two-Letter Small Caps.

THE TEXTBOOK OF THE FUTURE

Right: Announcement, set in 10
and 24 point Memphis Bold.



Brookfield
Downtown
Meridan Boys Club

MAGIC SHOW

Friday, May 6th, at 8 p.m. The Boys
Club will present their fifth annual
performance for the benefit of the
Children's Association. Tickets for
adults, 50 cents; children, 25 cents.

IN THE SCHOOL AUDITORIUM

Above: Small display card, set in 12 and 24 point Memphis Bold.

A seminar will be held during the second day of the Convention to further the knowledge and appreciation of bookmaking and related problems among all concerned with textbooks. Competent authorities present will discuss the problems of writers, illustrators, editors, publishers, designers, and educators. There will also be discussions of materials, processes, and techniques. Several publishers have planned exhibits to supplement the discussions and present their specialized knowledge in the interests of The Textbook of the Future. All interested in attending this seminar are requested to register sometime before Tuesday evening. Announcements of the meeting rooms will be made Wednesday, during the morning and afternoon sessions.



SIX POINT

6
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "helt" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of line shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why

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(two point leaded)

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$£...:~'?!@#*†)

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$£...:~'?!@#*†)

Two different sizes of two letter small caps are available, as extras, in Roman with Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

Matrix Information: 6Δ364 Lower case alphabet, 97 points. Figures, .0484; comma, period and thin space, .0577. Runs in 90 channel magazine. Code word, ZEKPL.

LINOTYPE

EIGHT POINT

8
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "helt" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of

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(two point leaded)

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$£...:~'?!@#*†)

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$£...:~'?!@#*†)

Two different sizes of two letter small caps are available, as extras, in Roman with Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

Matrix Information: 8Δ448 Lower case alphabet, 105 points. Figures, .0553; comma, period and thin space, .0647. Runs in 90 channel magazine. Code word, ZAYOY.



9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

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(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
(\$£...:~?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
(\$£...:~?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEF GHIJKL MNOPQR STUVWXY Z& ABCDEF GHIJKL MNOPQR STUVWXY Z&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEF GHIJKL MNOPQR STUVWXY Z& ABCDEF GHIJKL MNOPQR STUVWXY Z&

Matrix Information: 9Δ148. Lower case alphabet, 121 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZEPAR.

LINOTYPE

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

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(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
(\$£...:~?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
(\$£...:~?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEF GHIJKL MNOPQR STUVWXY Z& ABCDEF GHIJKL MNOPQR STUVWXY Z&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEF GHIJKL MNOPQR STUVWXY Z& ABCDEF GHIJKL MNOPQR STUVWXY Z&

Matrix Information: 10Δ412. Lower case alphabet, 135 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZAYPA.

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(three point leaded)

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

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(three point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 (\$£.,:;-'?!«»*†)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£.,:;-'?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair

(four point leaded)

A **B** **C** **D** **E** **F** **G** **H** **I** **J** **K** **L** **M** **N** **O** **P** **Q** **R** **S** **T** **U** **V** **W** **X** **Y** **Z** **&**
A **B** **C** **D** **E** **F** **G** **H** **I** **J** **K** **L** **M** **N** **O** **P** **Q** **R** **S** **T** **U** **V** **W** **X** **Y** **Z** **&**
 α **a** **b** **c** **d** **e** **f** **g** **h** **i** **j** **k** **l** **m** **n** **o** **p** **q** **r** **s** **t** **u** **v** **w** **x** **y** **z** 1 2 3 4 5 6 7 8 9 0 (\$,.,,:;-'?!«»*†)
 α **a** **b** **c** **d** **e** **f** **g** **h** **i** **j** **k** **l** **m** **n** **o** **p** **q** **r** **s** **t** **u** **v** **w** **x** **y** **z** 1 2 3 4 5 6 7 8 9 0 (\$,.,,:;-'?!«»*†)

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

A **B** **C** **D** **E** **F** **G** **H** **I** **J** **K** **L** **M** **N** **O** **P** **Q** **R** **S** **T** **U** **V** **W** **X** **Y** **Z** **&**
A **B** **C** **D** **E** **F** **G** **H** **I** **J** **K** **L** **M** **N** **O** **P** **Q** **R** **S** **T** **U** **V** **W** **X** **Y** **Z** **&**

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

A **B** **C** **D** **E** **F** **G** **H** **I** **J** **K** **L** **M** **N** **O** **P** **Q** **R** **S** **T** **U** **V** **W** **X** **Y** **Z** **&**
A **B** **C** **D** **E** **F** **G** **H** **I** **J** **K** **L** **M** **N** **O** **P** **Q** **R** **S** **T** **U** **V** **W** **X** **Y** **Z** **&**

Matrix Information : 14Δ206. Lower case alphabet, 197 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZAYSI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

(four point leaded)

18
POINT
TWO-
LETTER

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

*(four point leaded)***AABCDEFGHIJKLMNPOQRSTUVWXYZ&****AABCDEFGHIJKLMNPOQRSTUVWXYZ&****aabcdefgghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'?!«»)****aabcdefgghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'?!«»)**

EIGHTEEN POINT**18
POINT**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
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
to their eyes? Good design is always practical design.
And what they see in α 1234567890(\$,.,:;-'?!)G Q & f k t y

*(four point leaded)**Special No. 15*

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
α a b c d e f f g h i j k l m n o p q r s t u v w x y z

Matrix Information. 18Δ349. Lower case alphabet, 230 points. Figures, .1107. Runs in 90 channel magazine. Smallest slug on which this face will cast is 17 point. Code word, ZAHRU. Also available in two-letter matrices as Memphis Light with Memphis Bold (18Δ16), code word, ZEZE; as Memphis Bold with Memphis Light (18Δ48), code word, ZIDPO; as Memphis Bold with Memphis Medium (18Δ64), code word, ZIKOB; and as Memphis Bold with Italic (18Δ20), code word, ZEZID.

TRADE LINOTYPE MARK**TWENTY-FOUR POINT****24
POINT**

HOW IS ONE TO ASSESS AND EVA
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-
tively pl 1234567890(\$,.,:;-'?!)G Q & f k t y

*(six point leaded)**Special No. 15*

A B C D E F G H I J K L M N O P Q R S T U V W
α a b c d e f f g h i j k l m n o p q r s t u v w x y z

Matrix Information. 24Δ303. Lower case alphabet, 318 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine. Smallest slug on which this face will cast is 22 point. Code word, ZAYEC. Also available in two-letter matrices as Memphis Bold with Memphis Light (24Δ48), code word, ZIDSA; and as Memphis Bold with Memphis Medium (24Δ64), code word, ZILIB.

THIRTY POINT

How is one to assess or evaluate
 a type face in terms of its esthetic
 design? Why do pace-makers in
 the 1234567890 (\$,,:;- '?!) G Q & f k t y

30
POINT*(six point leaded)**Special No. 15*

A B C D E F G H I J K L M N O P Q R S T
 U V W X Y Z

a b c d e f f g h i j k l m n o p q r s t u v w x y z

Matrix Information: 30△225. Lower case alphabet, 382 points. Figure 1, .1245; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZAYEP.

LINO TYPE MAD

THIRTY-SIX POINT

How is one to evaluate and
 assess a type face in terms
 of its estheti a b c d e f f g h i j k
 l m n o p q r s t u v w x y z (\$,,:;- '?!)

36
POINT*(six point leaded)*

A B C D E F G H I J K L M N O
 P Q R S T U V W X Y Z &

Matrix Information: 36△129. Lower case alphabet, 473 points. Figure 1, .1522; 2 to 0, .2351. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Smallest slug on which this face will cast is 34 point. Code word, ZAVIU.

72 Point (72Δ1038) Lower case alphabet, 911 points. Code word, ZAVON

72 **Always insist
On quality 27**

60 Point (60Δ1038) Lower case alphabet, 803 points. Code word, ZAVOH

60 **Sugar plums at
All times for the**

54 Point (54Δ1038) Lower case alphabet, 736 points. Code word, ZAVOB

54 **Exquisite taste is
That gives you 34**

48 Point (48Δ1038) Lower case alphabet, 651 points. Code word, ZAVNI

48 **Satisfaction! Many
Fruits of different \$**

42 Point (42Δ1038) Lower case alphabet, 571 points. Code word, ZAVME

42 **Climes are brought to
A registered dealer of**

A-P-L range also includes 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes, inclusive

144 Point (144△1038) Lower case alphabet, 1900 points. Code word, ZECOV

A type

144

120 Point (120△1038) Lower case alphabet, 1616 points. Code word, ZECON

Unit of 2

120

96 Point (96△1038) Lower case alphabet, 1332 points. Code word, ZECOH

**Printing is
Has larger**

96

84 Point (84△1038) Lower case alphabet, 1196 points. Code word, ZECOB

**Possibly to
If you go 12**

84

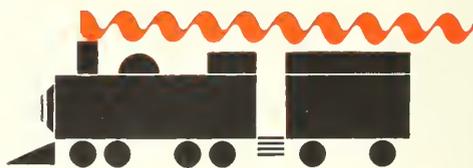
RED DIAMOND TRUCKS

Trucks of sturdy mechanical construction built for heavy duty, without the sacrifice of speed and economy. Every truck is rigidly inspected, for the future of Red Diamond really depends upon its individual performance. See your local dealer for details.

CHICAGO, ILLINOIS

DRUG SALE

COLD CREAM	LB. JAR	23c
OLIVE SOAP	TWO FOR	9c
TOOTH BRUSHES		30c
EPSOM SALT	TWO LBS.	11c
PEROXIDE	FULL PINT	17c
ASPIRIN	BOX OF 100	29c



EXCURSION TO BOSTON

AUGUST 10TH

Boston, the cradle of history! Plenty of time to visit places of historical interest, before your return trip. Don't miss seeing the old State House, or Old North Church, "T" wharf.

M

MEMPHIS EXTRA BOLD
FROM 10 POINT UP TO 144 POINT

TRADE **LINOTYPE** MARK

Top: Advertisement, set in 10 point Memphis Extra Bold, with 12, 30, 36 point caps.

Top Right: Price display advertisement, set in 18 and 48 point Memphis Extra Bold, with 8 point Memphis Bold Caps.

Right: Small display card, set in 12 point Memphis Extra Bold, with 42, 36 and 18 point caps. Decoration: from Linotype rules and borders.



8 Point (8Δ506)

Lower case alphabet, 141 points, Figures, 10761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

10 Point (10Δ444)

Lower case alphabet, 165 points, Figures, 1096

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

12 Point (12Δ458)

Lower case alphabet, 201 points, Figures, 1107

HOW IS ONE to assess and evaluate a type face in terms o 1234
HOW IS ONE to assess and evaluate a type face in terms o 1234

14 Point (14Δ234)

Lower case alphabet, 230 points, Figures, 1107

HOW IS ONE to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face in t 1234

18 Point, Two-Letter (18Δ511)

Lower case alphabet, 269 points, Figure 1, 1107; 2 to 0, 1383

HOW IS ONE to assess and evaluate a ty 1234
HOW IS ONE to assess and evaluate a ty 1234

18 Point, One-Letter (18Δ357)

Lower case alphabet, 264 points, Figure 1, 1098; 2 to 0, 1383

HOW IS one to assess and evaluate a type 1234

24 Point (24Δ333)

Lower case alphabet, 368 points, Figure 1, 1383; 2 to 0, 1937

HOW IS one to assess and ev 1234

30 Point (30Δ277)

Lower case alphabet, 415 points, Figure 1, 1166; 2 to 0, 1937

HOW IS one to assess an 1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

12345 a b c d e f f g h i j k l m n o p q r s t u v w x y z 67890
12345 a b c d e f f g h i j k l m n o p q r s t u v w x y z 67890

\$ £ , ; ; - ' ? ! « » — — Æ Œ æ œ . . . () * † ‡ § ¶ [] @ lb % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
\$ £ , ; ; - ' ? ! « » — — Æ Œ æ œ . . . () * † ‡ § ¶ [] @ lb % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPECIAL CHARACTERS

SPECIAL NO. 1

A a f
A a f

Made in all sizes and included in all fonts

€ K M N W
€ K M N W

Made in all sizes and supplied on special order

SPECIAL NO. 10

A J Q & a g t
A J Q & a g t

Made in all sizes and supplied on special order



EIGHT POINT

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890 (\$£,,:-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890 (\$£,,:-'?!«»*†)

Matrix Information: 8Δ506. Lower case alphabet, 141 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZIFAS.



TEN POINT

10 POINT

HOW IS ONE TO ASSESS AND EVA A TYPE FACE IN TERMS OF ITS ES

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

(three point leaded)

HOW IS ONE TO ASSESS AND EVA A TYPE FACE IN TERMS OF ITS ES

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

AABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 (\$£,,:-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 (\$£,,:-'?!«»*†)

Matrix Information: 10Δ444. Lower case alphabet, 165 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZESKI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

*(three point leaded)***HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M**

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and pro-

(three point leaded)

**AABCDEFGHIJKLMN OPQRSTUVWXYZ&
AABCDEFGHIJKLMN OPQRSTUVWXYZ&**

**aabcdefg hijklm nopqrst uvwxyz 1234567890 (\$£,,:;-'?!«»*†)
aabcdefg hijklm nopqrst uvwxyz 1234567890 (\$£,,:;-'?!«»*†)**

Matrix Information: 12Δ458. Lower case alphabet, 201 points. Figures, .1107; comma, period and thin space, 0-3. Runs in 90 channel magazine. Code word, ZESI.O.

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick,

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D
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(four point leaded)

**AABCDEFGHIJKLMN OPQRSTUVWXYZ &
 AABCDEFGHIJKLMN OPQRSTUVWXYZ &**

**aabcdefghijklmnopqrstu vwxyz 1234567 (\$£,,:;-'?!«» * †)
 aabcdefghijklmnopqrstu vwxyz 1234567 (\$£,,:;-'?!«» * †)**

Matrix Information: 14Δ234. Lower case alphabet, 230 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ZESMU.

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face
in terms of its esthetic design? Why do pace-
makers in the art of printing rave over a spe-
cific face of type? What do they see in it? Why
is it so superlatively pleasant to their eyes?
Good design is always practical design. And
what they see in a good type design is, partly,
its excellent practical fitness to do its work. It
has a "heft" and balance in all of its parts just

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face
in terms of its esthetic design? Why do pace-
makers in the art of printing rave over a spe-
cific face of type? What do they see in it? Why
is it so superlatively pleasant to their eyes?
Good design is always practical design. And
what they see in a good type design is, partly,
its excellent practical fitness to do its work. It
has a "heft" and balance in all of its parts just

(four point leaded)

AABCDEFGHIJKLMN OPQRSTUVWXYZ&
AABCDEFGHIJKLMN OPQRSTUVWXYZ&
aabcdefghijklmnopqrstu vwxyz 12 (\$,,:;- '?!« »)
aabcdefghijklmnopqrstu vwxyz 12 (\$,,:;- '?!« »)

Matrix Information: 18Δ52. Lower case alphabet, 269 points. Figure 1, 1107, 2 to 0 = 1383. Rims in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 17 point. Code word, ZIFAY.

18
POINT
TWO-
LETTER



EIGHTEEN POINT

18
POINT

HOW IS ONE TO ASSESS AND EVALUATE A
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 to their eyes? Good
design is always practical 1234567890 (\$,..:;-'?!)

(six point leaded)

AABCDEFGHIJKLMN OPQRSTUVWXYZ&
aabccdeffghijklmnopqrstuvwxyz

Matrix Information: 18Δ357. Lower case alphabet, 264 points. Figure 1, .0968; 2 to 0, .1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZAYKE. Also available in two-letter matrices as Memphis Extra Bold with Italic (18Δ52). Code word, ZIFAY.



TWENTY-FOUR POINT

24
POINT

HOW IS ONE TO ASSESS AND E
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 type face? What do they
see in it? Wh 1234567890 (\$,..:;-'?!)

(six point leaded)

AABCDEFGHIJKLMN OPQRSTU
aabccdeffghijklmnopqrstuvwxyz

Matrix Information: 24Δ333. Lower case alphabet, 368 points. Figure 1, .1383; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZEPYA.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art rave over any specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is ever practical design. And what is seen in a good type design is, partly, its excellent fitness for its wor yz 1234567890 (\$,..:;-'?!)

(six point leaded)

**A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &
a b c d e f f g h i j k l m n o p q r s t u v w x**

Matrix Information: 30△277. Lower case alphabet, 415 points. Figure 1, .166; 2 to 0, .2213. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZICEK.

72 Point (72△1056) Lower case alphabet, 1015 points. Code word, ZERVE

72

**How Is Type
a b c d e f f g h i**

60 Point (60△1056) Lower case alphabet, 877 points. Code word, ZERUR

60

**How Is One So
a b c d e f f g h i j k**

48 Point (48△1056) Lower case alphabet, 717 points. Code word, ZERUK

48

**How is one to a a b
c d e f f g h j k l m o p r s t**

42 Point (42△1056) Lower case alphabet, 627 points. Code word, ZERUD

42

**How can one assess
and evaluate a type**

36 Point (36△1056) Lower case alphabet, 518 points. Code word, ZERTA

36

**How can one assess and
evaluate faces of type in**

A-P-L range also includes 18, 24 and 30 point sizes, inclusive

144 Point (144△1056) Lower case alphabet. 2266 points. Code word, ZERIH

Stop 5

144

120 Point (120△1056) Lower case alphabet. 1765 points. Code word, ZERIB

**A great
Thing 3**

120

96 Point (96△1056) Lower case alphabet. 1452 points. Code word, ZERIE

**Profits in
Display 1**

96



6 Point (6Δ322) Lower case alphabet, 97 points. Figures, .0484
 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 pri 1234
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 pri 1234

8 Point (8Δ442) Lower case alphabet, 104 points. Figures, .0553
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

9 Point (9Δ140) Lower case alphabet, 120 points. Figures, .0622
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

10 Point (10Δ398) Lower case alphabet, 133 points. Figures, .0692
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

12 Point (12Δ376) Lower case alphabet, 166 points. Figures, .083
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14Δ200) Lower case alphabet, 195 points. Figures, .0968
 HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point Memphis Light with Memphis Bold, Two-Letter (18Δ16) Lower case alphabet, 232 points. Figures, .1107
 HOW IS ONE to assess and evaluate a type face i 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point Memphis Bold with Memphis Light, Two-Letter (18Δ48) Lower case alphabet, 232 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face i 1234
 HOW IS ONE to assess and evaluate a type face i 1234

24 Point Memphis Bold with Memphis Light, Two-Letter (24Δ48) Lower case alphabet, 316 points. Figure 1, .1107; 2 to 0, .166
HOW IS ONE to assess and evaluate a type face i 1234
 HOW IS ONE to assess and evaluate a type face i 1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890
 \$£,.;-?!«»—ÆŒæœ . . . 0*+†‡§¶||@!b% :: 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 \$£,.;-?!«»—ÆŒæœ . . . 0*+†‡§¶||@!b% :: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPECIAL CHARACTERS

SPECIAL NO. 10
 A J Q & a g t A J Q &
 A J Q & a g t A J Q &
 Made in all sizes and supplied on special order

SPECIAL NO. 1
 A a f E K M N W
 A a f E K M N W
 Made in all sizes and included in all fonts Made in all sizes and supplied on special order

TWO-LETTER SMALL CAPS
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
 Made in all sizes and supplied on special order

SPECIAL NO. 10 LOGOTYPES
 Ta Va Wa Ya FA PA TA VA WA YA
 Ta Va Wa Ya FA PA TA VA WA YA

TWO-LETTER LOGOTYPES
 Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
 Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
 FA PA TA VA WA YA
 FA PA TA VA WA YA

SIX POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine

(two point leaded)

AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'?!«»*†)

Two-Letter Small Caps available as an extra

ABCDEF GHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 6Δ322. Lower case alphabet, 97 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZATIF.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine

AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'?!«»*†)

ABCDEF GHIJKLMNOPQRSTUVWXYZ&

6
POINT

LINOTYPE

EIGHT POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(two point leaded)

AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
 (\$£,,:;'?!«»*†)

Two-Letter Small Caps available as an extra

ABCDEF GHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 8Δ442. Lower case alphabet, 104 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAHJO.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

8
POINT

AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
 (\$£,,:;'?!«»*†)

ABCDEF GHIJKLMNOPQRSTUVWXYZ&

9
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
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(two point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,,:-'?!«»*†)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,,:-'?!«»*†)

Matrix Information: 9Δ140. Lower case alphabet, 120 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZECZE.



10
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

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(two point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,,:-'?!«»*†)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,,:-'?!«»*†)

Two-Letter Small Caps available as an extra

A BCDEFGHIJKLMNOPQRSTUVWXYZ&

A BCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 10Δ398. Lower case alphabet, 133 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZAHKU.

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(three point leaded)

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(three point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-?!«»*†)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-?!«»*†)

(700 Letter Small caps or 1080 60 100 extra)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

(four point leaded)

**HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
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(four point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)
a abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)

Two-Letter Small Caps available as an extra

Special No. 15

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

G Q & f k t y
G Q & f k t y

Matrix Information: 14Δ200. Lower case alphabet, 195 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZAHME.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of

(four point leaded)

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(four point leaded)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

a b c d e f f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$, ., ;, - ' ? ! « »)

a b c d e f f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 (\$, ., ;, - ' ? ! « »)

Matry Information 18Δ16. Lower case alphabet, 232 points. Figures, 1107. Runs in 90 channel magazine. Smallest slug on which this face will cast is 16 point. Code word, ZEZEI. Also available in two-letter matrices as Memphis Bold with Memphis Light (18 48). Code word, ZIDPO.



EIGHTEEN POINT

18
POINT
TWO-
LETTER

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
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

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabccdeffghijklmnopqrstuvwxyz 1234567890 (\$,,:;-'?!«»)
aabccdeffghijklmnopqrstuvwxyz 1234567890 (\$,,:;-'?!«»)

Matrix Information. 18Δ48. Lower case alphabet, 232 points. Figures, .1107. Runs in 90 channel magazine. Smallest slug on which this face will cast is 16 point. Code word, ZIDPO. Also available in two-letter matrices as Memphis Light with Memphis Bold (18.Δ16). Code word, ZEZEP.



TWENTY-FOUR POINT

24
POINT
TWO-
LETTER

How is one to assess and evaluate a type face in terms of its 1234567890 (\$,,:;-'?!«»)
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234567890 (\$,,:;-'?!«»)

(six point leaded)

AABCDEFGHIJKLMN OPQRSTUVWXYZ
AABCDEFGHIJKLMN OPQRSTUVWXYZ
αabccdeffghijklmnopqrstuvwxyz
αabccdeffghijklmnopqrstuvwxyz

Matrix Information. 24Δ48. Lower case alphabet, 316 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine. Smallest slug on which this face will cast is 22 point. Code word, ZIDSA.

SPECIMENS of MEMPHIS

LIGHT and BOLD



USUCO UNION
STANDEN COMPANY

NEW HORMEL, ILLINOIS

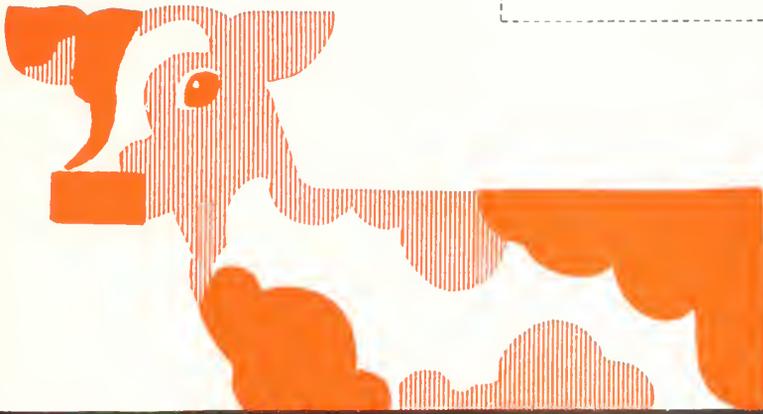
GEORGE H. BASKELL

ON «TIME» If Time be of all things the most precious, wasting Time must be the greatest prodigality, since lost Time is never found again; and what we call Time enough always proves little enough. Let us then up and be doing, and doing to the purpose; so by diligence shall we do more with less perplexity. Sloth makes all things difficult, but Industry all easy; and he that riseth late must trot all day, and shall scarce overtake his business at night; while Laziness travels so slowly, that Poverty soon overtakes him. . .

—Benjamin Franklin

HIO PRESS

PRINTERS...**CHARLI** at **ELM**



**ASSURANCE
OF QUALITY
IN MILK FOR
H.R.H. "BABY"**

For over a century, the health needs of babies have determined Star Milk Standards. They still come first today. Because it gives full protection, thousands have STAR delivered to their doors, daily. Always insist on **STAR "COUNTRY FRESH" MILK**



RANGE of SIZES · MEMPHIS MEDIUM with BOLD

6 Point (6Δ416) Lower case alphabet, 97 points. Figures, .0484
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 pri 1234
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 pri 1234

8 Point (8Δ488) Lower case alphabet, 104 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

10 Point (10Δ454) Lower case alphabet, 134 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

12 Point (12Δ466) Lower case alphabet, 167 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14Δ440) Lower case alphabet, 197 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point Memphis Bold with Memphis Medium, Two-Letter (18Δ64) Lower case alphabet, 230 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face i 1234
HOW IS ONE to assess and evaluate a type face i 1234

24 Point Memphis Bold with Memphis Medium, Two-Letter (24Δ64) Lower case alphabet, 318 points. Figure 1, .1107; 2 to 0, .166
HOW IS ONE to assess and evaluate 1234
HOW IS ONE to assess and evaluate 1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

12345 α a b c d e f f g h i j k l m n o p q r s t u v w x y z 67890
12345 α a b c d e f f g h i j k l m n o p q r s t u v w x y z 67890

\$£,.,;-'?!«»-—ÆŒæœ . . . ()*†‡\$%¶||@!b%
\$£,.,;-'?!«»-—ÆŒæœ . . . ()*†‡\$%¶||@!b%

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPECIAL CHARACTERS

SPECIAL NO. 1

Œ œ
Æ æ

Made in all sizes and included in all fonts

€ ¤ ¢ ¤ ¤
€ ¤ ¢ ¤ ¤

Made in all sizes and supplied on special order

TWO-LETTER LOGOTYPES

Tα Te To Vα Ve Vo Wα We Wi Wo Wϱ Ya Ye Yo
Tα Te To Vα Ve Vo Wα We Wi Wo Wϱ Ya Ye Yo

SIX POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were pro-

(two point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,:;:'?!"«»*†)

Matrix Information 6Δ416. Lower case alphabet, 97 points. Figures, 0484; comma, period and thin space, .0277. Runs in 90 channel maga-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were pro-

(two point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,:;:'?!"«»*†)

0484; comma, period and thin space, .0277. Runs in 90 channel maga-

6
POINT

LINOTYPE with

EIGHT POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in

(two point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,:;:'?!"«»*†)

Matrix Information 8Δ488. Lower case alphabet, 104 points. Figures, 0553; comma, period and thin space, .0277. Runs in 90 channel maga-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in

(two point leaded)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
a abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,:;:'?!"«»*†)

0553; comma, period and thin space, .0277. Runs in 90 channel maga-

8
POINT



10
POINT

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 SPEC
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.

(two point leaded)

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 SPEC
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.

(two point leaded)

AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£...:~'?!«» *†)
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£...:~'?!«» *†)

Matrix Information: 10Δ454. Lower case alphabet, 134 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZICMI.

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(three point leaded)

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(three point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;-'?!«»*†)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;-'?!«»*†)

Matrix Information: 12△466. Lower case alphabet, 167 points. Figures, .083; comma, period and thin space, .041. Runs in 90 channel magazine. Code word, ZICNO.

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that,

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
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(four point leaded)

AABCDEFGHIJKLMN OPQRSTUVWXYZ&
AABCDEFGHIJKLMN OPQRSTUVWXYZ&

ααbcdef fghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)
ααbcdef fghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)

Matrix Information. 14Δ240. Lower case alphabet, 197 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZICRA.

EIGHTEEN POINT

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

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

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&

AABCDEFGHIJKLMNOPQRSTUVWXYZ&

αabcdefghijklmnopqrstuvwxyz 1234567890 (\$,,:;-'?!«»)

αabcdefghijklmnopqrstuvwxyz 1234567890 (\$,,:;-'?!«»)

Matrix Information: 18Δ64. Lower case alphabet, 230 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIKOB.

LINO TYPE

TWENTY-FOUR POINT

How is one to assess and evaluate a type face in terms of its 1234567890 (\$,,:;-'?!«»)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234567890 (\$,,:;-'?!«»)

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVW

AABCDEFGHIJKLMNOPQRSTUVW

αabcdefghijklmnopqrstuvwxyz

αabcdefghijklmnopqrstuvwxyz

*Matrix Information: 24Δ64. Lower case alphabet, 318 points. Figure 1, .1107; 2 to 9, .166. Runs in 72 channel magazine; 1 in Wide 34 channel auxiliary magazine. Code word, ZILIB.*18
POINT
TWO-
LETTER24
POINT
TWO-
LETTER

METRO AND METRO No. 2

"THE MOST READABLE
OF THE SANS SERIFS"

Linotype's Metro series is an original sans serif face designed by W. A. Dwiggins, the eminent American illustrator and typographer, exclusively for Linotype. Metro No. 2 is distinguished from Metro by reason of substitute capital and lower case characters, yet each series may be converted into the other with minimum effort. Metro and Metro No. 2 are each available in a complete size range, from 6- to 36-point in Linotype matrices, with the A-P-L range of Metro No. 2 comprising 6- to 144-point. Each series is cut in four useful weights: Black, Medium, Lite and Thin. A companion Italic, in the Black, Medium and Lite weights, is a recent addition to the family in a range of two-letter sizes. Specimens, of all sizes and weights, are on following pages.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y. NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS,
CANADIAN LINOTYPE, LIMITED, TORONTO . . . REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD



Linotype METRO FAMILY

AVAILABLE IN **4** USEFUL WEIGHTS

METROBLACK No. 2

Linotype: 6 to 36 point inclusive; A-P-L: 6 to 144 point inclusive

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

METROMEDIUM No. 2

Linotype: 6 to 36 point inclusive; A-P-L: 6 to 144 point inclusive

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per-

METROLITE No. 2

Linotype: 6 to 36 point inclusive; A-P-L: 6 to 144 point inclusive

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

METROTHIN No. 2

Linotype: 6 to 36 point inclusive; A-P-L: 6 to 144 point inclusive

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per-

JEROME PARKINSON, M. D.
154 SIXTH STREET, ITHACA, NEW YORK

TRADE **LINOTYPE** MARK

LINING
Metromedium with
Metrothin

JEROME PARKINSON, M. D.

ANNOUNCES THE REMOVAL OF HIS OFFICES TO
154 SIXTH STREET, ITHACA, N. Y.

PHONE: GREEN 200

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STANFORD, WHITTINGTON & Co.
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RENCE M. STANFORD,
PRESIDENT

855 MONONGANELA AVENUE
ALGANTON, N. Y.

Letterhead: Set in 12 point Lining Metromedium, 12 point A, and 12 point C.

Announcement: Set in 12 point Lining Metromedium, 12 point A, B and C Lining Metrothin; and 6 point Lining Metrothin and 6 point B.

Card: Set in 12 point A and C Lining Metromedium; 12 point A, B and C Lining Metrothin; and 6 point Metromedium, 6 point A and 6 point B and 6 point Metrothin B.

The various sizes of this series will run in magazines as follows (according to Keyboard Diagram No. 98) - The three sizes of 6 point may be accommodated in one 90 channel magazine. The B size will run in either the lower case or center channels. The two larger sizes will run in lower case, center or cap channels. The four sizes of 12 point will run in the lower case, center or cap channels of a 90 channel magazine.

The three sizes of 6 point and the four sizes of 12 point can thus be accommodated in two 90 channel magazines with one size running in the auxiliary. The largest size of the 6 point and any one of the 12 point sizes will run in the 34 channel and Wide 34 channel auxiliary magazines. The A and B sizes of 6 point will run in the 34 channel and Wide 34 channel (with narrow channels) auxiliary magazines.

The three sizes of 6 point are on the same alignment, and will cast on a 6 point slug. The four sizes of 12 point are on the same alignment and will cast on a 12 point slug.

6 POINT LINING METROMEDIUM WITH METROTHIN

THREE USEFUL SIZES OF SIX POINT: HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
THREE USEFUL SIZES OF SIX POINT: HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

B (6Δ380)

ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)
ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)

A (6Δ378)

ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)
ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)

(6Δ376)

ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)
ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)

12 POINT LINING METROMEDIUM WITH METROTHIN

FOUR USEFUL SIZES OF TWELVE POINT: HOW IS ONE TO ASSESS AND
FOUR USEFUL SIZES OF TWELVE POINT: HOW IS ONE TO ASSESS AND

C (12Δ422)

ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)
ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)

B (12Δ420)

ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)
ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890 (\$,;,:!'-?!)

A (12Δ418)

ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890
ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890

(12Δ416)

ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890
ABCDEF^GHIJKLMNOPQRSTUVWXYZ&Æ 1234567890



COMPARISON OF SIZES

18 Point Metroblack No. 2, One-Letter (18Δ329)

Lower case alphabet, 236 points, Figure 1, 1197

HOW IS one to assess and evaluate a type face in t 12

24 Point Metroblack No. 2, One-Letter (24Δ281)

Lower case alphabet, 316 points, Figure 1, 1245; 2 to 0, 1296

HOW IS one to assess and evaluate a t 12

30 Point Metroblack No. 2 (30Δ209)

Lower case alphabet, 395 points, Figure 1, 1366; 2 to 0, 1490

HOW IS one to assess and e 12

36 Point Metroblack No. 2 (36Δ199)

Lower case alphabet, 471 points, Figure 1, 1937; 2 to 0, 1996

HOW IS one to assess a 12

18 Point Metrolite No. 2, One-Letter (18Δ333)

Lower case alphabet, 233 points, Figure 1, 1197

HOW IS one to assess and evaluate a type face in t 12

24 Point Metrolite No. 2, One Letter (24Δ283)

Lower case alphabet, 316 points, Figure 1, 1245; 2 to 0, 1297

HOW IS one to assess and evaluate a t 12

30 Point Metrolite No. 2 (30Δ211)

Lower case alphabet, 390 points, Figure 1, 1366; 2 to 0, 1490

HOW IS one to assess and e 12

36 Point Metrolite No. 2 (36Δ117)

Lower case alphabet, 466 points, Figure 1, 1937; 2 to 0, 1996

HOW IS one to assess a 12

See Metrolite No. 2 with Metroblack No. 2 section for full showing of 18, 24, 30 and 36 point Metrolite No. 2

And both weights in A-P-L matrices:

Right on up to 144 point—see A-P-L specimens on following pages

M M M M M

M M M M



6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides, its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to

(two point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

Matrix Information: 6Δ310. Lower case alphabet. 95 points. Figure 1. .0553 (Regular) or .0415 (Special No. 1); 2 to 0. .0553; comma, period and thin space. .0277. Runs in 90 channel magazine. Code word, ZADIJ.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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ABCDEFGHIJKLMNPOQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

Just **LINOTYPE** Plus

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks,

(two point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
(\$£,.;'-'?!*†)

Alternative Figures. Gothic No. 45 with Gothic No. 43 (8Δ492) Figure 1. .0553; 2 to 0. .0692. Code word, ZIBEC.

1234567890 1234567890

Alternative Figures. Gothic No. 41 (8Δ157) Figures. .083. Code word, ZEHZI.

1234567890

Matrix Information: 8Δ426. Lower case alphabet. 108 points. Figure 1. .0692 (Regular) or .0553 (Special No. 1); 2 to 0. .0692; comma, period and thin space. .0346. Runs in 90 channel magazine. Code word, ZADIP.



10 POINT

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
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
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wherein the shapes are fine. If you seek to go further with the inquiry, theories will be

(three point leaded)

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(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'-'?!*†)

*Alternative Figures - Gothic No. 45 with Gothic No. 43 (10A458) Figure 1, 0692; 2 to 0, 083. Code word, Z1BEJ***1234567890 1234567890***Alternative Figures - Gothic No. 41 (10A143) Figures 1-0968. Code word, Z1EJH***1234567890***Matrix Information - 10A382. Lower case alphabet, 136 points. Figure 1 - 003 (Regular) or 0692 (Special No. 1); 2 to 0, 084, 000mic, 000mic and thin space, 0415. Runs in 90 channel magenta. Code word, ZADJE*



12 POINT

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
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(four point leaded)

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
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(four point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&**

**abcdefghijklmnopqrstuvwxy 1234567890 (\$£,.;:'-?!*†)
 abcdefghijklmnopqrstuvwxy 1234567890 (\$£,.;:'-?!*†)**

Alternative Figures. Gothic No. 45 with Gothic No. 43 (12Δ470) Figure 1. .083; 2 to 0. .0968. Code word, Z1BEP.

1234567890 1234567890

Alternative Figures. Gothic No. 41 (12Δ167) Figures. .1107. Code word, ZEJCO.

1234567890

Matrix Information. 12Δ364. Lower case alphabet, 163 points. Figure 1. .0968 (Regular) or .083 (Special No. 1); 2 to 0. .0968; comma, period and thin space. .0484. Runs in 90 chamiel magazine. Code word, ZADLO.



14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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14 point leaded

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14 point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-'?!*†)

*Metrolite No. 20968 Gothic No. 43 with Gothic No. 43 (147, 44) Figure 1, 0968, 1 to 0, 1107 Code word, ZBEE***1234567890 1234567890***Metrolite No. 20968 Gothic No. 41 (142, 121) Figures, 1107 Code word, ZEDU***1234567890***Matrix Information 142/196 Lower case alphabet, 190 point - Figure 1, 1107 (Regular) or 0968 (Special No. 1); 2 to 0, 1107; comma, period and thin space, 1053. Rims in 30 channel magazine. Code word, ZADMU.*



18 POINT, Two-Letter

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or 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 to their eyes? Good design is always prac-
tical design. And what they see in a good type design
is, partly, its excellent practical fitness to perform

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYP
 How can one assess or 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 to their eyes? **Good design is always prac-**
tical design. And what they see in a good type design
 is, partly, its excellent practical fitness to perform
 its work. It has a "heft" and balance in all of its parts

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'-'?!)

FOR 72 CHANNEL MAGAZINE

*Special No. 7, Figure 1, .1245; 2 to 0, .1522**Special No. 8, Figure 1, .1107; 2 to 0, .1522*

MWZ & z 1234567890\$()
MWZ & z 1234567890\$()

1234567890
1234567890

Matrix Information: 18Δ8. Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZEJ. Also available as Metrolite No. 2 with Metroblack No. 2 (18Δ74).



24 POINT, Two-Letter

HOW IS ONE TO ASSESS AND EVALU

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 type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 (\$,,:;'-'?!)

(four point loaded)

HOW IS ONE TO ASSESS AND EVALU

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 type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 (\$,,:;'-'?!)

(four point loaded)

ABCDEFGHIJKLMN OPQRSTU V

ABCDEFGHIJKLMN OPQRSTU V

WXYZ& abcdefghijklmnopqrstuvwxyz

WXYZ& abcdefghijklmnopqrstuvwxyz

Matrix Information 24/8. Lower case alphabet, 10/2 points. Figure 1: 1981, 1982, 1993. Rio Channel magazine, also Rio Channel auxiliary magazine. Code word, ZIFMA.



18 POINT, One-Letter

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or 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 to their eyes? Good de 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Metroblack No. 2 (18△329)

FOR 72 CHANNEL MAGAZINE
Metroblack (18△321)*Alternative Figures: Gothic No. 41 (18△377)***MW**

Special No. 7

MW1234567890\$ () 1234567890

Special No. 7, Figure 1, .1245; 2 to 0, .1522

Figure 1, .1107; 2 to 0, .166. Code word, ZELEV.

Matrix Information: 18△329. Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZACUD. Also available in two-letter matrices as Metroblack No. 2 with Metrolite No. 2 (18△8); Metrolite No. 2 with Metroblack No. 2 (18△74); Metroblack No. 2 with Italic (18△46).

LINO TYPE

24 POINT, One-Letter

HOW IS ONE TO ASSESS AND EVAL
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 speci 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ&abcdefghijklmnopqrstuvwxyz

*Alternative Figures: Gothic No. 41 (24△319) Figure 1, .1383; 2 to 0, .2075. Code word, ZELFO.***1234567890**

Matrix Information: 24△281. Lower case alphabet, 316 points. Figure 1, .1245; 2 to 0, .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZACYU. Also available in two-letter matrices as Metroblack No. 2 with Metrolite No. 2 (24△8); Metroblack No. 2 with Italic (24△46).



30 POINT

How is one to assess and evaluate any t abcdefghijklmnopqrs
tuvwxyz 1234567890 (\$,,:;'-'?!)

(six point loaded)

ABCDEFGHIJKLMN OPQR
STUVWXYZ&

Alternative Figures Gothic No. 41 (30Δ243) Figure 1, .1729; 2 to 0, .249. Code word, ZELHA.

1234567890

Matrix Information 30Δ209. Lower case alphabet, 395 points. Figure 1, .166; 2 to 0, .249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZADDL.

LINOTYPE

36 POINT

How is one to evaluate and
tr bcdefghijklmnopqrstuv
wxyz 1234567890 (\$,,:;'-'?!)

(six point loaded)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ&

Alternative Figures Gothic No. 41 (36Δ135) Figure 1, .2075; 2 to 0, .315. Code word, ZELHB.

1234567890

Matrix Information 36Δ115. Lower case alphabet, 471 points. Figure 1, .1937; 2 to 0, .306. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Code word, ZADLV.



42 Point (42Δ1004) Lower case alphabet, 554 points. Code word, ZANBI.

PERSIAN LAMB FUR
Coat of fine tight curl
and gloss black, \$295

48 Point (48Δ1004) Lower case alphabet, 638 points. Code word, ZANCO.

SPORT COATS OF
Pure virgin wool 16

60 Point (60Δ1004) Lower case alphabet, 803 points. Code word, ZANDU.

FALL SALE OF
Blue and grey 9

72 Point (72Δ1004) Lower case alphabet, 965 points. Code word, ZANEF.

FOUR RUGS
Selling at 83

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes.



84 Point (84Δ1004) Lower case alphabet, 1143 points. Code word, ZEBEK.

**SEVEN BIG
Bargains 26**

96 Point (96Δ1004) Lower case alphabet, 1277 points. Code word, ZEBER.

Gay Hat 9

120 Point (120Δ1004) Lower case alphabet, 1528 points. Code word, ZEBEE.

King In 8

144 Point (144Δ1004) Lower case alphabet, 1793 points. Code word, ZEBIE.

Many 1



6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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(two point loaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;:'-?!*†)

Matrix Information · 6Δ434. Lower case alphabet, 95 points. Figures, .0553; comma, period and thin space, .027. Runs in 90 channel magazine. Code word, ZIKFA.

LINO TYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth

(two point loaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
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Matrix Information · 8Δ512. Lower case alphabet, 110 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZIKIH.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;:'-?!*†)



10 POINT

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
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(three point leaded)

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Matrix Information, 10△476. Lower case alphabet, 137 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZIKIM.



12 POINT

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
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abcdefghijklmnopqr**st**uvwxyz 1234567890 (\$£,.,:;'-'?!*†)
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Metrol Information: 122476, lower case alphabet, 12pt point, Figures: 0-9, Currency, period, and other signs: 1484, Runs in the column: 1 page, zinc. Code word: ZIKIT.



14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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(four point leaded)

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(four point leaded)

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abcdefghijklmnopqrstuvwxy 1234567890 (\$£,,:;'-'?!*†)**

Matrix Information: 14△250. Lower case alphabet. 191 points. Figures. .1107; comma, period and thin space. .0553. Runs in 90 channel magazine. Code word, ZIDOH.



18 POINT, Two-Letter

HOW IS ONE TO ASSESS AND EVALUATE A TYP

How can one assess or 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts

*(100% point leaded)***HOW IS ONE TO ASSESS AND EVALUATE A TYP**

How can one assess or 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts

*(100% point leaded)***ABCDEFGHIJKLMNOPQRSTUVWXYZ&****ABCDEFGHIJKLMNOPQRSTUVWXYZ&****abcdefghijklmnopqrstuvwxy 1234567890 (\$,.,:;'-'?!)****abcdefghijklmnopqrstuvwxy 1234567890 (\$,.,:;'-'?!)**

REGD 72 CHANNEL MAGAZINE
 Special No. 8, Figure 1, 1107; 2 to 6

1234567890**1234567890**

Matrix Information: 18Δ46, Lower case alphabet, 236 points, Figures, 1 to 6. Runs in 70 channel magazine. Code word, ZHON.



24 POINT, Two-Letter

HOW IS ONE TO ASSESS AND EVALU
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 type face? What do
they see in it? Why is it so superlatively
pleasant to their 1234567890 (\$,.,:;'-'?!)

(four point leaded)

HOW IS ONE TO ASSESS AND EVALU
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they see in it? Why is it so superlatively
pleasant to their 1234567890 (\$,.,:;'-'?!)

(four point leaded)

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ABCDEFGHIJKLMN OPQRSTUVWXYZ
WXYZ&abcdefghijklmnopqrstuvwxy z
WXYZ&abcdefghijklmnopqrstuvwxy z

Matrix Information 24Δ46. Lower case alphabet. 111 points. Figure 1 1383; 2 to 0. 1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIDOV.

METROLITE & METROBLACK



Below Statement set in 24 point Metroblack No. 2 Italic, 8 and 10 point Metroblack No. 2 and Metrolite No. 2. Rules: 5 point Matrix Slide No. 134, 6 point Matrix Slide No. 352, and 6 point Matrix Slide No. 423.

BOATS, INC.

MARINE RAILWAY • BOATS • ENGINES • MARINE SUPPLIES • TACKLE

GREENPORT, LONG ISLAND

To

Greenport, L. I., N. Y.

19

THE CHEF

SUGGESTS FOR LUNCH TODAY

SOUPS

Split Pea15 Yankee Bean15
Clam Broth15 Tomato Puree15

ENTREES

Corned Beef Hash with Poached Egg35
Soft Shell Crabs on Toast, Cole Slaw45
Virginia Ham, Spinach, Boiled Potato45
Roast Beef, New Peas, Boiled Potato40
Spanish Omelette, Home Fried Potatoes35
Bockwurst, Red Cabbage, Boiled Potato35
Minced Tongue Sandwich with Cole Slaw25

DESSERTS

Ice Cream10 Baked Apple10
Apple Pie10 Fruit Salad15
Coffee . . .10 Milk . . .10 Tea (pot) .15

THE GRILL ROOM • HOTEL BOND

Above. Daily Menu set in 30, 10 and 8 point Metroblack No. 2 and 8 point Metrolite No. 2. Rules: 2 point Matrix Slide No. 405 and 5 point Matrix Slide No. 408.

Below. Announcement set in 12 and 14 point Metroblack No. 2 and 6 point Metroblack No. 2 and Metrolite No. 2. Rule: 6 point Matrix Slide No. 356.



FRAGONARD

234 OPERA HOUSE PLAZA

We call particular attention to our new "End Curl Permanent," complete, of course, with finger wave and shampoo. A bargain at only \$4.00
Haircut . . .60 Manicure . .35
Eyebrows .35 Facial . . .75

WAVERLY 3-6789

BEAUTY SALON



6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
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(two point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,:;'-?!*†)

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,:;'-?!*†)

Matrix Information: 6Δ442. Lower case alphabet, 94 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZINFI. (The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination, Metroblack No. 2 with Metrolite No. 2.)

LINTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
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(two point loaded)

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HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
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Matrix Information: 8Δ520. Lower case alphabet, 108 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZILAY. (The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination, Metroblack No. 2 with Metrolite No. 2.)



10 POINT

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

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Matrix Information. 10Δ482. Lower case alphabet, 137 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZILBE. (The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination, Metroblack No. 2 with Metrolite No. 2.)



12 POINT

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 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-?!*†)

Matrix Information: 12;492 Lower case alphabet, 163 points. Figures: 1000 (generic period and thin space), 6484. Rims in 90 channel magazine. Code word: ZHUC. (The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination, Metroblack No. 2 with Metrolite No. 2.)



14 POINT

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-'?!*†)
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-'?!*†)

Matrix Information: 14Δ258. Lower case alphabet, 190 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ZILDO. (The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination, Metroblack No. 2 with Metrolite No. 2.)

18 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYP
 How can one assess or 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

(four point loaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

(four point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy z 1234567890 (\$,.,:;'-'?!)

abcdefghijklmnopqrstuvwxy z 1234567890 (\$,.,:;'-'?!)

Matrix Information 18△74. Lower case alphabet, 236 points. Features, 110. Runs in 90 channel magazine. Code word, ZHFEU. Also available as Metroblack No. 2 with Metrolite No. 2 (18-8).



18 POINT, One-Letter

HOW IS ONE TO ASSESS AND EVALUATE A TYP
 How can one assess or 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 to their eyes? Good de 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Metrolite No. 2 (18Δ331)

FOR 72 CHANNEL MAGAZINE

Metrolite (18Δ235)

Alternative Figures: Gothic No. 40 (18Δ375)

MW

MW1234567890\$ ()

1234567890

Special No. 7

Special No. 7. Figure 1. .1245; 2 to 0. .1522

Figure 1. .0968; 2 to 0. .1383. Code word, ZELEB.

Matrix Information. 18Δ331. Lower case alphabet, 233 points. Figures. .1107. Runs in 90 channel magazine. Code word, ZACUR. Also available in two-letter matrices as Metrolite No. 2 with Metroblack No. 2 (18Δ74); Metroblack No. 2 with Metrolite No. 2 (18Δ8); Metrolite No. 2 with Italic (18Δ50).

TRADE **LINOTYPE** MARK

24 POINT, One-Letter

HOW IS ONE TO ASSESS AND EVAL
 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 speci 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ& abcdefghijklmnopqrstuvwxyz

Alternative Figures. Gothic No. 40 (24Δ317) Figure 1. .1107; 2 to 0. .1798. Code word, ZELEH.

1234567890

Matrix Information. 24Δ283. Lower case alphabet, 316 points. Figure 1. .1245; 2 to 0. .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZADCE. Also available in two-letter matrices as Metroblack No. 2 with Metrolite No. 2 (24Δ8); Metrolite No. 2 with Italic (24Δ50).



30 POINT

How is one to assess and evaluate any ty abcdefghijklmnopqrs
tuvwxyz 1234567890 (\$,.,:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMN OPQR
STUVWXYZ&

Alternative Figures Gothic No. 40 (30Δ241) Figure 1, 1381, 2 to 0, 2213. Code word, ZELEN.

1234567890

Matrix Information 30Δ211. Lower case alphabet, 390 points, Figure 1, 166; 2 to 0, 249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZADEH.

LINOTYPE

36 POINT

How is one to evaluate and
to bcdefghijklmnopqrstuv
wxyz 1234567890 (\$,.,:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ&

Alternative Figures Gothic No. 40 (36Δ133) Figure 1, 166; 2 to 0, 262. Code word, ZFEAZ.

1234567890

Matrix Information 36Δ117. Lower case alphabet, 466 points, Figure 1, 166; 2 to 0, 296. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Code word, ZADHA.



42 Point (42Δ1005) Lower case alphabet, 541 points. Code word, ZANLA

DODGERS TRIMMED
By Bees in 2 games on
their home field today

48 Point (48Δ1005) Lower case alphabet, 624 points. Code word, ZANME.

FOUR CHAIRMEN
Have 39 groups on

60 Point (60Δ1005) Lower case alphabet, 781 points. Code word, ZANNI.

RAILS DROP 7
Points and gain

72 Point (72Δ1005) Lower case alphabet, 942 points. Code word, ZANOB.

METALS UP
In the early 5



84 Point (84Δ1005) Caps, Figures and Points only. Code word: ZEBIL.

GIVES THIS
SAND TIP 4

96 Point (96Δ1005) Caps, Figures and Points only. Code word: ZEBIS.

SIX FOR 5

120 Point (120Δ1005) Caps, Figures and Points only. Code word: ZEBIV.

NEST 16

144 Point (144Δ1005) Caps, Figures and Points only. Code word: ZEBJL.

RIBIN 8



6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine

(two point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-?!*†)

Matrix Information 6Δ436. Lower case alphabet, 94 points. Figures .0553; comma, period and thin space .0277. Rims in 90 channel magazine. Code word, ZIKIZ.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-?!*†)

LINO TYPE MARK

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped

(two point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
 (\$£,,:;'-?!*†)

Matrix Information 6Δ516. Lower case alphabet, 108 points. Figures .0692; comma, period and thin space .0346. Rims in 90 channel magazine. Code word, ZIKJO.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
 (\$£,,:;'-?!*†)

Matrix Information 6Δ516. Lower case alphabet, 108 points. Figures .0692; comma, period and thin space .0346. Rims in 90 channel magazine. Code word, ZIKJO.



10 POINT

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 SP

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in

(three point leaded)

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 SP

*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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in*

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

Matrix Information: 10Δ478. Lower case alphabet, 135 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZIKKU.



12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN
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 to their eyes?
*Good design is always practical design. And what they see in a good type de-
sign is, partly, its excellent practical fitness to perform its work. It has a
"heft" and balance in all of its parts just right for its size, as any good tool has.
Your good chair has all of its parts made nicely to the right size to do exactly
the work that the chair has to do, neither clumsy and thick, nor "skinny"
and weak, no waste of material and no lack of strength. And, beyond that,
the chair may have been made by a man who worked out in it his sense of fine
shapes and curves and proportions: it may be, actually, a work of art. The
same thing holds for shapes of letters. And your chair, or your letter (if a true
artist made it) will have, besides its good looks, a suitability to the nth degree*

(four point leaded)

*HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN
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 to their eyes?
Good design is always practical design. And what they see in a good type de-
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"heft" and balance in all of its parts just right for its size, as any good tool has.
Your good chair has all of its parts made nicely to the right size to do exactly
the work that the chair has to do, neither clumsy and thick, nor "skinny"
and weak, no waste of material and no lack of strength. And, beyond that,
the chair may have been made by a man who worked out in it his sense of fine
shapes and curves and proportions: it may be, actually, a work of art. The
same thing holds for shapes of letters. And your chair, or your letter (if a true*

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy z 1234567890 (\$£,,:;'-?!*†)

abcdefghijklmnopqrstuvwxy z 1234567890 (\$£,,:;'-?!*†)

Matrix Information 12Δ478. Lower case alphabet, 160 points. Figures: 1068, comma, period and thin space: 0484. Runs in 20 channel mag-
zine. Code word, ZIKL.A



14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN
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-
tively pleasant to their eyes? *Good design is always practical de-
sign. And what they see in a good type design is, partly, its excellent
practical fitness to perform its work. It has a "heft" and balance in
all of its parts just right for its size, as any good tool has. Your good
chair has all of its parts made nicely to the right size to do exactly
the work that the chair has to do, neither clumsy and thick, nor
"skinny" and weak, no waste of material and no lack of strength.
And, beyond that, the chair may have been made by a man who*

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN
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-
tively pleasant to their eyes? *Good design is always practical de-
sign. And what they see in a good type design is, partly, its excellent
practical fitness to perform its work. It has a "heft" and balance in
all of its parts just right for its size, as any good tool has. Your good
chair has all of its parts made nicely to the right size to do exactly
the work that the chair has to do, neither clumsy and thick, nor
"skinny" and weak, no waste of material and no lack of strength.*

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;:'-?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;:'-?!*†)

Matrix Information: 14Δ256. Lower case alphabet, 187 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel maga-
zine. Code word, ZIKON.



18 POINT, Two-Letter

HOW IS ONE TO ASSESS AND EVALUATE A TYP
 How can one 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
 to their eyes? *Good design is always practical design.*
 And what they see in a good type design is, partly, its
 excellent practical fitness to perform its work. It has
 a "heft" and balance in all of its parts just right for its

(four point loaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYP
 How can one 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
 to their eyes? *Good design is always practical design.*
 And what they see in a good type design is, partly, its
 excellent practical fitness to perform its work. It has
 a "heft" and balance in all of its parts just right for its

(four point loaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstu vwxyz 1234567890 (\$,.;:'-?!)

abcdefghijklmnopqrstu vwxyz 1234567890 (\$,.;:'-?!)

FONTS 72 CHANNEL MACHINÉ
 Special No. 8 Fuente 1, 1107; 2 to 9, 1522

1234567890

1234567890

Matrix Information 18Δ50, Lower case alphabet, 232 point⁹⁰ figures, 1107. Rims in 90 channel machin⁹⁰. Code word, ZIDDY



24 POINT, Two-Letter

HOW IS ONE TO ASSESS AND EVALU

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 type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 (\$,.,:;'-'?!)

(four point leaded)

HOW IS ONE TO ASSESS AND EVALU

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 type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

WXYZ&abcdefghijklmnopqrstvwxyz

WXYZ&abcdefghijklmnopqrstvwxyz

Matrix Information: 24Δ50. Lower case alphabet, 303 points. Figure 1. 1383; 2 to 0. .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIKOH.

DO YOU KNOW the difference between a bird, a butterfly, and a banker ??? What famous woman is going to answer 100,000 letters in the next twelve months ??? What 100 people voted they want to do more than anything else in the world ??? Why real red pepper is used in the binding of certain books ??? What reason was given by the Western man who stated his occupation as "fishing through the ice" ??? Where will you undress when you fly across the continent in one of the new sleeping planes ???

SEE THIS WEEK'S **CARAVAN**
FIFTEEN CENTS

13 TO 20 DAY

CRUISE

**MEXICO
CITY** ALL EXPENSES

\$175.

Let this be your year for Mexico. Everybody wants to

see this amazing land with its colorful capital 7500 feet up in the clouds. On a Warren trip all expenses are paid including hotel, sightseeing trips and spectacular daylight rail climb through the mountains from Vera Cruz. Two stopovers at fascinating Havana on the Northbound voyage.

APPLY TO ANY TOURIST
AGENT, OR TO THE
PASSENGER DEPT.

**WARREN
LINE** PIER 12

**COMMERCIAL
WORK IN
METRO
No. 2**



THE CHECHIA

(pronounced shay-shia)

If you are just back from Paris, you are wearing one of these soft, high hats that derive from the Moroccan fez. In satin, or novelty fabrics... in all colors... to order only.

FIRST FLOOR

**WOODMEERSE
& MARKLEBAR**
FIFTH AND CHAIRS

Illustration, Courtesy Bergdorf-Goodman, N. Y.

SPECIFICATIONS

TOP: Type, 24 point Metromedium No. 2, 10 and 8 point Metrothin No. 2. Decoration, Matrix Slides, 10 point No. 414, 2 point No. 404.

RIGHT: Type, 14 point Metroblack No. 2, 8 point Metro-lite No. 2. Decoration, Matrix Slides, 3 point No. 425, 12 point No. 649.

LEFT: Type, 30, 24, 10 and 6 point Metroblack No. 2, 10 and 6 point Metro-lite No. 2, 60 point Metromedium No. 2. Decoration, Matrix Slides, 12 point No. 1844, 2 point No. 405.



COMPARISON OF SIZES

6 Point (6Δ312) Lower case alphabet, 86 points. Figures, .0484
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** 1234
 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** 1234

8 Point (8Δ428) Lower case alphabet, 96 points. Figures, .0553
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** 1234
 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** 1234

10 Point (10Δ384) Lower case alphabet, 120 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the **pa** 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the **pa** 1234

12 Point (12Δ366) Lower case alphabet, 145 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

14 Point (14Δ198) Lower case alphabet, 168 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234
 HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

18 Point, Two-Letter (18Δ6) Lower case alphabet, 215 points. Figure 1, .0968; 2 to 0, .1107
HOW IS one to assess and evaluate a type face in term 12
 HOW IS one to assess and evaluate a type face in term 12

24 Point, Two-Letter (24Δ6) Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1798
HOW IS one to assess and evaluate a type 12
 HOW IS one to assess and evaluate a type 12



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890

\$£,.;'-'?!—ÆŒæœ . . . () *†‡\$%&'[]@!b %
 \$£,.;'-'?!—ÆŒæœ . . . () *†‡\$%&'[]@!b %

1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Available as an extra, 6 to 14 pt. inclusive.

ALTERNATIVE CHARACTERS

These characters, in Metromedium with Metrothin, may be substituted for those shown above and regularly supplied.

W e
Special No. 1

A G J M N V W a g v w , ; ' '
 Two-Letter: 6Δ300, 8Δ414, 10Δ370, 12Δ308, 14Δ186,
 18Δ6 (Special No. 6), 24Δ6 (Special No. 6)
 One-Letter Metromedium: 18Δ257, 24Δ205, 30Δ203, 36Δ109.
 One-Letter Metrothin: 18Δ259, 24Δ275, 30Δ205, 36Δ111.



COMPARISON OF SIZES

18 Point Metromedium No. 2 (18Δ333)

Lower case alphabet, 215 points. Figure 1. 0968; 2 to 0. 3107

HOW IS one to assess and evaluate a type face in term 12

24 Point Metromedium No. 2 (24Δ287)

Lower case alphabet, 270 points. Figure 1. 1107; 2 to 0. 3166

HOW IS one to assess and evaluate a typ 12

30 Point Metromedium No. 2 (30Δ213)

Lower case alphabet, 339 points. Figure 1. 1245; 2 to 0. 3207

HOW IS one to assess and evalu 12

36 Point Metromedium No. 2 (36Δ119)

Lower case alphabet, 416 points. Figure 1. 1322; 2 to 0. 3249

HOW IS one to assess and 12

18 Point Metrothin No. 2 (18Δ335)

Lower case alphabet, 215 points. Figure 1. 0968; 2 to 0. 3107

HOW IS one to assess and evaluate a type face in term 12

24 Point Metrothin No. 2 (24Δ287)

Lower case alphabet, 270 points. Figure 1. 1083; 2 to 0. 3166

HOW IS one to assess and evaluate a type 12

30 Point Metrothin No. 2 (30Δ215)

Lower case alphabet, 339 points. Figure 1. 10968; 2 to 0. 32075

HOW IS one to assess and evalu 12

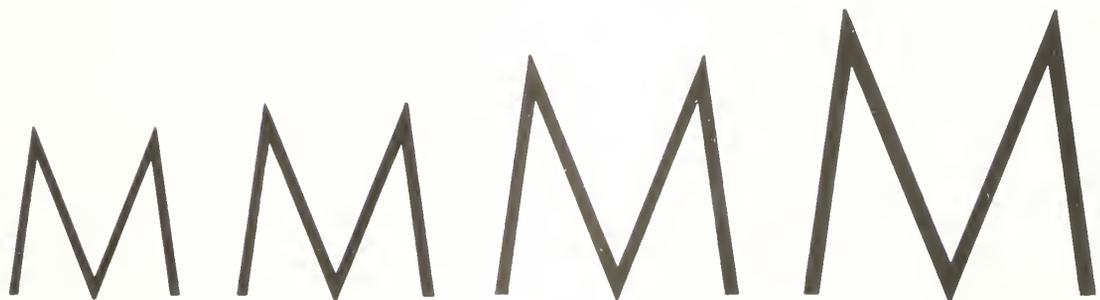
36 Point Metrothin No. 2 (36Δ121)

Lower case alphabet, 405 points. Figure 1. 1245; 2 to 0. 3249

HOW IS one to assess and 12

And both weights in A-P-L matrices:

Right on up to 144 point—
see A-P-L specimens on
following pages





6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may

(two point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZG
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions. it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may

ABCDEFGHIJKLMNPOQRSTUVWXYZG
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

Two-letter Small Caps available as an extra

ABCDEFGHIJKLMNPOQRSTUVWXYZG ABCDEFGHIJKLMNPOQRSTUVWXYZG

Matrix Information. 6Δ312. Lower case alphabet, 86 points. Figure 1, .0484 (Regular) or .0346 (Special No. 1); 2 to 0, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZADNA.



8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have,

(two point leaded)

ABCDEFGHIJKLMNPOQRSTUVWXYZG
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have,

ABCDEFGHIJKLMNPOQRSTUVWXYZG
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

Two-letter Small Caps available as an extra

ABCDEFGHIJKLMNPOQRSTUVWXYZG ABCDEFGHIJKLMNPOQRSTUVWXYZG

Alternative Figures Gothic No. 44 with Gothic No. 42 (8Δ490) Figure 1, .0553; 2 to 0, .0692. Code word, ZIBAV.

1234567890 1234567890

Matrix Information 8Δ428. Lower case alphabet, 96 points. Figure 1, .0553 (Regular) or .0415 (Special No. 4); 2 to 0, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZADPE.



10 POINT

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? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent

(three point leaded)

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? 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,.;:'-?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,.;:'-?!*†)
Two-letter Small Caps available as an extra
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&
Unique Capitals (Special No. 20), available as an extra
A E F G H M N S W Y A E F G H M N S W Y
Alternative Figures - Gothic No. 44 with Gothic No. 42 (10Δ456) Figure 1, .0692; 2 to 0, .083; Code word, ZIBBU.
1234567890 1234567890

Matrix Information 10Δ384, Lower case alphabet, 120 points, Figure 1, .0692 (Regular) or .0553 (Special No. 1); 2 to 0, .0692; comma, period and thin space, .0346. Rims in 90 channel magazine. Code word, ZADSO.



12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actu-

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actu-

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,.;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,.;'-'?!*†)

Two-letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Unique Capitals (Special No. 20), available as an extra

A E F G K M N S W Y A E F G K M N S W Y

Alternative Figures Gothic No. 44 with Gothic No. 42 (12Δ468) Figure 1, .083; 2 to 0, .0968. Code word, ZIBCA.

1234567890 1234567890

Matrix Information: 12Δ366. Lower case alphabet, 145 points. Figure 1, .083 (Regular) or .0692 (Special No. 1); 2 to 0, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZADTU.



14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy 1234567890 (\$,.,;:'-?!*†)

abcdefghijklmnopqrstuvwxy 1234567890 (\$,.,;:'-?!*†)

Two-letter Small Caps available as an extra

ABCDEF GHIJKL MNOPQR STUVWXY Z& ABCDEF GHIJKL MNOPQR STUVWXY Z&

Unique Capitals (Special No. 201, available as an extra)

A E F G K M N S W Y A E F G K M N S W Y

Alternative Figures - Gothic No. 44 with Gothic No. 42 (14,2,24) Figure 1, 0968; 110, 1107, Code word, ZIBDE

1234567890 1234567890

Matrix Information - 14Δ198, Lower case alphabet, 14^o points, Figure 1, 0968 (Regular) or .083 (Special No. 1); 2 to 0, 0968; comma, period and thin space, .0484. Runs in 90 channel magazine, Code word, ZADUPE.

18 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 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 to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made**

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

*(four point leaded)***ABCDEFGHIJKLMNOPQRSTUVWXYZ&**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy 1234567890 (\$, . : ; ' - ' ? !)

abcdefghijklmnopqrstuvwxy 1234567890 (\$, . : ; ' - ' ? !)

Matrix Information: 18Δ6. Lower case alphabet, 215 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. Code word. ZETUZ.



24 POINT, Two-Letter

HOW IS ONE TO ASSESS AND EVALUAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing **rave over a specific type face?** What do they see in it? Why is it so pleasant to their eyes? Good design is always practical desi 1234567890 (\$,.,:;'-'?!)

(24 point leaded)

HOW IS ONE TO ASSESS AND EVALUAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical desi 1234567890 (\$,.,:;'-'?!)

(24 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

abcdefghijklmnopqrstuvwxy

Metric Universale 24 pt. Lower case alphabet, 17 points. Figure 1. (MS. 1100, 1798). Roman. Coloured magazine, also lower case, except for the channels of the channel magazine with caps and figures in standard position, 1900. Code word: ZIKME.

18 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, p 1234567890 (\$,.,:;'-'?!)

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

ALTERNATIVE FIGURES
 Gothic No. 44 (18△395) Figures, .1107. Code word, ZIBID.

1234567890

FOR 72 CHANNEL MAGAZINE
 Special No. 7. Figures, .1245

1234567890

Matrix Information: 18△333. Lower case alphabet, 215 points. Figure 1, .0968 (Regular) or .1107 (Special No. 2); 2 to 0, .1107. Runs in 90 channel magazine. Code word, ZACUK. Also available in two-letter matrices as Metromedium No. 2 with Metrothin No. 2 (18△6); Metromedium No. 2 with Italic (18△54).

 LINOTYPE MARK

24 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUAT
 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 typ 1234567890 (\$,.,:;'-'?!)

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Alternative Figures: Gothic No. 44 (24△375) Figure 1, .1383; 2 to 0, .1937. Code word, ZINNU.

1234567890

Matrix Information: 24△285. Lower case alphabet, 278 points. Figure 1, .1107 (Regular) or .166 (Special No. 1); 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZACZA. Also available in two-letter matrices as Metromedium No. 2 with Metrothin No. 2 (24△6); Metromedium No. 2 with Italic (24△54).



30 POINT

How is one to assess and evaluate
a type face in terms of its esthetic
design? Why 1234567890(\$,,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUW
XYZ abcdefghijklmnopqrstuvwxyz

Alternative Figures: Gothic No. 44 (30Δ281) Figure 1, .1729; 2 to 0, .2421. Code word, ZINPA.

1234567890

Matrix Information: 30Δ213. Lower case alphabet, 349 points. Figure 1, .1245 (Regular) or .2075 (Special No. 1); 2 to 0, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZADEB.

LINOTYPE

36 POINT

How is one to assess and eval-
uate a type face in terms of its
esthetic 1234567890(\$,,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ&
abcdefghijklmnopqrstuvwxy

Alternative Figures: Gothic No. 44 (36Δ153) Figure 1, .2075; 2 to 0, .2906. Code word, ZINRE.

1234567890

(Runs in Wide 34 channel auxiliary magazine only)

Matrix Information: 36Δ119. Lower case alphabet, 416 points. Figure 1, .1522 (Regular) or .249 (Special No. 1); 2 to 0, .249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZADFO.



42 Point (42Δ1023) Lower case alphabet, 489 points. Code word, ZAKBA.

SALE OF FINE DRAPES
Pinch-pleated in lengths
to fit your need in 6 fine

48 Point (48Δ1023) Lower case alphabet, 559 points. Code word, ZAKCE.

GEORGIAN TABLES
With leather top \$79

60 Point (60Δ1023) Lower case alphabet, 706 points. Code word, ZAKDI.

KID GLOVES IN
Plain types and 4

72 Point (72Δ1023) Lower case alphabet, 851 points. Code word, ZAKEB.

SEAL COATS
Imported in 12

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes.



84 Point (84Δ1023) Caps, Figures and Points only. Code word: ZEBKA

**LINEN SALE
BEGINS IN 21**

96 Point (96Δ1023) Lower case alphabet. 1130 points. Code word: ZEBLE

Net High 38

120 Point (120Δ1023) Caps, Figures and Points only. Code word: ZEBM

PEN OF 4

144 Point (144Δ1023) Lower case alphabet. 1784 points. Code word: ZEBU

Grey 59

18 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, p 1234567890 (\$, ., : ; ' - ' ? !)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

ALTERNATIVE FIGURES
 Gothic No. 39 (18Δ373) Figure 1, .083; 2 to 0, .1383. Code word, ZELBA.

1234567890

FOR 72 CHANNEL MAGAZINE
 Special No. 7. Figures, .1245

1234567890

Matrix Information: 18Δ335. Lower case alphabet, 215 points. Figure 1, .0968 (Regular) or .1107 (Special No. 2); 2 to 0, .1107. Runs in 90 channel magazine. Code word, ZACVE. Also available in two-letter matrices as **Metromedium No. 2** with **Metrothin No. 2 (18Δ6)**.

24 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUAT
 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 1234567890 (\$, ., : ; ' - ' ? !)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz

Alternative Figures Gothic No. 39 (24Δ315) Figure 1, .1107; 2 to 0, .1798. Code word, ZELCE.

1234567890

Matrix Information: 24Δ287. Lower case alphabet, 270 points. Figure 1, .083 (Regular) or .166 (Special No. 1); 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZADBA. Also available in two-letter matrices as **Metromedium No. 2** with **Metrothin No. 2 (24Δ6)**.



30 POINT

How is one to assess and evaluate
any type face in terms of its esthetic
design? Why 1234567890 (\$,.,:,'-'?!)

(six point leaded)

ABCDEFGHIJKLMN OPQRSTUW
XYZ abcdefghijklmnopqrstuvwxyz

Alternative Figures: Gothic No. 39 (30Δ239) Figure 1, 1383; 2 to 0, 2213. Code word, ZELDI.

1234567890

Matrix Information: 30Δ215. Lower case alphabet, 339 points, Figure 1, 0968 (Regular) or 2075 (Special No. 1); 2 to 0, 2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZADEN.

THE LINOTYPE COMPANY

36 POINT

How is one to assess and eval-
uate a type face in terms of its
esthetic 1234567890 (\$,.,:,'-'?!)

(six point leaded)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Alternative Figures: Gothic No. 39 (36Δ240) Figure 1, 1562; 2 to 0, 2629. Code word, ZEDYU.

1234567890

Matrix Information: 36Δ121. Lower case alphabet, 405 points, Figure 1, 1247 (Regular) or 249 (Special No. 1); 2 to 0, 249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZADIC.



42 Point (42Δ1002) Lower case alphabet, 476 points. Code word, ZACDO.

SALE OF FALL COATS
Many models in size 18 to
choose from and lengths

48 Point (48Δ1002) Lower case alphabet, 544 points. Code word, ZANHI

VESTEE DRESSES IN
Bright colors only \$25

60 Point (60Δ1002) Lower case alphabet, 687 points. Code word, ZANIN.

IMPORTED SILK
Tie bargain at \$3

74 Point (72Δ1002) Lower case alphabet, 828 points. Code word, ZACEM

NEW SPRING
Styles with a 16

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes.



84 Point (84△1002) Caps, Figures and Points only. Code word. ZAZUV.

RED CAP OF
SILK AND 28

96 Point (96△1002) Caps, Figures and Points only. Code word. ZAZVO.

FOR 3 MEN

120 Point (120△1002) Caps, Figures and Points only. Code word. ZAYZE.

ONE IN 5

144 Point (144△1002) Caps, Figures and Points only. Code word. ZAZZI.

NETS 18



6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the

(two point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.;:'-?!*†)

Matrix Information: 6△392. Lower case alphabet, 86 points. Figures, 0484; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZEZUC.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.;:'-?!*†)

Matrix Information: 6△392. Lower case alphabet, 86 points. Figures, 0484; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZEZUC.

LINTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

(two point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.;:'-?!*†)

Matrix Information: 8△494. Lower case alphabet, 97 points. Figures, 0553; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZEZUC.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.;:'-?!*†)

Matrix Information: 8△494. Lower case alphabet, 97 points. Figures, 0553; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZEZUC.



10 POINT

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? 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 to their eyes? *Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person*

(three point leaded)

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? 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 to their eyes? *Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person*

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
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 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;:'-/?!*+)
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;:'-/?!*+)

Matrix Information: 10△462. Lower case alphabet, 122 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZEZYI.



12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the

12 point leaded

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12 point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

Matrix Information 12,3464 Lower case alphabet, 146 points, 1 figures, 093, comma, period and thin space, 011. Runs in 90 *metromedium* magazine. Code word, ZFZ10



14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
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(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
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(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-'?!*†)
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;'-'?!*†)

Matrix Information: 14△246. Lower case alphabet, 169 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZEZZO.

18 POINT, *Two-Letter***HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE**

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size

*(four point leaded)***HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE**

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,;'-'?!)

abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,;'-'?!)

Matrix Information: 100% 4 1/2 em case alphabet, 200 points. Figures: 1107. Runs in 100 channel magazine. Code word: ZIFBE



24 POINT, Two-Letter

HOW IS ONE TO ASSESS AND EVALUAT
 How is one to assess and evaluate a type face
 in terms of its esthetic design? Why do pace-
 makers in the art of printing rave over a spe-
 cific type face? What do they see in it? Why
 is it so pleasant to their eyes? *Good design is
 always practical de* 1234567890 (\$,.,:,'-'?!)

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUAT
 How is one to assess and evaluate a type face
 in terms of its esthetic design? Why do pace-
 makers in the art of printing rave over a spe-
 cific type face? What do they see in it? Why
 is it so pleasant to their eyes? Good design is
 always practical de 1234567890 (\$,.,:,'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

Matrix Information 24Δ54. Lower case alphabet, 275 points. Figure 1, .1383; 2 to 0, .1937. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIFCI.



18 POINT, One-Letter

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its e 1234567890 (\$,.,:,'-'?!)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 18Δ423. Lower case alphabet, 200 points. Figures, 100. Runs in 90 channel magazine. Code word, ZINEI. Also available in two-letter matrices as Metromedium No. 2 with Italic (18-54).

LINDTYPE™

24 POINT, One-Letter

HOW IS ONE TO ASSESS AND EVALUATE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical de 1234567890 (\$,.,:,'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 24Δ31. Lower case alphabet, 95 points. Figure 1, 1383; 2 to 9, 1937. Runs in 73 channel magazine, also lower case, except in, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIMEA. Also available in two-letter matrices as Metromedium No. 2 with Italic (24-54).

ADVERTIS

For the A-P-L: Gothics No. 41, 40 and 39 are available in 18 to 144 point sizes; No. 45, 44 and 42 in 18 to 60 point sizes.

1 2 3 4 5 6 7 8 9 0

144

120

96

84

72

60

48

42

GOTHIC

1 2 3 4 5 6 7 8 9 0

144

120

96

84

72

60

48

42

GOTHIC

1 2 3 4 5 6 7 8 9 0

144

120

96

84

72

60

48

42

GOTHIC

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2

60

48

36

30

24

18

GOTHIC No. 41

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2

60

48

36

30

24

18

GOTHIC No. 40

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2

60

48

36

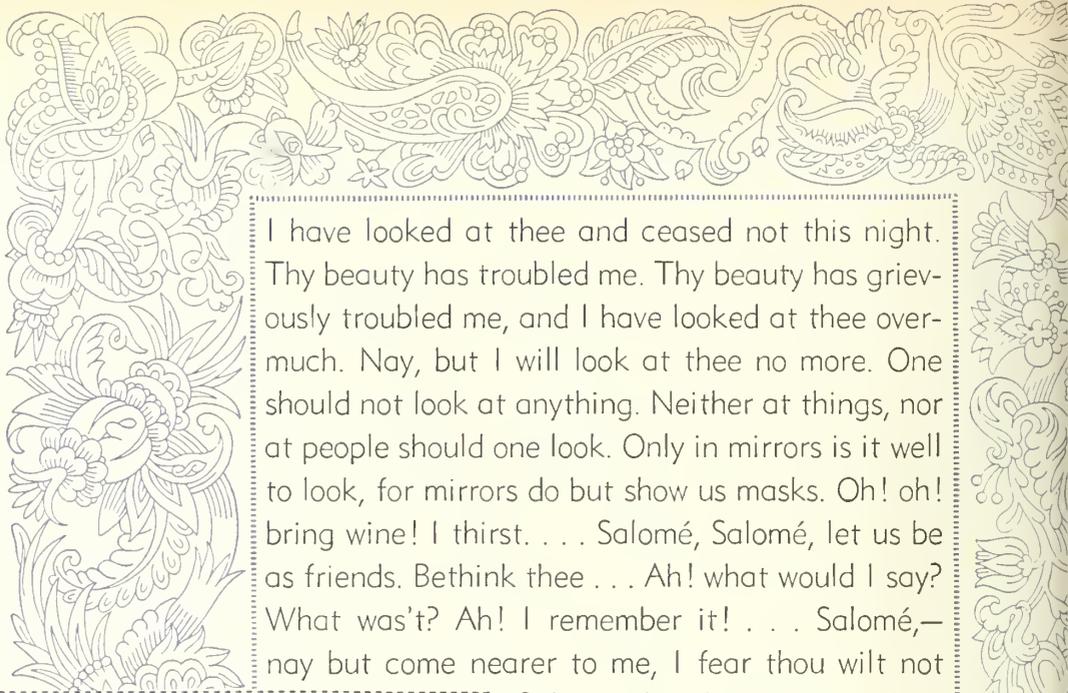
30

24

18

GOTHIC No. 39

TWO BOOKS
in
METRO
No. 2



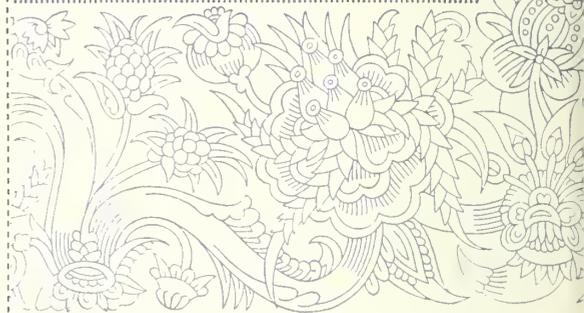
I have looked at thee and ceased not this night. Thy beauty has troubled me. Thy beauty has grievously troubled me, and I have looked at thee overmuch. Nay, but I will look at thee no more. One should not look at anything. Neither at things, nor at people should one look. Only in mirrors is it well to look, for mirrors do but show us masks. Oh! oh! bring wine! I thirst. . . . Salomé, Salomé, let us be as friends. Bethink thee . . . Ah! what would I say? What was't? Ah! I remember it! . . . Salomé,—

—Salomé, thou knowest my white
—Salomé, thou knowest my white
autiful white peacocks, that walk
autiful white peacocks, that walk
between the myrtles and the tall
between the myrtles and the tall
ir beaks are gilded with gold and
ir beaks are gilded with gold and
they eat are smeared with gold,
they eat are smeared with gold,
e stained with purple. When they
e stained with purple. When they
comes, and the moon shows her
comes, and the moon shows her
ens when they spread their tails.
ens when they spread their tails.
y walk between the cypress-trees
y walk between the cypress-trees
les, and each has a slave to tend
les, and each has a slave to tend

WILDERNESS

mer-like and the sun shone through diamond-dripping trees. And to-day I have written from early morning before breakfast until now, eleven at night. I have decided to go to Seward in a few days. It has become necessary to go back to New York very soon. I told Rockwell of this to-day and his eyes have scarcely been dry since. He has reasoned with me and inquired into every detail of the situation. He doesn't want to go to New York nor even to live in the country in the East. There'll be no ocean near nor any warm pond for bathing. And not even the thought that elsewhere he'd have playmates weighs against his love for this spot.

You should see Sir Lancelot now. His clothes are outgrown and outworn. They hang in tatters about him. His trousers are burst from the knee to the hip, his overalls that cover them are rags. His shirt is buttonless but for two in front. From above tattered elbows his sleeves hang in ribbons. His hair is long and shaggy; where it hung over his eyes I have cut it off short. But, his fair cheeks are as pink as roses, his eyes are beautiful and blue, his lips are red, and his face glows always with expression. So we don't care a rap for the rest—only Rockwell does! One day after he had regarded for a long time a certain unfortunate photograph of himself in which he looked like an idiot, he said, "Father, I'd like to dress up some day and put on my best clothes and brush my hair,—because I want to see if I really look like I do in this picture." Rockwell loves to look well and it's a real treat for him to dress up. So, that being the case and his tidy nature being so well assured I don't trouble a bit to adorn



Above: A page from the Peter Pauper Press Edition of *Salomé* set in 12 point Metrothin No. 2, 4 point leaded. The rule used here is 3 point Matrix Slide No. 1686. In the original this rule was printed in a third color.

Left: A page from *Wilderness*, designed by Peter Beilenson, published by the Modern Library, set in 8 point Metroline No. 2, 3 point leaded.



LINOTYPE NARCISS

NARCISS, the brilliant decorative inline letter designed by Walter Tiemann, one of the foremost modern German designers, has achieved great popularity both in Europe and America in relatively few years. Its sophisticated design and sparkle add lustre to printing in many diverse fields.

For display in periodical advertising and commercial printing it is practically in a class by itself. Linotype Narciss, an exact reproduction of the original face, is available in sizes from 10 to 36 point inclusive, and for the All-Purpose Linotype in 18, 24 and 36 point sizes.

LINOTYPE UNITED STATES

Mergenthaler Linotype Company

Brooklyn, New York

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World



LINOTYPE NARCISS

COMPARISON OF SIZES

10 Point (10Δ123) Lower case alphabet, 141 points. Figure 1, .0553; 2 to 0, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig 1234

12 Point (12Δ127) Lower case alphabet, 170 points. Figure 1, .0692; 2 to 0, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its est 1234

14 Point (14Δ85) Lower case alphabet, 184 points. Figure 1, .083; 2 to 0, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of 1234

18 Point (18Δ249) Lower case alphabet, 211 points. Figure 1, .0968; 2 to 0, .1245
HOW IS ONE TO ASSESS AND EVALUATE A TY
How is one to assess and evaluate a type face in t 1234

21 Point (21Δ7) Lower case alphabet, 262 points. Figure 1, .1107; 2 to 0, .1383
HOW IS ONE TO ASSESS AND EVALUA
How is one to assess and evaluate a typ 1234

24 Point (24Δ211) Lower case alphabet, 305 points. Figure 1, .1245; 2 to 0, .166
HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluat 1234

30 Point (30Δ159) Lower case alphabet, 353 points. Figure 1, .1383; 2 to 0, .1798
HOW IS one to assess and e 1234

36 Point (36Δ89) Lower case alphabet, 414 points. Figure 1, .166; 2 to 0, .2352
HOW IS one to assess 1234

LIST OF CHARACTERS IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfi flff ffi ffl
1234567890\$£,,:;!@'*/+&§¶()[]|b@%
— . . | 1/8 1/4 3/8 1/2 5/8 3/4 7/8



LINOTYPE NARCISS



10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the

(Two-point loaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfi flff fffl (\$£,,:;’/’?!*†‡§¶) 1234567890

Matrix Information: 10Δ123. Lower case alphabet, 141 points. Figure 1, .0553; 2 to 0, .0692; comma, period and thin space, .0346. Runs in ’90 channel magazine. Code word, MANSY.

LINOTYPE

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor “skinny” and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves

(Two-point loaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfi flff fffl (\$£,,:;’/’?!*†‡§¶) 12345678

Matrix Information: 12Δ17. Lower case alphabet, 170 points. Figure 1, .0692; 2 to 0, .083; comma, period and thin space, .045. Runs in ’90 channel magazine. Code word, MATA.



LINOTYPE NARCISS



14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy 1234567890

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiflffffiff (\$£,.,;’/’?!*†‡§¶)

Matrix Information · 14△85. Lower case alphabet, 184 points. Figure 1, .083; 2 to 0, .0968; comma, .060; period, .045; thin space, .0484. Runs in 90 channel magazine. Code word, MAUR.

TRADE LINOTYPE MARK

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of (\$,.,;’/’?!)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz1234567890

Matrix Information · 18△249. Lower case alphabet, 211 points. Figure 1, .0968; 2 to 0, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 16 point alignment. Code word, MAUZ.



LINOTYPE NARCISS



21 POINT

HOW IS ONE TO ASSESS AND EVALUA

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 to their eyes? Good design is always practical design. And what they see

(one point leaded)

Matrix Information: 21△7. Lower case alphabet, 262 points. Figure 1, 1107; 2 to 0, 1383. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine, 18 point alignment. Code word, MAYE.

TESTY LINOTYPE MARK

24 POINT

HOW IS ONE TO ASSESS AND EV

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 i abc defghijklmnopqrstuvwxyz (\$,.,;'/≠?!)

(one point leaded)

ABCDEFGHIJKLMNOPQRST
UVWXYZ&1234567890

Matrix Information: 24△21. Lower case alphabet, 305 points. Figure 1, 1245; 2 to 0, 166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine, 22 point alignment. Code word, MAWL.

LINOTYPE NARCISS

30 POINT

How is one to assess and evaluate any type face in terms of its esthetic design? Why do the pace makers in the printing art rave over specific type faces? What

(two point leaded)

Matrix Information: 30Δ159. Lower case alphabet, 353 points. Figure 1, .1383; 2 to 0, .1798. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, MAXO.

TRADE LINOTYPE MARK

36 POINT

How is one to evaluate and assess type faces in terms of their esthetic design? Why do the p abcdefghijklmnopqrstuvwxyz (\$,,:; ' ' ? !) 12345

(two point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&

Matrix Information: 36Δ89. Lower case alphabet, 414 points. Figure 1, .166; 2 to 0, .2352. Runs in Wide 72 channel magazine and in Wide 34 channel auxiliary magazine. 34 point alignment. Code word, MAYB.

The Honor of Your Presence is Requested at a
PRIVATE SHOWING
of
ORIGINAL PARIS MODELS

GOWNS · COATS · WRAPS

FURS and HATS

on

TUESDAY, SEPTEMBER the 14th

PHILLIP NELSON & COMPANY
SIXTY-FOUR FIFTH AVENUE

PRICE
\$1.98

TAX INCLUDED

Top. Invitation, set in 10, 18 and 24 point *Narciss*, with 12 and 14 point *Garamond Bold No. 3*. Decoration: 6 point *G 42*, and 2 point *Matrix Slide 403*.

Top Right. Tag, set in 24 and 36 point *Narciss*, with 6 point *Garamond Bold No. 3*. Decoration: 6 point *Matrix Slide No. 730*.

Right. Advertisement, set in 12, 14 and 30 point *Narciss*, with 14 and 24 point *Caslon Old Face*. Decoration: 12 point *G-50 R and L*, and 6 point *Matrix Slides Nos. 514 and 423*.

 Natural
Italian Gardens

A place for refined folks to dance and dine, excellent service, the very finest cuisine. There are three hundred seats in the dining room and in addition to this there are ten private rooms for gatherings that desire exclusiveness.

HOTEL BROMMEL
Bleecker and Canal Streets
FRANK LEE, Manager

*The Everlasting Charm
of*

COLONIAL
FURNITURE

No vogue of the moment will ever rival the lasting appeal of Early American Furniture. Its dignity and richness, its simple artistic beauty and sincerity, set it apart from any modern style and therein lies the popularity. We would like to have the pleasure of meeting you personally at our show rooms, where a complete display of Colonial furnishings are shown.



COLONIAL FURNITURE CO.
345 Mountview Avenue · Boston

Below. Display card, set in 10, 12, 14 and 30 point *Narciss*. Decoration: 12 point *G 52 L*.

AGENTS AT
TEN DORCHESTER AVENUE
BOSTON, MASS.
FIFTY-FOUR MAIN STREET
PORTLAND, MAINE
SIXTY-ONE BEACH STREET
LOS ANGELES, CAL.



STRAW HATS

A HAT MAY complement the natural distinction of a well-formed head.

We have garnered a collection of hats which every gentleman will recognize as his by right of fine workmanship and of design . . . and in pro-

JEWELRY LIVES FOREVER



MOST BEAUTY PASSES like a flower—it has its moment of fragrance and is gone.

The gem lives on forever—a symbol of immortal loveliness and personality.

Never before have gems been so discreetly and perfectly mounted as at the present time. In this crowning hour of the jeweler's art, we invite you to view our assemblage of gem pieces and pearl necklaces.

JOHNSON & COMPANY
NEW YORK, N. Y.

NEW BOOKS

FROM THE SHELVES OF
THE BANCASTER HOUSE
BOOKSHOP



1937

Top: Letterhead, set in 21 point Narciss, with 10 point Garamond Bold No. 3 Special Two-Letter Small Caps. Decoration: Linotype rule and borders.

Center Left: Card, set in 30 point Narciss, with 12 point Garamond Bold No. 3. Decoration: 6 point Matrix Slides Nos. 1656 and 1716.

Center Right: Catalog cover, set in 24, 30 and 36 point Narciss, 14 point Garamond Bold No. 3 and 10 point Garamond Bold No. 3 Special Two-Letter Small Caps. Decoration: Linotype rule and borders, with 4 point Matrix Slide Brace No. 1113.

Left: Advertisement, set in 12, 18, 24 and 30 point Narciss, with 14 point Garamond No. 3. Decoration: 8 point No. 423, and 2 point Matrix Slide No. 404.

NUMBER
ONE
SERIES

With *ITALIC* and SMALL CAPS

» » » » **COMPARISON OF SIZES** « « « «

- 5½ Point No. 1 with Italic and Small Caps (5½Δ4) Lower case alphabet, 89 points. Figures, .050
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T
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 v 12
- 6 Point No. 1 with Italic and Small Caps (6Δ2) Lower case alphabet, 101 points. Figures, .056
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers v 12
- 7 Point No. 1 with Italic and Small Caps (7Δ4) Lower case alphabet, 107 points. Figures, .059
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma v 12
- 8 Point No. 1 with Italic and Small Caps (Low, 8Δ98; High, 8Δ10) Lower case alphabet, 116 points. Figures, .059
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the v 12
Made with high and low alignments
- 9 Point No. 1 with Italic and Small Caps (9Δ44) Lower case alphabet, 127 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why d v 12
- 10 Point No. 1 with Italic and Small Caps (10Δ10) Lower case alphabet, 134 points. Figures, .070
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? 12
How is one to assess and evaluate a type face in terms of its esthetic design? v 12
- 11 Point No. 1 with Italic and Small Caps (11Δ2) Lower case alphabet, 144 points. Figures, .077
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? 12
How is one to assess and evaluate a type face in terms of its esthetic design? v 12
- 12 Point No. 1 with Italic and Small Caps (12Δ2) Lower case alphabet, 162 points. Figures, .084
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? 12
How is one to assess and evaluate a type face in terms of its esthetic design? v 12



LIST OF CHARACTERS
in Two-Letter Fonts *with Italic* and **SMALL CAPS**

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ
12345 *abcdefghijklmnopqrstuvwxyz* **67890**
VBCDE *abcdefghijklmnopqrstuvwxyz* **FGRTJ**
,. : ; ? ! (|) * ' ' — Æ Œ lb & £ \$. . . *fi fl ffi ffl æ œ*
,. s ; ? ! A I Q O ' ' — Æ Œ lb n £ p l . . . *fi y ff w m k h*
12345 **Z & : ()** *fi ffi ffl \$ æ œ* **67890**
12345 **U & : ()** *fl ffi ffl \$ w œ* **67890**
1/8 1/4 3/8 1/2 5/8 3/4 7/8 **x z & Æ Œ @ % † ‡ § ¶ — []**

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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will

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 (solid)

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 (one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKL MNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz01234567890(\$£,.;'?'!*)
 abcdefghijklmnopqrstuvwxyz01234567890(\$£,.;'?'!*)

Matrix Information: 5½Δ4. Length of lower case alphabet, 89 points. Figures, .050. Will run in 90 channel layout. Code word, MEAN.



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 T

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

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How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
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How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
 (one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
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 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz01234567890(\$£,.;'?'!*)
 abcdefghijklmnopqrstuvwxyz01234567890(\$£,.;'?'!*)

Matrix Information: 6Δ2. Length of lower case alphabet, 101 points. Figures, .056. Will run in 90 channel layout. Code word, MEAV.

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 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

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(two point leaded)

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(solid)

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(one point leaded)

ABCDEF GHIJKL MNOPQRSTU VWXYZ&
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 ABCDEF GHIJKL MNOPQRSTU VWXYZ&
 abcdefghijklmnopqrstuvwxyzfi fff fffl 1234567890(\$£.,:;'-'!*†‡)
 abcdefghijklmnopqrstuvwxyz:zfi fff fffl 1234567890(\$£.,:;'-'!*†‡)

Matrix Information: 7Δ4. Length of lower case alphabet, 107 points. Figures, .059. Will run in 90 channel layout. Code word, MEBU.

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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO, NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK, NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF LINE SHAPES AND CURVES AND PROPORTIONS; IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE *n*TH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES ARE FINE. IF YOU SEEK TO GO FURTHER WITH THE INQUIRY, THEORIES WILL BE YOUR ONLY ANSWER. HERE IS A THEORY THAT THE PROPONENT THINKS MAY HAVE SENSE IN IT: FINE TYPE LETTERS WERE, IN THE FIRST PLACE, COPIES OF FINE WRITTEN LETTERS. FINE WRITTEN LETTERS WERE FINE BECAUSE THEY WERE PRODUCED *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). THE ARTIST OF THAT MOMENT WHEN PRINTING WAS INVENTED WHO FURNISHED THE FINE WRITTEN PATTERNS FOR TYPE WAS (LUCKILY FOR PRINTING) WORKING AT THE TOP NOTCH OF A FINE TRADITION OF CALLIGRAPHY. HE WAS MAKING SOUND JUDGMENTS ABOUT LINES AND CURVES AND PROPORTIONS OF LETTERS. HE HAD RESURRECTED AN ANCIENT DISTINGUISHED STYLE OF WRITING AND HAD ADDED TO IT THE QUALITY OF HIS OWN FINE TASTE. HIS LETTERS FLOWED FROM HIS PEN EASILY AND SIMPLY, WITHOUT ANY TRICKS OR AFFECTATIONS OR EXTRANEOUS EMBELLISHMENTS. HE WAS SIMPLE ENOUGH AND ARTIST ENOUGH TO LET THE IMPLEMENT ITSELF (AND HIS FACILE HAND) SHAPE THE PRODUCT. THE FINE QUALITIES OF THIS ARTIST'S LETTER-FORMS WERE CARRIED OVER INTO THE METAL TYPES AND SEALED UP THERE, LIKE BUTTERFLIES IN AMBER. IT IS ARGUED, HOWEVER, THAT THE ASCRIPTION OF BEAUTY TO TYPE LETTERS BY THIS ROUTE (*i.e.*, *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?*)

(two point leaded)

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(solid)

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(one point leaded)

ABCDEF GHIJK LMNOP QRSTUVW XYZ&
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 abcdefghijklmnopqrstuvwxyz01234567890(\$%& '()*+,-./:;?@ [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

Matrix Information: High Alignment, 8Δ10; Low Alignment, 8Δ98. Length of lower case alphabet, 116 points. Figures, 359. Will run in 90 channel layout. Code words, High Alignment, MECV; Low Alignment, MEEP.

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 PRINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is *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*

(two point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

(solid)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
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 abcdefghijklmnopqrstuvwxyzñffñññ 1234567890(\$£,:;'-?!*†)
 abcdefghijklmnopqrstuvwxyzñffñññ 1234567890(\$£,:;'-?!*†)

Matrix Information: 9Δ44. Length of lower case alphabet, 127 points. Figures, .0622. Will run in 90 channel layout. Code word, MEIX.

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 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters: but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and *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*

(two point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of

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abcdefghijklmnopqrstuvwxyzñllffllll 1234567890 (SŁ...;:~?!*†)

abcdefghijklmnopqrstuwr.ryzfi|ffjfi 1234567890 (SŁ...;:~?!*†)

Matrix Information, 10₁10. Length of lower case alphabet, 134 points. Figures, .070. Will run in 90 channel layout. Code word, MENA.

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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO, NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK, NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS: IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE *n*TH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES ARE FINE. IF YOU SEEK TO GO FURTHER WITH THE INQUIRY, THEORIES WILL BE YOUR ONLY ANSWER. HERE IS A THEORY THAT THE PROPO- NENT THINKS MAY HAVE SENSE IN IT: FINE TYPE LETTERS WERE, IN THE FIRST PLACE, COPIES OF FINE WRITTEN LETTERS. FINE WRITTEN LETTERS WERE FINE BECAUSE THEY WERE PRODUCED *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, *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*
(two point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good
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 abcdefghijklmnopqrstuvwxyzfi f f f f f f f f 1234567890(\$£,.;:‘’?!*†)

Matrix Information: 11Δ2. Length of lower case alphabet, 144 points. Figures, .077. Will run in 90 channel layout. Code word, MEOR.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that *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*

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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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in

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abcdefghijklmnopqrstu vwxyzfiflffiffll 1234567890(\$£.,:;-'?!*†)
abcdefghijklmnopqrstu vwxyzfiflffiffll 1234567890(\$£.,:;-'?!*†)

Matrix Information. 12Δ2. Length of lower case alphabet, 162 points. Figures, .084. Will run in 90 channel layout. Code word, MEOZ.

**BOLD FACE
NUMBER 2**

6 Point No. 1 with Bold Face No. 2 (6△12) Lower case alphabet, 105 points. Figures, .0484
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"
 Will run in 90 channel layout. Code word, MEPE

7 Point No. 1 with Bold Face No. 2 (7△90) Lower case alphabet, 107 points. Figures, .059
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its
 Will run in 90 channel layout. Code word, MEQJ

8 Point No. 1 with Bold Face No. 2 (8△194) Lower case alphabet, 116 points. Figures, .059
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your
 Will run in 90 channel layout. Code word, MERO

**OTHER
COMBINATIONS**

5½ Point No. 1 with Clarendon No. 1 (5½△8) Lower case alphabet, 91 points. Figures, .046
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that,
 Will run in 90 channel layout. Code word, METY

7 Point No. 1 with Gothic No. 4 (7△42) Lower case alphabet, 108 points. Figures, .0593
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its
 Will run in 90 channel layout. Code word, MEUS

8 Point No. 1 with Title No. 2 (8△192) Lower case alphabet, 122 points. Figures, .0692
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any
 Will run in 90 channel layout. Code word, MEVA

11 Point No. 1 with Century Bold (11△72) Lower case alphabet, 144 points. Figures, .0761
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 to their eyes? Good design is always practical design. And what they see in a good
 Will run in 90 channel layout. Code word, MESU



NUMBER
SIXTEEN



with *Italic* and SMALL CAPS
and Combinations

A MODERN FACE that clearly shows its derivation from Bodoni and yet sufficiently different to have a distinct flavor of its own. Number 16 is typical of a style that has long been popular in France and has been used to good effect on books that called for a subtle suggestion of the modern French atmosphere. It is also used on a number of periodicals and is often a happy compromise between the somewhat cold severity of Bodoni and the more easy informality of Scotch.



MERGENTHALER LINOTYPE COMPANY

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Representatives in the Principal Cities of the World



TRADE **LINOTYPE** MARK



NUMBER SIXTEEN

COMPARISON OF SIZES

6 Point (6△62) Lower case alphabet, 105 points. Figures, .0519
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m vBCD

7 Point (7△61) Lower case alphabet, 117 points. Figures, .0593
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do vBCD

8 Point (8△54) Lower case alphabet, 128 points. Figures, .0667
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
 How is one to assess and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W vBCD

9 Point (9△12) Lower case alphabet, 139 points. Figures, .0742
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT
 How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des vBCD

10 Point (10△48) Lower case alphabet, 149 points. Figures, .0742
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 How is one to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its estheti vBCD

12 Point (12△40) Lower case alphabet, 175 points. Figures, .089
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
 How is one to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of vBCD

14 Point (14△14) Lower case alphabet, 204 points. Figures, .1038
HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 How is one to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in t vBCD



LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEF GHIJK LMNOP QRSTUVW XYZ
 ABCDEF GHIJK LMNOP QRSTUVW XYZ

ABCDEF GHIJK LMNOP QRSTUVW XYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ

, . : ; ? ! () * ' " - — Æ Œ Þ & £ \$. . . fi fl ff ffi ffl æ œ
 , . s ; ? ! A I Q O ' ' - — Æ Œ Þ N £ P L . . . fi Y ff W M K H

12345 Z & : () fl ffi ffl \$ æ œ 67890
 12345 U & : () fl ffi ffl \$ æ œ 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ - []

NUMBER SIXTEEN with Century Bold

COMPARISON OF SIZES

- 6 Point (6△110) Lower case alphabet, 104 points, Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
- 7 Point (7△50) Lower case alphabet, 114 points, Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
- 8 Point (8△128) Lower case alphabet, 126 points, Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234
- 9 Point (9△56) Lower case alphabet, 137 points, Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234
- 10 Point (10△116) Lower case alphabet, 145 points, Figures, .0761
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
- 12 Point (12△70) Lower case alphabet, 168 points, Figures, .0899
HOW IS ONE to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms of it 1234
- 14 Point (14△36) Lower case alphabet, 202 points, Figures, .1037
HOW IS ONE to assess and evaluate a type face in 1234
HOW IS ONE to assess and evaluate a type face in 1234

MATRIX INFORMATION

- 6△110. Lower case alphabet, 104 points, Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine
 Code word, MOWY.
- 7△50. Lower case alphabet, 114 points, Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine
 Code word, MOXA.
- 8△128. Lower case alphabet, 126 points, Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine
 Code word, MOYF.
- 9△56. Lower case alphabet, 137 points, Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine
 Code word, MOZE.
- 10△116. Lower case alphabet, 145 points, Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine.
 Code word, MUAR.
- 12△70. Lower case alphabet, 168 points, Figures, .0899; comma, period and thin space, .0449. Runs in 90 channel magazine
 Code word, MUAZ.
- 14△36. Lower case alphabet, 202 points, Figures, .1037; comma, period and thin space, .0519. Runs in 90 channel magazine.
 Code word, MUBE.

LINOTYPE MARK

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890

. . . ; ? ! (|) * ' ' - — ™ & £ \$
 . . . ; ? ! (|) * ' ' - — ™ & £ \$

$\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ @ % † ‡ § ¶ - []
 $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ @ % † ‡ § ¶ - []

Æ Œ æ œ fi fl ff ffi ffl
 Æ Œ æ œ fi fl ff ffi ffl

NUMBER SIXTEEN

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of *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*

**6
POINT**

(solid)
 Matrix Information: 6△62. Lower case alphabet, 105 points. Figures, .0519; comma, period and thin space, .0297. Runs in 90 channel magazine. Code word, MOOT.

FACE IN TERMS OF ITS ESTHETIC DESIGN?
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of *(one point leaded)*

HOW IS ONE TO ASSESS AND EVALUATE A
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of *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*

**7
POINT**

(solid)
 Matrix Information: 7△6. Lower case alphabet, 117 points. Figures, .0593; comma, period and thin space, .0297. Runs in 90 channel magazine. Code word, MOQA.

TYPE FACE IN TERMS OF ITS ESTHETIC DE
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of *(one point leaded)*

HOW IS ONE TO ASSESS AND EVALUATE A
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of *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*

**8
POINT**

(solid)
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfi fl fl fi fl fl (\$L,,:;'-?!"†‡§¶) 1234567890
 abcdefghijklmnopqrstuvwxyzfi fl fl fi fl fl (\$L,,:;'-?!"†‡§¶) 1234567890

TYPE FACE IN TERMS OF ITS ESTH
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of *(one point leaded)*

Matrix Information: 8△54. Lower case alphabet, 128 points. Figures, .0667; comma, period and thin space, .0334. Runs in 90 channel magazine. Code word, MOSI.

NUMBER SIXTEEN

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine
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?

9
POINT

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyzfiflffiffl (\$£,,:;'-?!*+‡§¶) 1234567890
 abcdefghijklmnopqrstu vwxyzfiflffiffl (\$£,,:;'-?!*+‡§¶) 1234567890

Matrix Information 9Δ12. Lower case alphabet, 139 points. Figures, .0742; comma, period and thin space, .0371. Runs in 90 channel magazine. Code word, MOTO.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides
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

10
POINT

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyzfiflffiffl (\$£,,:;'-?!*+‡§¶) 1234567890
 abcdefghijklmnopqrstu vwxyzfiflffiffl (\$£,,:;'-?!*+‡§¶) 1234567890

Matrix Information 10Δ48. Lower case alphabet, 149 points. Figures, .0742; comma, period and thin space, .0371. Runs in 90 channel magazine. Code word, MOUD.

NUMBER SIXTEEN

12
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is ONE to assess and evaluate a type face in terms of its es-
thetic 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 to their eyes? *Good design is always
practical design.* And what they see in a good type design is,
partly, its excellent practical fitness to perform its work. It has a
“heft” and balance in all of its parts just right for its size, as any
good tool has. Your good chair has all of its parts made nicely to
*How is one to assess and evaluate a type face in terms of its es-
thetic design? Why do the pace-makers in the art of printing*

(three point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstu vwxyzfi flfffi fl (\$£:;‘-’?*†‡§¶) 12345678
abcdefghijklmnopqrstu vwxyzfi flfffi fl (\$£:;‘-’? §) 12345678

Matrix Information : 12△40. Lower case alphabet, 175 points. Figures, .089; comma, period and thin space, .0445. Runs in 90 channel magazine. Code word, MOUV.

14
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
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 to their
eyes? *Good design is always practical design.* And what
they see in a good type design is, partly, its excellent
practical fitness to perform its work. It has a “heft” and
*How is one to assess and evaluate a type face in terms of
its esthetic design? Why do the pace-makers in the art*

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstu vwxyzfi flfffi fl (\$£:;‘-’?*†) 123
abcdefghijklmnopqrstu vwxyzfi flfffi fl (\$£:;‘-’? †) 123

Matrix Information : 14△14. Lower case alphabet, 204 points. Figures, .1038; comma, period and thin space, .0519. Runs in 90 channel magazine. Code word, MOVU.

TRADE **LINOTYPE** MARK

Number 21

A CLEAR, LEGIBLE MODERN FACE
FOR TEXT BOOK AND PERIODICAL
USE IN SEVEN USEFUL SIZES WITH
ITALIC AND SMALL CAPS

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO

Representatives in the Principal Cities of the World

- 6 Point (6△150) Lower case alphabet, 90 points. Figures, .0415
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art o 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a vBCD
- 7 Point (7△66) Lower case alphabet, 106 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac vBCD
- 7 Point-B (7△152) Lower case alphabet, 106 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac vBCD
- 8 Point (8△214) Lower case alphabet, 110 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p vBCD
- 9 Point (9△60) Lower case alphabet, 116 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t vBCD
- 10 Point (10△186) Lower case alphabet, 130 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
 How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design vBCD
- 11 Point (11△56) Lower case alphabet, 142 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM
 How is one to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d vBCD
- 12 Point (12△262) Lower case alphabet, 155 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
 How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its est vBCD



7 POINT SIZE ALSO MADE IN COMBINATION WITH GOTHIC NO. 4

- 7 Point No. 21 with Gothic No. 4 (7△102) Lower case alphabet, 104 points. Figures, .049
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ
 , . ; ? ! (|) * ' - — Æ Œ lb & £ \$. . . fi fl ffi ffl æ œ
 , . s ; ? ! A I Q O ' ' - — Æ Œ lb n E P L . . . fi Y ff w M K H
 12345 Z & : () fl ffi fl \$ æ œ 67890
 12345 U & : () fl ffi fl \$ æ œ 67890
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ - []

SPECIAL No. 3 FIGURES

6 Point.	Size, .0484	7 Point.	Size, .0553	8 Point.	Size, .0553	10 Point.	Size, .0692
1234567890		1234567890		1234567890		1234567890	

May be substituted for regular figures or ordered extra

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent

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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
(solid)

(one point leaded)

ABCDEF GHIJ KLMNOP QRSTUV WXYZ&
ABCDEF GHIJ KLMNOP QRSTUV WXYZ&
ABCDEF GHIJ KLMNOP QRSTUV WXYZ&

abcdefghijklmnopqrstuvwxyzfi flff flff fl (\$L,.;'-'? !*+!\$%) 1234567890
abcdefghijklmnopqrstuvwxyzfi flff flff fl (\$L,.;'-'? !*+!\$%) 1234567890

Matrix Information: 6Δ150. Lower case alphabet, 90 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MUGY.



SEVEN POINT

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 SPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for

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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
(solid)

(one point leaded)

ABCDEF GHIJ KLMNOP QRSTUV WXYZ&
ABCDEF GHIJ KLMNOP QRSTUV WXYZ&
ABCDEF GHIJ KLMNOP QRSTUV WXYZ&

abcdefghijklmnopqrstuvwxyzfi flff flff fl (\$L,.;'-'? !*+!\$%) 1234567890
abcdefghijklmnopqrstuvwxyzfi flff flff fl (\$L,.;'-'? !*+!\$%) 1234567890

Matrix Information: 7Δ66. Lower case alphabet, 106 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MUC.

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 SPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for

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
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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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfiflffifl (\$£,,:;'-?!*+†\$%) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffifl (\$£,,:;'-?!*+†\$%) 1234567890

Matrix Information: 7Δ152. Lower case alphabet, 106 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAIHL. Note: This face is the same as 7 Point No. 21, but has a redesigned italic.

TRADE MARK LINOTYPE

EIGHT POINT

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 S

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

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
(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfiflffifl (\$£,,:;'-?!*+†\$%) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffifl (\$£,,:;'-?!*+†\$%) 1234567890

Matrix Information: 8Δ214. Lower case alphabet, 110 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MU'OD.

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 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His

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 to their eyes? Good design is always practical design. And

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfifffiffi (\$£...;'-?!*+§¢) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffi (\$£...;'-?! +§¢) 1234567890

Matrix Information 9*70 Lower case alphabet, 116 points. Figures, .0622; comma, period and thin space, .0311. Runs in *900* channel magazine. Code word, MUOV.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment

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 to their eyes? Good design is al-

(two point leaded)

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(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffiffll (\$£,,:;'-'?! †‡§¶) 1234567890

Matrix Information: 10Δ186. Lower case alphabet, 130 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, MURA.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

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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 to their

(two point leaded)

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abcdefghijklmnopqrstuvwxyzi f f f f f f f f f f (\$£,,: ;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzi f f f f f f f f f f (\$£,,: ;'-'?! †‡§¶) 1234567890

Matrix Information: 11△56. Lower case alphabet, 142 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, MUSE.

OLD STYLE NO. 1



OLD STYLE NO. 1, one of the early Linotype faces, is still extremely popular with publishers, printers and trade composition plants. Although it is primarily a book face, it has been used for periodicals and a miscellany of job printing quite successfully.

The design is of English origin, and was extremely popular with the MacKellar, Smiths and Jordan foundry. It has the simplicity and freedom from "frills" characteristic of the better English old styles just prior to the introduction of the modern letter.

As a body type, Old Style No. 1 brings an even-textured page and may be read with maximum comfort and ease. For display purposes Caslon Old Face and the related series of Linotype Caslon decorative material will be found an excellent combination, or Linotype Narciss may be used to advantage as in this folder. The following pages show the size range of Old Style No. 1—5 to 18 point inclusive, and also indicate the variety of faces with which Old Style No. 1 is combined in two-letter matrices.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N. Y. · CHICAGO · SAN FRANCISCO · NEW ORLEANS · CANADIAN
LINOTYPE, LIMITED, TORONTO · *Representatives in the Principal Cities of the World*

Old Style No.1 with Italic and Small Caps

- 5 Point Old Style No. 1 with Italic and Small Caps (5Δ30) Lower case alphabet, 83 points. Figures, .0415
 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 print 12
 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 print vB
- 6 Point Old Style No. 1 with Italic and Small Caps (6Δ8) Lower case alphabet, 91 points. Figures, .050
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a 12
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a vB
- 7 Point Old Style No. 1 with Italic and Small Caps (7Δ14) Lower case alphabet, 101 points. Figures, .056
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 12
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak vB
- 8 Point Old Style No. 1 with Italic and Small Caps (8Δ30) Lower case alphabet, 109 points. Figures, .056
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace 12
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace vB
- 9 Point Old Style No. 1 with Italic and Small Caps (9Δ2) Lower case alphabet, 118 points. Figures, .063
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 12
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do vB
- 10 Point Old Style No. 1 with Italic and Small Caps (10Δ6) Lower case alphabet, 127 points. Figures, .070
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 12
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W vB
- 11 Point Old Style No. 1 with Italic and Small Caps (11Δ4) Lower case alphabet, 135 points. Figures, .077
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 12
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig vB
- 12 Point Old Style No. 1 with Italic and Small Caps (12Δ4) Lower case alphabet, 150 points. Figures, .084
 HOW IS ONE to assess and evaluate a type face in terms of its esthet 12
 HOW IS ONE to assess and evaluate a type face in terms of its esthet vB
- 14 Point Old Style No. 1 with Italic and Small Caps (14Δ76) Lower case alphabet, 178 points. Figures, .0968
 HOW IS ONE to assess and evaluate a type face in terms o 12
 HOW IS ONE to assess and evaluate a type face in terms o vB
- 18 Point Old Style No. 1 (18Δ79) Lower case alphabet, 195 points. Figures, .1107
 HOW IS one to assess and evaluate a type face in ter 12

List of Characters in Two-Letter Fonts

with Italic and SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ

, . : ; ? ! (|) * ' ' — — Æ Œ ħ & £ \$. . . fi fl ff ffi ffl æ œ
 , . : ; ? ! A I Q O ' ' — — Æ Œ ħ n £ p l . . . fi y ff w m k h

12345 Z & : () fl ffi ffl \$ æ œ 67890
 12345 U & : () fl ffi ffl \$ æ œ 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ — []

Italic Logotypes

Va Ve Vo Wa We Wo Ya Ye Yo

FA PA TA VA WA YA

Supplied on Special Order

Old Style Figures

1234567890

Made for all sizes and will be substituted for those regularly furnished with a font, if so ordered, or may be added as an extra

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 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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (i.e., a person equipped to make sound judgment about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written

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
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ABCDEF GHIJ KLMNOPQRSTU VWXYZ &
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'?'*†) 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'?'*†) 1234567890

Matrix Information: 5Δ30. Length of lower case alphabet, 83 points. Comma, period and thin space, .0277; figures, .0415; figure space, .0415. Will run in 90 channel layout. Code word, ZAHFA.



5 point Old Style No. 1 with CHELTENHAM BOLD

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

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. ABCDEFGHIJ KLMNOPQRSTU VWXYZ &
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'?'*†)
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,.,:;'?'*†)

Matrix Information: 5Δ20. Length of lower case alphabet, 83 points. Comma, period and thin space, .0277; figures, .0415; figure space, .0415. Will run in 90 channel layout. Code word, NEQE.

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most

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
(one point leaded)

5
POINT

with
Cheltenham
Bold

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(one point leaded)

Old Style No. 1

6 POINT

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?

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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
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abcdefghijklmnopqrstuvwxyz 1234567890 (\$£., : ; ' ? ! * †) 1234567890

Matrix Information: 6Δ8. Length of lower case alphabet, 91 points. Comma, period and thin space, .028; figures, .050; figure space, .050. Will run in 90 channel layout. Code word, NABU. Also made in combination with Antique No. 1, Title No. 1, Title No. 2 and Cheltenham Bold.

TRADE LINOTYPE MARK

7 POINT

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?

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abcdefghijklmnopqrstuvwxyz 1234567890 (\$£., : ; ' ? ! * †) 1234567890

Matrix Information: 7Δ14. Length of lower case alphabet, 101 points. Comma, period and thin space, .028; figures, .056; figure space, .056. Will run in 90 channel layout. Code word, NACY. Also made in combination with Antique No. 1.

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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 spe-
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abcdefghijklmnopqrstuvwxyz 1234567890 (\$£., : ; ' - ? ! * †) 1234567890

Matrix Information: 8Δ30, Length of lower case alphabet, 109 points. Comma, period and thin space, .028; figures, .056; figure space, .056. Will run in 90 channel layout. Code word, NAEP. Also made in combination with Antique No. 1, Antique No. 1 Italic, Title No. 1, Title No. 2 and Cheltenham Bold.



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abcdefghijklmnopqrstuvwxyz 1234567890 (\$£., : ; ' - ? ! * †) 1234567890

Matrix Information: 9Δ2, Length of lower case alphabet, 118 points. Comma, period and thin space, .0315; figures, .063; figure space, .063. Will run in 90 channel layout. Code word, NAIN. Also made in combination with Antique No. 1.

8
POINT

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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
(one point leaded)

9
POINT

Old Style No. 1

10 POINT

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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO—NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK—NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS—IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE *n*TH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS

*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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails*

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 to their eyes? Good design is always practical
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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
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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
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abcdefghijklmnopqrstuvwxyz 1234567890(\$ £, . : ; ' - ? ! †) 1234567890

Matrix Information: 10Δ6. Length of lower case alphabet, 127 points. Comma, period and thin space, .035; figures, .070; figure space, .070. Will run in 90 channel layout. Code word, NANA. Also made in combination with Antique No. 1, Antique No. 1 Italic, Title No. 1, Title No. 2 and Cheltenham Bold.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE

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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 to their eyes? Good design is
(two point leaded and solid)

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abcdefghijklmnopqrstu vwxyz 1234567890(\$%&.';'-?! †) 1234567890

Matrix Information 11Δ4. Length of lower case alphabet, 135 points. Comma, period and thin space, .0385; figures, .077; figure space, .077. Will run in 90 channel layout. Code word, NAOR. Also made in combination with Antique No. 1.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

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abcdefghijklmnopqrstuvwxyz 1234567890(\$,.,:;'-'?! †) 1234567890

Matrix Information: 12Δ4. Length of lower case alphabet, 150 points. Comma, period and thin space, .042; figures, .084; figure space, .084. Will run in 90 channel layout. Code word, NAOZ. Also made in combination with Antique No. 1, Antique No. 1 Italic, Title No. 1, Title No. 2 and Cheltenham Bold.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I

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14
POINT

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

(two point leaded)

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abcdefghijklmnopqrstuvwxyz1234567(\$£,.;:'-?! †)1234567

Matrix Information: 14Δ76. Length of lower case alphabet, 178 points. Gamma, period and thin space, .0484; figures, .0968; figure space, .0968. Will run in 90 channel layout. Code word, NAPE. Also made in combination with Antique No. 1, Title No. 2 and Cheltenham Bold.

Old Style No. 1

18
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in

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Matrix Information: 18Δ79. Length of lower case alphabet, 195 points. Comma, period and thin space, .0553; figures, .1107; figure space, .1107. Will run in 90 channel layout. Code word, NAQ1.

TRADE LINOTYPE MARK

Ronaldson Conversion ¶ *To convert OLD STYLE NO. 1 fonts to RONALDSON, in sizes from 6 to 14 point, it is merely necessary to change these characters listed:*

C E F G L S T Æ Œ 3 5 6 7 . : 9 æ œ ç ÿ
C E F G L S T Æ Œ ç E F G L S T Æ œ ç ÿ

¶ *These characters will be substituted for those regularly supplied with OLD STYLE NO. 1 fonts, in which case the face is known as RONALDSON NO. 1, or they may be added to the regular OLD STYLE NO. 1 sets as an extra, thus making available two faces at practically the cost of one. The comparison matter below shows the change:*

10 POINT OLD STYLE NO. 1

THE MOST DELIGHTFUL FEATURE of New Haven is the green with the three old churches which form a beautiful composition, and curiously enough the Gothic Episcopal Church was built at the same time as its two classic Puritan brothers and was designed by the architect of one of them. The congregation of Center Church was the oldest of the three, and the building was the fourth to be erected on the site where in 1640 the first settlers

(two point leaded)

10 POINT RONALDSON NO. 1

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Old Style No. 1 with combinations

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Antique No. 1
6, 7, 8, 9, 10, 11, 12
and 14 point

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

Antique No. 1
Italic
8, 10 and 12 point

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Title No. 1
6, 8, 10 and 12 point

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Title No. 2
6, 8, 10, 12
and 14 point

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Cheltenham
Bold
5, 6, 8, 10, 12
and 14 point

ENGLISH ECONOMIC CHANGES

How different from the traditional conception is the relationship which expediency has brought about between the Government and its citizens. Every act of our lives: what we eat or drink, or do, or buy, has been the subject of some form of governmental adjustment. Our banks, the issuance of securities, insurance, and the production of many raw materials have been placed under the Government's protecting hand for the benefit of the whole. And, at the moment through which we are passing, the establishment of vast temporary agencies to build up credit, lend money, provide work, create opportunity, or control production has made the function of Government an all-pervasive influence.

To think through these complicated interrelationships, individual, national, and international, so that civilization may proceed upon orderly and smoothly adjusting lines is a staggering but compelling problem, too great perhaps for any one group or any one time to hope with any degree of reason wholly to solve. And yet inroads into this vast territory, a little way here, a little way there, must be made; and thinking men and women, freed from the barriers of prejudice and unshackled by traditionalism, will, and indeed must, point the way. The philosophy of economics in its largest sense and its broadest view is a challenge which must be met.

A glance at other fields of accomplishment may not place. Three centuries ago there began an era of advance in the physical sciences which was destined to unshackle the minds of scientists once and for all. Though Galileo was condemned by the Inquisition for upholding the heretical view that the earth revolved about the sun, the world grew new conceptions of the universe and built much of its knowledge upon the foundation laid by these steady advances after truth. Step by step, little by little, the vast field of knowledge known was explored by physicist after physicist. Everyday we have seen the physical phenomena of the universe interpreted in a new and wholly different light. Man's r

[123]

ABOVE: This text is from *The Obligation of Universities to the Social Order*, published by New York University Press. Set in 11 point Old Style No. 1, one point leaded. Decoration: Matrix Slides 6 point No. 504, 2 point No. 403; Caslon Border Matrices, 6 point No. 96-A, 96-B.

RIGHT: Set in 9 point Old Style No. 1, leaded; 24 point A-P-L. Caslon Old Face Italic; 14 point Old Style No. 1 italic and small caps. Initial letter, 42 point Caslon Old Face A-P-L.

TRADE **LINOTYPE** MARK

OLD STYLE NO. 1

9 & 11 point

The Story of the Caslon Types

CHAPTER I

PERHAPS no part of the typographic art is hidden in more complete darkness than the early manufacture of the types. Considerable secrecy no doubt accompanied all the operations of the first printers, and was maintained down to a comparatively late period. Moreover, it was but natural that the results of the new art should hold a more prominent place in men's minds than the process by which those results were produced, and therefore, although printers and printing were often mentioned, we find nothing concerning the mechanical part of type-founding anterior to that curious little book of trades, with illustration by Jost Amman, which was issued at Frankfort in 1568. The author, in the few lines which accompanied the illustration, omits all reference to the process, but, from the wood-cut of the "Schriftgiesser" and his tools, we shall have occasion

TRADE LINOTYPE MARK

OLD STYLE No. 3

Old Style No. 3 has been one of the most useful Linotype book and periodical faces for more than three decades. Historically it stems from Bruce Old Style No. 20, a face that was exceedingly popular in the days of hand setting. Its simplicity of design, compact fitting, and smooth, even color, recommend it for a wide variety of work.

The face is remarkably legible, both in roman and italic, and will be found quite useful and easy to read. In character count Old Style No. 3 is just a trifle less in length than Linotype Old Style No. 7; its weight of line or color is just between that of Old Style No. 7 and Old Style No. 1.



MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO, NEW
ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO
REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

TRADE LINOTYPE MARK

OLD STYLE No. 3

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 T

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(solid)

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(one point leaded)

**SIX
POINT**

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces than can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this country. Let us begin by recalling the fact that the specialist is in the habit of dividing type faces into two broad classes: "old style," and "modern." The change from old style to modern took place at the beginning of the nineteenth century, so that the modernity of the "modern" faces is not so conspicuous as their name might lead one to think. But a change in fashion really did take place, and there are structural differences that make the classification reasonable. Some acquaintance with these structural differences is desirable if you are to have peace in the type family. For, while members of one group are able to interchange freely and peaceably among themselves, if you try to put them both into

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(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKL MNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzffghij1234567890(\$%& '()*+,-./:;?@)1234567890
abcdefghijklmnopqrstuvwxyzffghij1234567890(\$%& '()*+,-./:;?@)1234567890

Matrix Information: 6Δ102, Length of lower case alphabet, 90 points, Figures, .0415, Will 1 in in 40 channel layout. Code word, NIEZ.

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 OLD STYLE No. 3

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 SP

EIGHT
POINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair
(solid)

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(one point leaded)

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(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJ KL MNOPQRST UVWXYZ &

abcdefghijklmnopqrstu vwxyzfi flff ffffl 1234567890 (\$£...:;'-? !*†) 1234567890
 abcdefghijklmnopqrstu vwxyzfi flff ffffl 1234567890 (\$£...:;'-? ! †) 1234567890

Matrix Information: 8Δ116. Length of lower case alphabet, 102 points. Figures. .0553. Will run in 90 channel layout. Code word. NIFY.

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 OLD STYLE No. 3

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

(one point leaded)

TEN
POINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch

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 to their eyes? Good design is always practical design.

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHI IJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyzñffiffll1234567890(\$£.,:;'-?!*+)1234567890
 abcdefghijklmno pqrstu vwxyzñffiffll1234567890(\$£.,:;'-?!*+)1234567890

Matrix Information 10/5/98 Length of lower case alphabet, 120 points. Figures, 0692 Will run in 90 channel lay-out. Code word, M0T.

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 OLD STYLE No. 3

TWELVE
 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligra-

(two point leaded)

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(three point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJ KLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyzfi flffiffil 12345678 (\$£.,.:;'-'?!*†) 12345678
 abcdefghijklmnopqrstu vwxyzfi flffiffil 12345678 (\$£.,.:;'-'?! †) 12345678

Matrix Information: 12△96. Length of lower case alphabet, 143 points. Figures, .083. Will run in 90 channel layout. Code word, NIQA.

OLD STYLE No. 7

An Exceptionally Legible Modernized Old Style

Linotype Old Style No. 7 is largely based upon a face cut by the Bruce Foundry in the early seventies. This Bruce face, in turn, appears to have followed in all essentials the details of a face designed and cut some years before by Messers. Miller & Richard, the celebrated Edinburgh type founders.

For years, Old Style No. 7 has been one of the most popular Linotype book and periodical faces—a tribute of continued usefulness due, in no small measure, to the splendid, even color of the type, its uncommon legibility, as well as its compact fitting and maximum word count.

The slight degree of contrast between thick and thin strokes of the individual letters and an entire absence of hair-lines, make Old Style No. 7 an unusually easy face to print on almost any kind of stock. Eleven closely-graded sizes are available, from 6 to 24 point inclusive. These are shown on following pages.

© TRADE MARK ©
LINOTYPE

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE,
LIMITED, TORONTO, CANADA. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

- 6 Point (6△194) Lower case alphabet, 85 points. Figures, .0484
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T
 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 pri 1234
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 pri VBCD
- 7 Point (7△96) Lower case alphabet, 95 points. Figures, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t VBCD
- 8 Point (8△212) Lower case alphabet, 104 points. Figures, .0553
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak VBCD
- 9 Point (9△62) Lower case alphabet, 112 points. Figures, .0622
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa VBCD
- 10 Point (10△184) Lower case alphabet, 122 points. Figures, .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
 How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do VBCD
- 10½ Point (10½△2) Lower case alphabet, 129 points. Figures, .0692
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
 How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
How is one to assess and evaluate a type face in terms of its esthetic design? W VBCD
- 11 Point (11△58) Lower case alphabet, 135 points. Figures, .0761
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 How is one to assess and evaluate a type face in terms of its esthetic design? 1234
How is one to assess and evaluate a type face in terms of its esthetic design? VBCD
- 12 Point (12△190) Lower case alphabet, 146 points. Figures, .083
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
 How is one to assess and evaluate a type face in terms of its esthetic de 1234
How is one to assess and evaluate a type face in terms of its esthetic de VBCD
- 14 Point (14△120) Lower case alphabet, 171 points. Figures, .0968
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
 How is one to assess and evaluate a type face in terms of its 1234
How is one to assess and evaluate a type face in terms of its VBCD
- 18 Point (18△193) Lower case alphabet, 220 points. Figures, .1107
 HOW IS ONE TO ASSESS AND EVALUATE A T
 How is one to assess and evaluate a type fac 1234
- 24 Point (24△79) Lower case alphabet, 298 points. Figures, .166
 HOW IS ONE TO ASSESS AND EV
 How is one to assess and evalua 1234

See page 729 for List of Characters in Two-Letter Fonts, and Ronaldson conversion note

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

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(one point added)

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Between these two groups there are many faces that are called transitional; that is to say, their progenitors were old style faces beginning to be modern, or modern faces with some lingering memories of old style. There are, beside, many faces that never had any grandfathers to remember at all—plain mongrel. Papers and types are tools supplied to the designer of advertising ready made. He picks what he wants from the stock on the retailers' shelves. But the next pieces of apparatus, drawn lettering and ornaments, are made to his order. How these latter affairs turn out is more or less "up to" the advertising architect, whereas in the case of paper and type he may reasonably claim that his responsibility is less because he is obliged to use what he is

ABCDEFGHIJKLMN O PQRSTU VWXYZ &
ABCDEFGHIJKLMN O PQRSTU VWXYZ &

ABCDEFGHIJKLMN O PQRSTU VWXYZ

1234567890 abcdefghijklmnopqrstuvwxyz (\$L, 1234567890 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz (\$L, 1234567890 1234567890

Matrix Information: 65,194 Length of lower case alphabet, 85 points. Figures, 94.4, comma, period and thin space, 2.77. Will run in 90 channel layout. Code word, NIRE.

7
POINT

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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKE

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(solid)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material

(one point loaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this country. Let us begin by recalling the fact that the specialist is in the habit of dividing type faces into two broad classes—"old style," and "modern." The change from old style to modern took place at the beginning of the nineteenth century, so that the modernity of the "modern" faces is not so conspicuous as their name might lead one to think. But a change in fashion really did take place, and there are structural differences that make the classification reasonable. Some acquaintance with *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 to their*

(set with long descenders, on 8 point body)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

1234567890 abcdefghijklmnopqrstuvwxyz(\$£,:;'-'?!*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz(\$£,:;'-'?!*†) 1234567890

Matrix Information. 7Δ96. Length of lower case alphabet, 95 points. Figures, .0553; comma, period and thin space, .0277. Will run in 90 channel layout. Code word, NISI.

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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

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(solid)

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(one point lead)

8
POINT

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some *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*

(set with long descenders, on 9 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 abcdefghijklmnopqrstuvwxyz(\$%&:'-?!*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz(\$%&:'-?!*†) 1234567890

Matrix Information: 8, 212 Length of lower case alphabet, 104 points. Figures: 053; comma, period and thin space, 0277. Will run in 90 channel layout. Code word, NITTO.

9
POINT

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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way,

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a *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*

(set with long descenders, on 10 point body)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 1234567890 abcdefghijklmnopqrstuvwxyz(\$£,.;:'?!*+) 1234567890
 1234567890 abcdefghijklmnopqrstuvwxyz(\$£,.;:'?!*+) 1234567890

Matrix Information: 9Δ62. Length of lower case alphabet, 112 points. Figures, .0622; comma, period and thin space, .0311. Will run in 90 channel layout. Code word, NIVU.

10
POINT

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 TO THEIR EYES? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters.

(solid)

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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

(set with long descenders, on 11 point body)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 .ABCDEFGHIJKLMN OPQRSTUVWXYZ &
 ABCDEFGHIJKLMN OPQRSTUVWXYZ &

1234567890 abcdefghijklmnopqrstuvwxyz (SŁ,.;;‘-’?!*†) 1234567890
 1234567890 abcdefghijklmnopqrstuvwxyz (SŁ,.;;‘-’?!*†) 1234567890

Matrix Information: 107,184. Length of lower case alphabet, 122 points. Figures, .0092; comma, period and thin space, .0346. Will run in 90 channel layout. Code word, N1WY.

10¹/₂
POINT

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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
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(set on 10 point body)

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(set with long descenders, on 11 point body)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

1234567890 abcdefghijklmnopqrstuvwxyz(\$£,.;'-'?!*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz(\$£,.;'-'?! †) 1234567890

Matrix Information: 10¹/₂Δ2. 10 point alignment; will cast on 10 point body. Length of lower case alphabet, 129 points. Figures, .0692; comma, period and thin space, .0346. Will run in 90 channel layout. Code word, NIXA.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who

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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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was in—*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*

(set with Long descenders, on 12 point bed)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
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1234567890 abcdefghijklmnopqrstuvwxyz(\$£.:;'-'?!*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz(\$£.:;'-'?!*†) 1234567890

Matrix Information 11.57 Length of lower case alphabet, 13 points. Figures, 17.1, comma, period and thin space, 13.8. Will run in 90 channel layout. Code word, N1Z1.

12
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

(solid)

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(set with long descenders, on 13 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyz(\$£,,:;?!‘-’*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz(\$£,,:;?!‘-’ †) 1234567890

Matrix Information 12Δ190. Length of lower case alphabet. 146 points. Figures, .083; comma, period and thin space, .0415. Will run in 90 channel layout. Code word, NOAR.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool

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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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a “heft” and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good *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*

(set with long descenders, on 15 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
ABCDEFGHIJKLMNOPQRSTUVWXYZ &

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1234567890 abcdefghijklmnopqrstuvwxyz(\$£,.) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz(\$£,.) 1234567890

Matrix Information 14△120. Length of lower case alphabet, 171 points. Figures, 0968; comma, period and thin space, 0484. Will run in 90 channel layout. Code word, NOBE.

14
POINT

18
POINT

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 to their eyes? Good design is always practical design. And what they see in a

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz
 1234567890 (\$,.,:;'-'?!) 1234567890

Matrix Information: 18Δ193. Length of lower case alphabet, 220 points. Figures, .1107; comma, period and thin space, .0553. Will run in 90 channel layout. Code word, NOC1.

LINOTYPE

24
POINT

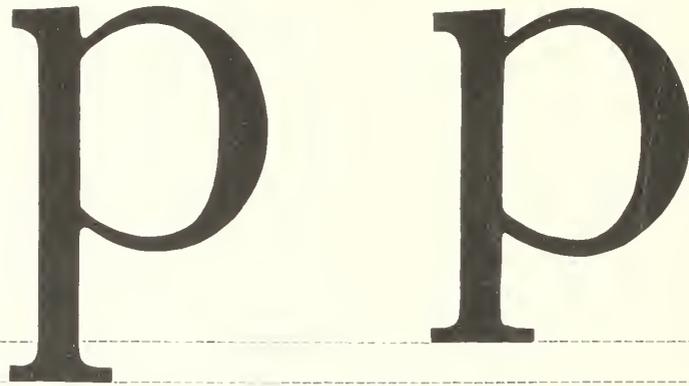
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so su 1234567890 (\$,.,:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz

Matrix Information: 24Δ79. Length of lower case alphabet, 298 points. Figures, .166; comma and period, .083; thin spaces, .0277 and .083. Will run in Display Linotypes, 72 channel layout; also lower case except m and w in cap channels of 90 channel magazine. Code word, NODO.

long *or* SHORT DESCENDERS ?



This is an enlargement of an 8 point Old Style No. 7 character, twenty-four times scale. It shows at a glance what added grace and proportion the long descender brings the letter. In the actual type, the area between the dotted lines is just one point!

Imagine how queer people would look if their legs were one-third shorter than normal. Ridiculous? Perhaps, but not much more so than a type face with short, stubby descending characters.

If you think of descending characters as type legs, you will appreciate what just an extra point in length means. In 10 point Old Style No. 7, for instance, the long descenders mean a gain of one-third! And though there are only five characters—g, j, p, q, and y—what an important distinction in page appearance those long descenders bring.

Prove it for yourself. Compare the showings of solid matter in this folder, with the same point size showing long descending

characters. It's that extra little point that makes all the difference—that permits the breakup of the lateral streaks of white (in leaded matter) with the longer descenders.

Long descending characters are available for *all* Linotype book faces. They should be used whenever the appearance of print is considered—wherever quality printing is desired.

Regular descenders merely permit a face to be set solid—a practice few discriminating printers follow these days. Economically they have a place in the composing room—esthetically, seldom. Equip all your fonts with long descenders before competition forces you to do it.

Linotype OPTICON



OPTICON, one of the popular Linotype Legibility Group faces, was designed primarily for printing on hard surfaced paper, where an agreeable and adequate color of impression is desired without ink spread.

In clarity and proportion of design, Opticon is essentially the same as Linotype Excelsior. Its letter shapes are similar, with the stems and thick lines weighted a trifle to provide slightly more color. For newspaper and periodical use it is all a Legibility Group face should be, ranking exceptionally high in easy reading and visual tests. Its use on a general run of standard commercial work—folders, booklets, legal and professional printing—is increasingly apparent.

TRADE **LINOTYPE** MARK

MERGENTHALER

LINOTYPE COMPANY, BROOKLYN, N. Y.

New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto, Canada. *Representatives in the Principal Cities of the World*

COMPARISON OF SIZES

Linotype Opticon with Italic and Small Caps

- 6 Point (6Δ424) Lower case alphabet, 109 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCC
- 7 Point (7Δ180) In Process of Manufacture Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
- 8 Point (8Δ496) Lower case alphabet, 130 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCC
- 10 Point (10Δ468) Lower case alphabet, 144 points. Figures, .0761
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d VBCC
- 11 Point (11Δ134) In Process of Manufacture

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆĒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆĒ
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 1234567890æœñíñññññññ\$ £ , ; : ' ? ! - | _ () @ t b %
 1234567890æœñíñññññññ\$ £ , ; : ' ? ! - | _ () @ t b %
 * † ‡ § ¶ || 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 † ‡ § ¶ || 1/8 1/4 3/8 1/2 5/8 3/4 7/8



Linotype Opticon with Bold Face No. 2

- 5½ Point (5½Δ60) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
- 6 Point (6Δ420) Lower case alphabet, 109 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234
- 7 Point (7Δ166) Lower case alphabet, 119 points. Figures, .059
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
- 7½ Point (7½Δ10) Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
- 8 Point (8Δ482) Lower case alphabet, 130 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
- 9 Point (9Δ162) Lower case alphabet, 134 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
- 10 Point (10Δ470) Lower case alphabet, 144 points. Figures, .0761
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
- 11 Point (11Δ138) In Process of Manufacture
- 12 Point (12Δ474) Lower case alphabet, 160 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its est 1234
HOW IS ONE to assess and evaluate a type face in terms of its est 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ROMAN AND BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆĒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆĒ
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz
 1234567890æœñíñññññññ\$ £ , ; : ' ? ! - | _ () @ t b %
 1234567890æœñíñññññññ\$ £ , ; : ' ? ! - | _ () @ t b %
 * † ‡ § ¶ || 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 * † ‡ § ¶ || 1/8 1/4 3/8 1/2 5/8 3/4 7/8

6 Point

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 T...

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 to their eyes? Good design is always practical design.

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆCE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆCE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆCE
abcdefghijklmnopqrstuvwxyzæœfißffl 1234567890 \$ £ ...:~?!- _ () @ # \$ % & ' () * + , - . / : ;

Matrix Information: 60/424 Lower case alphabet, 109 points. Figures, 0553; comma, period and thin space, 127. Rims in 90 channel magazine. Code word, ZICSE.

LINOTYPE

7 1/2 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC 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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN.

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 to their eyes? Good design is always practical design.

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆCE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆCE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆCE
abcdefghijklmnopqrstuvwxyzæœfißffl 1234567890 \$ £ ...:~?!- _ () @ # \$ % & ' () * + , - . / : ;

Matrix Information: 70/516 Lower case alphabet, 125 points. Figures, 067; comma, period and thin space, 93. Rims in 90 channel magazine. Code word, ZIDAD.

LINO TYPE OPTICON with ITALIC

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough 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 to their eyes? Good design is always

(two point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

(solid)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœfflffiffll 1234567890 \$ £ , ; : - ' ? ! | — . . . () @ #

abcdefghijklmnopqrstuvwxyzæœfflffiffll 1234567890 \$ £ , ; : - ' ? ! | — . . . () @ #

* † ‡ § ¶ % 1/8 1/4 3/8 1/2 5/8 3/4 7/8.

† ‡ § ¶ % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 8Δ496 Lower case alphabet, 130 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZIBAN.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE AR
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up
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 to their

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstu vwxyzæøfi flffiffi 1234567890 \$ £ , ; : ' ? ! - _
 abcdefghijklmnopqrstu vwxyzæøfi flffiffi 1234567890 \$ £ , ; : ' ? ! - _

... (a) Bb * † ‡ § | / ' ¨ 1 8 1 4 3 8 1 2 5 8 3 4 7 8
 ... (a) Bb † ‡ § | / ' ¨ 1 8 1 4 3 8 1 2 5 8 3 4 7 8

Matrix Information: 10/3468 Lower case alphabet: 34 points. Figures: 0261; comma, period and thin space: 03. Run: 00 channel magazine. Code word: ZICITL.

LINOTYPE OPTICON with BOLD FACE No. 2

5½ pt.

5½ Point

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of 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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it:

(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ

abcdefghijklmnopqrstuvwxyæœññññññ 1234567890 \$ £ ; : ; ' ' ? ! - _ () @ # * + ! ! \$ % & ' 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyæœññññññ 1234567890 \$ £ ; : ; ' ' ? ! - _ () @ # * + ! ! \$ % & ' 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 51, Δ60. Lower case alphabet, 102 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIBAB.

6 pt.



6 Point

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 T

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of 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

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(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ

abcdefghijklmnopqrstuvwxyæœññññññ 1234567890 \$ £ ; : ; ' ' ? ! - _ () @ # * + ! ! \$ % & ' 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyæœññññññ 1234567890 \$ £ ; : ; ' ' ? ! - _ () @ # * + ! ! \$ % & ' 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 6Δ420. Lower case alphabet, 109 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIBAH.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough

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 to their eyes? Good design is always

(two point leaded)

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the

(solid)

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœfi flffiffll 1234567890 \$ £ , ; : - ' ? ! | — . . . () @ ! b
abcdefghijklmnopqrstuvwxyæœfi flffiffll 1234567890 \$ £ , ; : - ' ? ! | — . . . () @ ! b

* † ‡ § ¶ % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
* † ‡ § ¶ % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 8Δ482. Lower case alphabet, 130 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZERZA.

9 Point

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 PRINT

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there,

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 to their eyes? Good design is

(two point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all g j p q y

(set with long descenders on ten point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœfflffflffl 1234567890 \$ £ , ; - ' ? ! - — ()

abcdefghijklmnopqrstuvwxyzæœfflffflffl 1234567890 \$ £ , ; - ' ? ! - — ()

@ 1b * + † ‡ § || % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

@ 1b * + † ‡ § || % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 923. Lower case alphabet, 134 points. Figures, 002; comma, period and thin space, 036. Runs in 90 channel magazine. Code word, ZIKEY.

LINOTYPE OPTICON *with* BOLD FACE No. 2

10 pt.

10 Point

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the instrument itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of **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 to their**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæøfi flff fffl 1234567890 \$ £ , . ; - ' ? ! _ | —
 abcdefghijklmnopqrstuvwxyzæøfi flff fffl 1234567890 \$ £ , . ; - ' ? ! _ | —

... () @ T b * † ‡ § ¶ % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 ... () @ T b * † ‡ § ¶ % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 10Δ470. Lower case alphabet, 144 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZICUB.

12 Point

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 TO THEIR EYES? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the

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-

(Two point lead)

List of Characters in Two-Letter Form

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ CE
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ CE

abcdefghijklmnopqrstu vwxyzæœñffiffiffi 1234567890 \$£...:~?!_—
 abcdefghijklmnopqrstu vwxyzæœñffiffiffi 1234567890 \$£...:~?!_—

... ()@!b*†‡§|]¢ 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 ... ()@!b*†‡§|]¢ 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information — L2 474 Lower case alphabet, 160 points. Figures, 083; comma, period and thin space, 0417. Rims in 90 channel magazine. Code word, ZICUH

Specimens of OPTICON



Extreme Right: Classified column set in 5/4 point Opticon with Bold Face No. 2.

Right: Stock Market Tables, in 6 point Opticon with Bold Face No. 2. Figures, .0553.

Below: Catalogue page set in 7/4 and 5/4 Opticon with Bold Face No. 2; display, 12 point Poster Bodoni Italic, Rule: 3 point Wave Rule Matrix Slide No. 161.

Sales (000 omtd.)	High	Low	chge.
1 Alu 7s	33	106	106
37 A G&E 6s	100 1/2	100	100 1/2 + 1/4
21 A P&L 6s	100	99 3/4	99 3/4
2 A RollM 6s	103	103	103
20 A Seat 6s	99 1/2	99 1/2	99 1/2
6 A WWk 6s	97 7/8	97 3/4	97 3/4
3 Arc Cp 6s	103	102 7/8	102 7/8 - 1/8
10 AppaPr 5s	94 7/8	94 7/8	94 7/8 - 1/8
16 As G&E 6s	102	101 5/8	101 5/8 - 1/4
18 A SH 6 1/2 s	97 1/2	97 1/2	97 1/2
5 A Ftinc 8s	19	19	19
9 BverBd 8s	99	98 1/4	98 1/4 - 1/4
5 BITCan 5s	100 1/4	100 1/4	100 1/4 - 1/4
1 Buf G E 5s	102	102	102
1 CNR Ep 7s	111 3/4	111 3/4	111 3/4 + 1/4
25 C P&L 1 5s	99	99	99
29 Cts Svc 6s	93 3/8	93 1/8	93 3/8 + 1/4
1 do 7s D	112	112	112 + 1/8
2 CGB 5 1/2 sE	106 5/8	106 5/8	106 5/8 + 3/8
1 ConTex 8s	84	84	84 + 1/2
6 ContCor 6s	98 1/2	98 1/2	98 1/2 + 1/2
1 Cub Tel 7s	110 1/2	110 1/2	110 1/2 + 1/2
6 Cudahy 5s	96 1/2	96 1/2	96 1/2 + 1/2
6 Det C G 6s	107 1/2	107 1/2	107 1/2 + 1/2
10 Duk PP 6s	102 1/2	102 1/2	102 1/2 - 1/2
1 E Ter 6s	100 1/2	100 1/2	100 1/2
1 E Refrg 6s	103 1/2	103 1/2	103 1/2
6 FkRb 5 1/2 s	97 1/2	97 1/2	97 1/2
10 FP&L 5s n	93 1/2	93 1/2	93 1/2
2 GalSO	91	90	90 - 1
110 Gat Pw 5s	94	93 1/2	94
145 do 6s	99 1/2	99 1/2	99 1/2 - 1/2
1 Gen Pet 6s	101 1/2	101 1/2	101 1/2 - 1/2
1 GT&R 5 1/2 s	96 1/2	96 1/2	96 1/2 + 1/4
3 Gr Tr 6 1/2 s	109 1/2	108 1/2	109 1/2 + 1/4
1 GulOil 5s	105	105	105 - 1/4
26 I Oil 6 1/2 s	99	99	99
1 Ind Ltn 6s	99	99	99
5 Ind Pw 6s	97 1/2	97 1/2	97 1/2

BARCO ARTISTS' MATERIALS

Sketch Blocks

ROCHELLE Bound Sketch Blocks. Rochelle's Drawing Papers in three finishes, viz: Hot Pressed, or smooth; Cold Pressed, with slight grain; and Extra Rough for Water-Color Painting. The paper is so compressed as to form a solid block. By running a knife around the bound edges, each sheet can be easily detached. Twenty-four sheets to block.

No.	Size	Each	Size	Each
373	3 1/2 x 5 1/2 inches...	\$.50	9x12 inches.....	\$1.50
	4 1/2 x 6 inches...	.55	10x14 inches.....	2.10
	5 x 7 inches...	.65	12x18 inches.....	3.00
	6 x 9 inches...	.95	15x21 inches.....	4.50
	7 x 10 inches...	1.20		

ROCHELLE Extra Heavy Bound Sketch Blocks. Made of Rochelle's finest Empire Drawing Papers, extra heavy (140 pounds). Hot Pressed, Cold Pressed, and Rough. Twelve sheets to block.

No.	Size	Each	Size	Each
373a	5x 7 inches.....	\$.85	10x14 inches.....	\$2.25
	7x10 inches.....	1.40	15x21 inches.....	3.75

MERCURY Bound Sketch Blocks. Made of Mercury Paper, an excellent smooth paper for pen and ink and fine pencil sketches. Each block contains twenty-four sheets.

No.	Size	Each	Size	Each
374	6x 9 inches.....	\$.90	10x14 inches.....	\$1.50
	9x12 inches.....	1.25	12x18 inches.....	2.00

SUPREME Bound Sketch Blocks. Made of fine quality Drawing Paper. Backed with Binders' Board. Twenty-four sheets to block.

No.	Size	Each	Size	Each
375	5x 7 inches.....	\$.25	9x12 inches.....	\$.45
	6x 9 inches.....	.35	10x14 inches.....	.50
	7x10 inches.....	.40	14x20 inches.....	.85

HARKNESS Wire-Bound Sketch Blocks. Made of Harkness Artists' Boards in medium and smooth grades. Size, 10x14 inches. Wire binding on the short side. Excellent for ink and water color.

95	+ 1/2
117	- 1
89	-
93 1/2	+ 1/2
99	- 1/2
102 1/2	+ 1/2
100 1/2	- 1/2
98 1/2	- 1/2
94 1/2	-
94 1/2	-
100 1/2	- 1/2
111	- 1/2
99	-
95 1/2	-
94 1/2	-
102	-
116	+ 2
98 1/2	+ 1/2
98 1/2	- 3 1/2
102 1/2	-
107	+ 1/2
99	+ 1/2
97 1/2	-
DS	
Last	Net chge.
23 1/2	- 2
23 1/4	- 1/8
172	+ 26
99 1/2	- 1/2
92	+ 1/2
27	+ 1/8
95	-
96 1/2	-
34 5/8	+ 5/8
95 1/2	- 1/2
56	+ 1
97	- 1/2
98	-
93 1/2	-
93 1/2	-
97 1/2	+ 1/2
88	+ 1/2
98 1/2	-
97 1/2	- 1/2
90 1/2	-
100 1/2	- 1/2
100 1/2	-
99 1/2	- 1/2
102 1/2	- 1 1/2
97 1/2	- 1/2
96 1/2	- 1/2
93 1/2	- 1/2
100 1/2	-
92	-
15 1/2	- 1/2
15 1/2	- 1/2
91	+ 1
96	-
92 1/2	- 1/2
0.00	-
shares.	
GS	
(ed)	
Week	Per
1,1931	cent.
2,797	-24.2
0,000	-23.1
4,319	-19.9
8,170	-28.5
3,400	-45.2
0,700	-33.9
0,100	-41.1
4,303	-20.4
2,216	-23.0
5,800	-32.0
8,148	-25.3
5,893	-31.4

evening. Bufilem. School Mechanical Optics. Morgan St., Brooklyn. Main 4-4121.

HOTELS CALL FOR TRAINED MEN— Good pay; learn at home. Write Lords' Hotel Training Schools. Desk 149. Washington, D. C.

SALES HELP WANTED—MALE

AUTOMOBILE SALESMEN. experienced; commission, salary when qualified. De Soto, 274 Flatbush Ave. Extension.

BELT SALESMAN. popular-priced line; must have following \$1.37 1/2 to \$4.75 dresses; salary and commission. L 542 Times.

BOOK SALESMEN.

The new Merriam-Webster Dictionary in special 3-volume edition now ready; leads to qualified salesmen; liberal commissions.

The University Society, 468 4th Ave.

BOOK-MAGAZINE SALESMEN

Brand-new deal starting; magazine book premium; easily average large weekly commissions. W. C. Pickering, 154 Nassau St.

COAL SALESMEN. experienced retail trade; salary, commission. Barney, 406 East 31st St.

COAL and Fuel Oil Salesmen—Must have following; leads furnished with advertising; commission. 690 7th Ave., Room 62.

CHRISTMAS CARDS—Sell big personal line; big commissions; 7 sensational assortments. Wallace Warren, 225 Fourth Ave., Dept. T.M.

COMMERCIAL REFRIGERATION SALESMEN; experience helpful but not essential; free training; leads furnished; liberal commissions. H. B. Tower, 9-11 A. M., 11th floor. Walter Forge, 315 4th Ave., (24th).

GENERAL ELECTRIC MAJOR APPLIANCE salesman; big commissions; an excellent opportunity for willing worker; assistance given. AUdobon 9-8947, 10-11:30 A. M., Mr. Gurney.

LIGHTNING ROD salesman wanted, experienced; leads furnished for Westchester, Fairfield and Putnam Counties; Must have car; commission, drawing when qualified. X 2138 Times Annex.

SALESMAN, experienced, to solicit for a metal stamping concern; commission basis. M 86 Times.

SALESMEN, experienced in selling ADVERTISING COUNTER DISPLAYS; drawing account against commission. L 463 Times.

SALESMEN, with car, exclusive line Neon clocks, installment; reference; salary, commission. Sommer Clock, 491 Broadway.

SALESMAN, experienced automobile oil, garage, gas stations; commission. X 2232 Times Annex.

SALESMEN, HIGH TYPE PEAK-SEASON EARNINGS NOW!

Federal and State tax laws COMPEL all businesses to keep records and file returns, otherwise "penalties severe." This has created an overwhelming demand for our simplified records system, which merchants gratefully welcome. Our men are earning exceptionally large commissions. Ambitious, intelligent men, preferably with "intangibles" experience: Get into this field NOW, while it is still uncrowded. We show you how to get more-than-average sales per calls. Leads. Call Bill Markwood, Hotel New Yorker, MEDallion 8-078. Mon. till 9 P. M., Tues. till 6. Out-of-town men write.

SALESMEN,

high-class, 30-45, represent foremost English-Jewish publication, circulation; city or travel. See me before 11. I will show you how to earn large weekly commission checks. Schultz, 122 East 42d. Suite 1102A.

SALESMAN, established following among industrial plants, experienced selling pipe, valves, fittings; salary and commission. Advise full details of past experience. Replies will be held confidential. X 2161 Times Annex.

SALESMEN calling on paint and hardware dealers, also industrial plants, Long Island, Westchester, New Jersey and New York City, to sell nationally known spray guns and air compressors; commission. X 2050 Times Annex.

SALESMAN, must have car; salary and commission; must be experienced to sell metropolitan district rayon slips and pajamas. X 2260 Times Annex.

Linotype

**ORIGINAL
OLD STYLE**

with *ITALIC* and SMALL CAPS

ORIGINAL OLD STYLE was once described by a printer enthusiast as "the best book face ever cut for the machine." Not all printers will agree with this statement, but there are few who will deny the excellence of the face for book and magazine work. Based on an English old face of the later Caslon period, ORIGINAL OLD STYLE was cut by Linotype two decades ago and derived particularly from a font issued by A. D. Farmer & Son foundry, New York. It is a type which gives definite character to work in which it is employed, yet never obtrudes that character at the expense of legibility.

The slight stress in weight of the Capitals (though authentic in design) brings an objectionable degree of contrast to some discriminating typographers and printers. To eliminate this contrast, the Capitals of LINOTYPE CASLON OLD FACE (not Caslon) may be substituted for those regularly furnished. The effect of the CASLON OLD FACE capitals may be noted in composition of this paragraph.

Linotype ORIGINAL OLD STYLE is available in five useful sizes, from 6 to 14 point inclusive, each displayed in following pages. Where larger sizes are needed in combination, CASLON OLD FACE may be used with excellent effect.



Mergenthaler Linotype Company, Brooklyn, New York

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS, CANADIAN LINOTYPE, LIMITED, TORONTO, REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

**ORIGINAL
OLD STYLE**

*Comparison
of Sizes*

6 Point (6Δ86)

Lower case alphabet, 89 points, Figures, .0415

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 to their eye? *HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the vBCD*

8 Point (8Δ138)

Lower case alphabet, 110 points, Figures, .0553

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? *HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vBCD*

10 Point (10Δ4)

Lower case alphabet, 124 points, Figures, .0692

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? *HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vBCD*

12 Point (12Δ6)

Lower case alphabet, 144 points, Figures, .084

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? *HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vBCD*

14 Point (14Δ2)

Lower case alphabet, 172 points, Figures, .0968

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? *HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vBCD*

TRADE **LINOTYPE** MARK

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
vBCDE abcdefghijklmnopqrstuvwxyz FGRTJ

, . : ; ? ! (|) * ' - — Æ Œ þ & £ \$. . . ñ ð Æ Æ Æ Æ Æ Æ
, . s ; ? ! A I Q O ' - — Æ Œ þ Ñ £ P L . . . fi Y ff w M K H

12345 Z & : () ð Æ Æ Æ \$ æ œ 67890
12345 u È : () ð Æ Æ Æ \$ æ œ 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ — []

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra.



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? WHY

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was in-

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 (solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was in-

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ @
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz ffl ff fl fi 1234567890 (\$%&:'"?!*+&#) 1234567890
abcdefghijklmnopqrstuvwxyz ffl ff fl fi 1234567890 (\$%&:'"?!*+&#) 1234567890

Matrix Information: 6/286. Lower case alphabet, 89 points. Figures, .0415; comma, period and thin space, .057. Runs in 90 channel magazine. Code word, NOUE.



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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

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 (solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it)

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ @
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz ffl ff fl fi 1234567890 (\$%&:'"?!*+&#) 1234567890
abcdefghijklmnopqrstuvwxyz ffl ff fl fi 1234567890 (\$%&:'"?!*+&#) 1234567890

Matrix Information: 8/138. Lower case alphabet, 110 points. Figures, .0553; comma, period and thin space, .022. Runs in 90 channel magazine. Code word, NOVO.

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. *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*

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyzñflfffi 1234567890 (\$£. : ; ' ? ! * + † ‡ § ¶) 1234567890
abcdefghijklmnopqrstu vwxyzñflfffi 1234567890 (\$£. : ; ' ? ! * + † ‡ § ¶) 1234567890

Matrix Information: 10Δ4. Lower case alphabet, 124 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, NOWU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person,

(1200 point loaded)

moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself

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 to their

(one point loaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZA

abcdefghijklmnopqrstuvwxy zffiffiffi 1234567 (\$%&.:;'-?!*+@#§¶) 1234567
abcdefghijklmnopqrstuvwxy zffiffiffi 1234567 (\$%&.:;'-?!*+@#§¶) 1234567

Matrix Information: 1226. Lower case alphabet, 144 points. Figures, 084; comma, period and thin space, 042. Runs in 90 channel magazine. Code word, NOXL.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine

(two point leaded)

shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it. Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who
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

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyznffiffiffi 123 (\$£:;'-?!*†‡\$¶) 123
 abcdefghijklmnopqrstuvwxyzfiffiffiffi 123 (\$£:;'-?!*†‡\$¶) 123

Matrix Information: 14Δ2. Lower case alphabet, 172 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, NOXY.



PABST EXTRA BOLD FAMILY

When a lot of type color must be concentrated in small space—when you just have to arrest the reading eye—Linotype’s Pabst Extra Bold Family is likely to meet your needs. Here, surely, are types “with a wallop.” Pabst Extra Bold, its companion *Italic*, and Pabst Extra Bold Condensed have color in abundance—yet none of them sacrifice the virtues a type face should possess to achieve maximum weight. You can *read* these faces, and assimilate the message without squinting or eyestrain. Despite the somewhat extreme thickening of elements, each retains surprising shapeliness. Each series is available in a full range of useful sizes—all shown briefly on following pages.

◁ TRADE **LINOTYPE** MARK ▷

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. Representatives in the Principal Cities of the World

PABST EXTRA BOLD

REGULAR

ITALIC

CONDENSED

10 If you print enough wo

10 *If you print enough wo*

10 If you print enough with c

12 If you print enough

12 *If you print enough*

12 If you print enough wi

14 If you print enou

14 *If you print enou*

14 If you print enough

18 If you print e

APL 18 *If you print i*

18 If you print enou

24 If you prn

APL 24 *If you pri*

24 If you print e

APL 30 If you pi

APL 30 *If you p*

30 If you print

APL 36 If you i

APL 36 *If youi*

36 If you pri

APL 42 If you

APL 42 *If yor*

APL 42 If you pr

APL 48 If yol

APL 48 *If yu*

APL 48 If you p

APL 60 If yi

APL 60 If yor

APL 72 Iyc

APL 72 If yo

APL 120 I I

ADVERTISING FIGURES, available for various point sizes, are shown at the end of the Pabst Extra Bold section.

POSTER SIZES of Pabst Extra Bold and Pabst Extra Bold Condensed, up to 144 point, are available on special order.

PABST EXTRA BOLD with ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a heft and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the
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 spe-

10

(four point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&**

**abcdefghijklmnopqrstuvwxyz 1234567890(\$£,,:;'-?!*
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,,:;'-?!*)**

Matrix Information: 10Δ320. Length of lower case alphabet, 170 points. Figures, 1083. comma, period and thin space, 90FS. Will run in 90 channel layout. Code word, ZEJA.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a heft and balance in all of its parts just right for its size, as any good tool has. Your good chair has
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 print-

12

(four point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&**

**abcdefghijklmnopqrstuvwxyz 1234567890(\$£,,:;'-?!*
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,,:;'-?!*)**

Matrix Information: 122,92. Length of lower case alphabet, 204 points. Figures, 909. comma, period and thin space, 1384. Will run in 90 channel layout. Code word, ZFKF.

14

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a heft and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor “skinny” and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

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 to their eyes? Good design is always

(four point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz (\$£,.;:‘-’?!*)
abcdefghijklmnopqrstuvwxyz (\$£,.;:‘-’?!*)
1234567890 1234567890**

Matrix Information: 14Δ172. Length of lower case alphabet, 234 points. Figures, .1107; comma, period and thin space, .0553. Will run in 90 channel layout. Code word, ZEKU.

HOW IS ONE TO ASSESS AND EVALU

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 to their 18
1234567890(\$,.,:;‘-’?!)

(six point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz**

Matrix Information: 18Δ305. Length of lower case alphabet, 296 points. Figures, .166; comma and period, .083; thin space, .0277 and .083. Will run in 72 channel layout; also caps in 34 channel auxiliary and lower case in cap channels of 90 channel magazine, except m and w. Code word, NUBO.

LINOTYPE

HOW IS ONE TO ASSESS AN

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 o 24
1234567890(\$,.,:;‘-’?!)

(six point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz**

Matrix Information: 24Δ259. Length of lower case alphabet, 393 points. Figures, .2213; comma and period, .0968; thin space, .0277. Will run in wide 72 channel layout; also lower case in cap side of 72 channel magazine. Code word, ZIAC.

30

**How is one to assess and
evaluate a type face in te
rms abcdefghijklmnopqr
stuvwxyz 1234 (\$,.,:;‘-’?!)
(six point leaded)**

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&**

APL—30 Point Pabst Extra Bold (30Δ1001) Lower case alphabet, 494 points. Code word. ZAKEV

TRADE **LINOTYPE** MARK

36

**How is one to assess
and evaluate a type f
ace abcdefghijklmn
opqrstuvwxyz 5678
(six point leaded)**

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&**

APL—36 Point Pabst Extra Bold (36Δ1001) Lower case alphabet, 584 points. Code word. ZAKFO

**18 and 24 point sizes (not shown)
are also available in APL matrices**

**How is one to asse
ss and evaluate a
type face in terms
of its esthetic desi
gn? Why do the pa
ce abcdefghijklm
nopqrstuvwxyz**

42

(six point leaded)

**ABCDEFGHIJKLM
MNOPQRSTUVWXYZ
WXYZ& (, . : ; ' - ' ? !)
1234567890**

48

How is one to assess and evaluate a type face in terms of its esthetic
abcdefghijklmnopqrstuvw

(six point leaded)

**ABCDEFGHIJK
LMNOPQRSTU
VWXYZ& (.;-!?)
1234567890**

APL — 48 Point Pabst Extra Bold (48Δ1001) Lower case alphabet, 777 points. Code word, ZAKHA

**How is one t 60
o assess and
evaluate an
abcdefghijkl
lmnopqrstvz**

(six point leaded)

**ABCDEFGHI
JKLMNOP
QRSTUVW**

**72 How is on
e to assess
and evalu
abcdefghi**

(six point leaded)

**ABCDEF
OPQRST
GHIJKLN**

APL—72 Point Pabst Extra Bold (72Δ1001) Lower case alphabet. 1236 points. Code word, ZACCI

How do 96

your ,.!)

abcd 12

(solid)

APL—96 Point Pabst Extra Bold (96△1001) Lower case alphabet, 1,744 points. Code word, ZAZUB

LINOTYPE

How a 120

bcd 34

(solid)

APL—120 Point Pabst Extra Bold (120△1001) Lower case alphabet, 2,105 points. Code word, ZAZUH

Advertising Figures

Pabst Extra Bold—18 to 36 Point

1234567890

36△113. Punched in auxiliary position. Figures, .315. For two line 18 point from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in left side of Wide 34 channel auxiliary magazine. Code word, ZAFIK.

1234567890

30△217. Punched in auxiliary position. Figures, .2767. For two line 12 point. Runs in Wide 34 channel auxiliary magazine. Code word, ZAFZO.

1234567890

24△255. Punched in normal position. Figures, .2213. For two line 10 point. Runs in 34 channel auxiliary magazines. Code word, ZEMA.

1234567890

18△307. Punched in normal position. Figures, .166. For two line 8 point. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, ZELI.

Pabst Extra Bold Cond.—18 to 42 Point

1234567890

42△37. Punched in auxiliary position. Figures, .3044. For two line 18 point from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in Wide 34 channel auxiliary magazine. Code word, ZAFOL.

1234567890

30△221. Punched in normal position. Figures, .1937. For two line 12 point. Runs in all auxiliary magazines. Code word, ZATCU.

1234567890

24△289. Punched in normal position. Figures, .1522. For two line 10 point. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, ZAFCA.

1234567890

18△343. Punched in normal position. Figures, .1107. For two line 8 point. Runs in 90 channel magazine, regular figure and advertising figure channels and in all auxiliary magazines. Code word, ZAYCA.

Note: Fractions, points, cent mark, and other commercial characters are available for these faces

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate a type face in terms of its esthetic design? **18**

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 super fi fl fff ffi ffl 1234567890(\$,.,:;'-'?!)

(six point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstu vwxyz**

APL—18 Point Pabst Extra Bold Italic (18Δ1031) Lower case alphabet, 310 points. Code word, ZAHYA

LINOTYPESM

HOW IS ONE TO ASSESS AN

How is one to assess and evaluate a type face in terms of its **24**

*esthetic design? Why do the pace-makers in the art of print
fi fl fff ffi ffl 12345678(\$,.,:;'-'?!)*

(six point leaded)

**ABCDEFGHIJKLMN OPQR &
abcdefghijklmnopqrstu vwxyz**

APL—24 Point Pabst Extra Bold Italic (24Δ1031) Lower case alphabet, 400 points. Code word, ZAHZE

30

***How is one to assess and
evaluate a type face in te
rm abcdefghijklmnopqr
stuvwxyz 1234 (\$.,:;‘-’?!)***

(six point leaded)

***ABCDEFGHIJKLMNOP
QRSTUVWXYZ&***

APL—30 Point Pabst Extra Bold Italic (30Δ1031) Lower case alphabet, 494 points. Code word, ZAJAF

TRADE **LINOTYPE** MARK

36

***How is one to assess
and evaluate a type f
ace abcdefghijklmn
opqrstuvwxyz 5678***

(six point leaded)

***ABCDEFGHIJKLMN
OPQRSTUVWXYZ&***

APL—36 Point Pabst Extra Bold Italic (36Δ1031) Lower case alphabet, 586 points. Code word, ZAJAL

**How is one to asse
ss and evaluate a
type face in terms
of its esthetic desi
gn? Why do the pa
ce abcdefghijklm
nopqrstuvwxyz**

42

(six point leaded)

**ABCDEFGHIJKLM
MNOPQRSTU
WXYZ& (\$.;‘-’?!)
1234567890**

48 How is one to assess and evaluate a type face in terms of its best abcdefghijklmnopqrstuvwxyz

(six point leaded)

**ABCDEFGHIJK
LMNOPQRSTU
VWXYZ& (, :- ! ?)
1234567890**



**cocktail
hour
at the
Ronton
. . . gay,
jolly &
the sort
of place
you'll go
for . . .
4 to 5 . . .
come!**

This newspaper advertisement is set in 24 point Pabst Extra Bold Italic, Decoration, Matrix Slide, 5 point No. 1303.

BERENGOL

will sail at 1:30 a.m. on
MON. MAY 7
instead of midnight for
CHERBOURG & PARIS

CUNE LINE

This newspaper advertisement is set in 42 point Pabst Extra Bold Italic, 18 point Pabst Extra Bold and 18 point Pabst Extra Bold Italic, Decoration, Matrix Slide, 18 point No. 1828a.

Pabst Extra Bold Italic,

between color-bands of

rule, is a simple way to

handle short copy in an

arresting, eye-catching

manner. Novel-stylish!

PABST EXTRA BOLD CONDENSED *with ITALIC*

10

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
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no
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

(four point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,,:;‘-’?!*
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,,:;‘-’?!*)

Matrix Information: 10L410. Length of lower case alphabet, 144 points. Figures, .0692; comma, period and thin space, .0346. Will run in 90 channel layout. Code word, ZAYMO.

LINOTYPE with

12

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
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that
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 spe-

(four point leaded)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,,:;‘-’?!*
abcdefghijklmnopqrstuvwxyz 1234567890(\$£,,:;‘-’?!*)

Matrix Information: 12Δ382. Length of lower case alphabet, 172 points. Figures, .083; comma, period and thin space, .0415. Will run in 90 channel layout. Code word, ZAYNU

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

14

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per-

(four point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&**

**abcdefghijklmnopqrstuvwxy z 1234567890 (\$£,.,;:'-?!*)
abcdefghijklmnopqrstuvwxy z 1234567890 (\$£,.,;:'-?!*)**

Matrix Information: 14Δ204. Length of lower case alphabet, 201 points. Figures, .0968; comma, period and thin space, .0484. Will run in 90 channel layout. Code word, ZAYLI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

- 18** 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 to their eyes? Good design is always practical design? And what they see in a good type 1234567890(\$,..;‘-’?!)

(six point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz**

Matrix Information: 18△327. Length of lower case alphabet, 220 points. Figures, .1107; comma, period and thin space, .0553. Will run in 90 channel layout. Code word, ZABON.

TRADE **LINOTYPE** MARK

HOW IS ONE TO ASSESS AND EVALU

- 24** 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? W 1234567890(\$,..;‘-’?!)

(six point leaded)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz**

Matrix Information: 24△279. Length of lower case alphabet, 287 points. Figures, .1522; comma and period, .0761; thin space, .0277 and .083. Will run in 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. Code word, ZABOV.

How is one to assess and evaluate a
type face in t 1234567890(\$,.,:;'-'?!)

30

(six point leaded)

ABCDEFGHIJKLMN OPQRSTU
VWXYZ& abcdefghijklmnopqrs

Matrix Information: 30Δ207. Length of lower case alphabet, 329 points. Figures, .1937; comma and period, .095; thin space, .077 and .083. Will run in 72 channel layout. Code word, ZABPO.

LINOTYPE

How is one to assess and evalu
ate a ty 1234567890(\$,.,:;'-'?!)

36

(six point leaded)

ABCDEFGHIJKLMN OPQR
STUVWXYZ& abcdefghijkl

Matrix Information: 36Δ125. Length of lower case alphabet, 392 points. Figures, .2351; comma and period, .0968; thin space, .077. Will run in wide 72 channel layout; also lower case in cap channels of 72 channel magazine. Code word, ZAFIR.

LINOTYPE

PABST EXTRA BOLD CONDENSED No. 1

ABCDEFGHIJKLMNO
PQRSTUVWXYZ (\$,.,:;'-'?!)

48

Matrix Information: 48Δ13. Caps, figures and points only. For two line work on Special Advertising Figure Mold F-2106. Figures, .044. Will run in wide auxiliary magazine. Special alignment. Code word, ZEDAF.

42

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 1234567890(\$.,'-'?!)

(six point leaded)

**ABCDEFGHIJKLMN
OP
QRSTUVWXYZ&
abcdefghijklmnopqrs
tuvwxyz**

APL—42 Point Pabst Extra Bold Condensed (42Δ1030) Lower case alphabet, 467 points. Code word, ZALAV

**18, 24, 30 and 36 point sizes (not shown)
are also available in APL matrices**

**How is one to assess an
d evaluate a type face i
n terms of its esthetic d
esign? Why do the pac
e-makers in the art of p
rinting r 1234567890**

(six point leaded)

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqrst
uvwxyz (\$,.,:;'-'?!)**

60 How is one to assess and evaluate a type face in terms of abcdefghijklm nopqrstuvwxyz ?!

(six point leaded)

**ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&\$1234**

APL—60 Point Pabst Extra Bold Condensed (60Δ1030) Lower case alphabet, 683 points. Code word, ZALCA

**How is one to ⁷²
assess and evaluate
a typeface
abcdefghijklmno**

(six point leaded)

**ABCDEFGHI
JKLMNOPQ
RSTUVWXY**

Specials This Week

New Market

PINEAPPLE, SLICED	can	13c
TOMATO JUICE	6 cans	23c
BARTLETT PEARS	can	18c
KENS CORN FLAKES	3 pkgs.	12c

HALF or WHOLE

Small Pork Loins lb. 1

BEST GRADE

Rib Lamb Chops lb. 1

MILK FED

Rump of Veal lb. 2

BEST GRADE

Shoulder of Lamb lb. 1

WHOLE or HALF

Side Irish Bacon lb. 1

FRESH KILLED

Vermont Turkeys lb. 3

CUT FROM No. 1 QUALITY

Tenderloin Steak lb. 1

Noodles 2 lge. pkgs. 25c

Tuna Fish lge. can 21c

Oranges 3 dozen 20c

Peaches 2 lge. cans 23c

Jello, all flavs. pkg. 5c

Syrup pt. 15c qt. 27c

Tuna Fish 2 lge. cans 23c

Sweet Pickles 14c

Raisins Seeded or Seedless lb. 10c

SHOPPING BAG

containing samples including shaker salt, balloons, Myra water softener, Silver Dust cleanser, German meal—free with every purchase of more

This specimen was set on a Model 14 Linotype with wide auxiliary magazines, with the exception of the two top display lines, which were cast on the All-Purpose Linotype, in 30 point Pabst Extra Bold Italic, and 60 point Pabst Extra Bold.

The first block of type is in 30 point Pabst Extra Bold Condensed, with 36 point Pabst Extra Bold advertising figures. The matter directly below is in 24 point Pabst Extra Bold caps with 24 point Pabst Extra Bold Condensed lower case, and 24 point Pabst Extra Bold figures. The type at the right (within rule) is 18 point Pabst Extra Bold caps with 18 point Pabst Extra Bold Condensed lower case, and 18 point Pabst Extra Bold figures. 8 point Cheltenham Bold caps, lower case, and italic, has been used in the lower half of the specimen.

Linotype PARAGON

WITH *ITALIC* and SMALL CAPS
and with PARAGON BOLD



CLEAN, CLEAR and open in design, Linotype PARAGON is fittingly a member of the Legibility Group of newspaper and periodical faces. Its letter shapes are generously proportioned, its counters round and open to print sharp and clean under the somewhat excessive inking necessary to accommodate varying styles of illustrative material and heavy advertising display.

There is the proper degree of contrast between the thick and thin elements of PARAGON design, its weight is light and airy with white space properly distributed within and around each letter. PARAGON, a fine modern periodical roman in every respect, is available in six sizes in combination with *Italic* and SMALL CAPS, from 6 to 10 point. It is also available in combination with **Paragon Bold** in seven sizes, from 5½ to 10 point, inclusive.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
NEW YORK CITY • CHICAGO • SAN FRANCISCO • NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World

LINOTYPE PARAGON with ITALIC

Comparison of Sizes

6 Point (6△390) Lower case alphabet, 108 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
 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 to their eyes? Good design is always practical design. And what they see in a goo 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
 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 super vbcd

7 Point (7△164) Lower case alphabet, 120 points. Figures, .059
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
 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 to their eyes? Good design is always practical desig 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
 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 vbcd

7½ Point (7½△20) Lower case alphabet, 124 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
 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 to their eyes? Good design is always practical 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
 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 se vbcd

8 Point (8△464) Lower case alphabet, 129 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
 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 to their eyes? Good design is always 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
 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 t vbcd

9 Point (9△156) Lower case alphabet, 136 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 to their eyes? Go 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 ty vbcd

10 Point (10△448) Lower case alphabet, 146 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 to thei 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 vbcd



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Ç È
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Ç È

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Ç È

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890æœfi flffiffll\$ £ ,;:-'?!-|— . . . ()@1b %

1234567890æœfi flffiffll\$ £ ,;:-'?!-|— . . . ()@1b %

* † ‡ § ¶ || 1/8 1/4 3/8 1/2 5/8 3/4 7/8

† ‡ § ¶ || 1/8 1/4 3/8 1/2 5/8 3/4 7/8

LINOTYPE PARAGON with PARAGON BOLD

Comparison of Sizes

- 5 1/2 Point (5 1/2Δ66) Lower case alphabet, 101 points. Figures, 055
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
 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 plea 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
 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 plea 1234
- * 6 Point (6Δ388) Lower case alphabet, 108 points. Figures, 053
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
 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 super 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
 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 super 1234
- * 7 Point (7Δ162) Lower case alphabet, 120 points. Figures, 059
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
 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 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
 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 1234
- 7 1/2 Point (7 1/2Δ181) Lower case alphabet, 124 points. Figures, 062
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
 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 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
 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 1234
- 8 Point (8Δ462) Lower case alphabet, 129 points. Figures, 062
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
 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 t 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
 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 f 1234
- 9 Point (9Δ158) Lower case alphabet, 136 points. Figures, 069
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 ty 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 ty 1234
- 10 Point (10Δ450) Lower case alphabet, 145 points. Figures, 070
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
 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 1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ROMAN AND BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&.ÆŒ

abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

1234567890æœffllffllffll\$ £ ...;-'?!- — ... ()@lb%
 1234567890æœffllffllffll\$ £ ...;-'?!- — ... ()@lb%

* 1 1/4 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 * 1 1/4 1/8 1/4 3/8 1/2 5/8 3/4 7/8

* Faces indicated by asterisk are available also for Teletypesetter composition.

6 Point

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? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a *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*

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a

(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæøñíííííííí 1234567890 \$ £ .,:;'"?!-|_ . . . () @ !b * † ‡ § || %
abcdefghijklmnopqrstuvwxyzæøñíííííííí 1234567890 \$ £ .,:;'"?!-|_ . . . () @ !b * † ‡ § || %
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 6Δ390. Lower case alphabet, 108 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEMVU.



7 Point

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 SP 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may *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*

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

(on screen and one-half point body)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæøñíííííííí 1234567890 \$ £ .,:;'"?!-|_ . . . () @ !b * † ‡ § || %
abcdefghijklmnopqrstuvwxyzæøñíííííííí 1234567890 \$ £ .,:;'"?!-|_ . . . () @ !b * † ‡ § || %
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 7Δ164. Lower case alphabet, 120 points. Figures, .059; comma, period and thin space, .0295. Runs in 90 channel magazine. Smallest slug on which this face will cast is 7 1/2 point. Code word, ZEMMO.

7½ Point

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and *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 to their eyes? Good design is always practical de-*

(two point leaded)

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(solid)

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(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & . Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & . Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & . Æ Æ

abcdefghijklmnopqrstuvwxyzæçèéëèíííííííííí 1234567890 \$ £ ; : ' ? ! - | _ . . . 0 @ a lb
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*†‡§||ç 1 8 1 4 3 8 1 2 5 8 3 4 7 8
 †‡§||ç 1 8 1 4 3 8 1 2 5 8 3 4 7 8

Matrix Information: 7½, Δ20, Lower case alphabet, 124 points. Figures, .0625; comma, period and thin space, .041. Runs in 90 channel magazine. Code word, ZIDVI.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER 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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let *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 to their eyes? Good design is always prac-*

(two point leaded)

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(solid)

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(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

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 † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 8Δ464. Lower case alphabet, 129 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZENAC.

9 Point

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 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices *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 to their eyes? Good*

(two point leaded)

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 (a B * † ‡ § [] % 1 2 3 4 5 6 7 8
 (a lb † ‡ § [] % 1 2 3 4 5 6 7 8

Matrix Information: 9Δ156. Lower case alphabet, 136 points. Figures, 0692; comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, ZEZAB.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE A

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and *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 to their*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

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... () @ ! b * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 10Δ448. Lower case alphabet, 146 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZEZAN.

5½ Point

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine be-

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(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTU VWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTU VWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœffiffi 1234567890 \$ & ; : ' ? ! - = . . . () @ # * + , # \$! %
abcdefghijklmnopqrstuvwxyzæœffiffi 1234567890 \$ & ; : ' ? ! - = . . . () @ # * + , # \$! %

Matrix Information: 5½, Δ66. Lower case alphabet, 101 points. Figures, 050; comma, period and thin space, 027. Runs in 90 channel magazine. Code word, ZIDH.



6 Point

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

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(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTU VWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTU VWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœffiffi 1234567890 \$ & ; : ' ? ! - = . . . () @ # * + , # \$! %
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1& 1& 1& 1& 1& 1& 1& 1& 1& 1&

Matrix Information: 6, Δ388. Lower case alphabet, 108 points. Figures, 0554; comma, period and thin space, 027. Runs in 90 channel magazine. Code word, ZEMUZ.

7 Point

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 SP

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out **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**

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all

(one point leaded)

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 to their eyes? **Good design is always g j p q y**

(set with long descenders, an eight point body)

(on seven and one-half point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœfi flff flff fl 1234567890 \$ £ .,:;"'?!-|_ . . . () @ !b * † ‡ § || %
abcdefghijklmnopqrstuvwxyzæœfi flff flff fl 1234567890 \$ £ .,:;"'?!-|_ . . . () @ !b * † ‡ § || %

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 7Δ162. Lower case alphabet, 120 points. Figures, .059; comma, period and thin space, .0295. Runs in 90 channel magazine. Smallest slug on which this face will cast is 7 1/2 point. Code word, ZEM11.



7 1/2

7 1/2 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœfi flff flff fl 1234567890 \$ £ .,:;"'?!-|_ . . . () @ !b
abcdefghijklmnopqrstuvwxyzæœfi flff flff fl 1234567890 \$ £ .,:;"'?!-|_ . . . () @ !b

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* † ‡ § || % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 7 1/2 Δ18. Lower case alphabet, 124 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZIDYA.

8 Point

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

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 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Ç È

abcdefghijklmnopqrstuvwxyzæœfi fl ff fi fl 1234567890 \$ £ ¢ ¤ % ^ & * ? ! " # \$ % & ' () @ ¢
 abcdefghijklmnopqrstuvwxyzæœfi fl ff fi fl 1234567890 \$ £ ¢ ¤ % ^ & * ? ! " # \$ % & ' () @ ¢

*†‡§||% ¼ ¼ ¾ ½ ¾ ¾ ¾
 *†‡§||% ¼ ¼ ¾ ½ ¾ ¾ ¾

Matrix Information: 8Δ462, Lower case alphabet, 129 points. Figures, 0622; comma, period and thin space, 0311. Rims in 90 channel magazine. Code word, ZEMYI.



9 Point

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions. **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 to their eyes? Good**

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Ç È
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Ç È

abcdefghijklmnopqrstuvwxyzæœfi fl ff fi fl 1234567890 \$ £ ¢ ¤ % ^ & * ? ! " # \$ % & ' () @ ¢
 abcdefghijklmnopqrstuvwxyzæœfi fl ff fi fl 1234567890 \$ £ ¢ ¤ % ^ & * ? ! " # \$ % & ' () @ ¢

@ B * † ‡ § || % ¼ ¼ ¾ ½ ¾ ¾ ¾
 @ B * † ‡ § || % ¼ ¼ ¾ ½ ¾ ¾ ¾

Matrix Information: 9Δ158, Lower case alphabet, 136 points. Figures, 0697; comma, period and thin space, 0349. Rims in 90 channel magazine. Code word, ZFZAH.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE A

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the instrument itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the **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 to their**

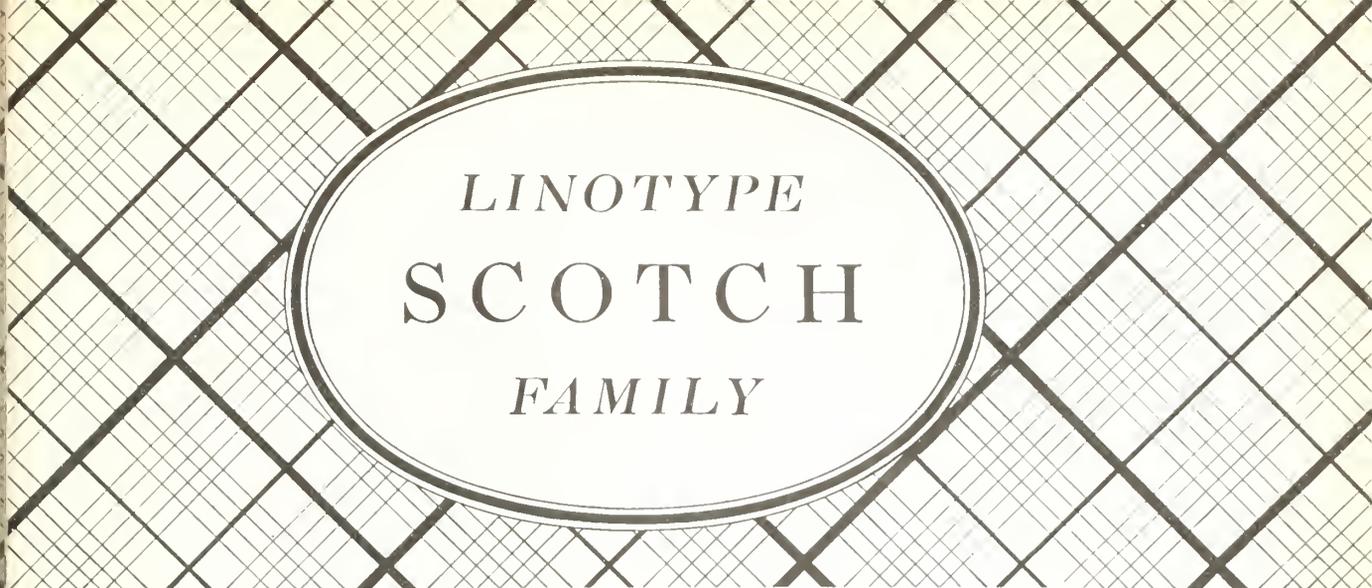
(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ

abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1234567890 \$ £ , ; - ' ? ! | —
 abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1234567890 \$ £ , ; - ' ? ! | —
 . . . () @ ! b * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 . . . O @ ! b * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 10Δ450. Lower case alphabet, 145 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZEZAV.



LINOTYPE
SCOTCH
FAMILY

ONE HUNDRED YEARS AGO, typefounders in Scotland were advertising the face we know as Scotch which then was termed Modern Roman. Whether Scotch evolved from an attempt to modernize Caslon, or whether it grew out of a modification of the straight serifs of Bodoni, really doesn't matter. Scotch Roman still has a definite place in the typographic resources of every good printer.

Linotype provides two versions of the Scotch Roman face—the Scotch No. 2 series is a new cutting, with slightly closer fitting and the emphasis of black in the capital letters removed. It is available in five sizes, from 8 to 12 point inclusive. In the straight Linotype Scotch series, the full sturdy capitals of the original face remain intact, as does the harmonious lower case with its incisive down-strokes, beautifully turned serifs, and the general crispness that never intrudes.

There is a wholesomeness, a dignified respectability about Scotch that makes it extremely useful on almost any kind of book—fiction, biography, history, text books, bibliographies, etc. In periodical and job work too, the face affords exceptional reading ease and the suitable utility of few existing types. Linotype Scotch, also shown on inside pages, is available in ten sizes, from 6 to 30 point, inclusive.

◀ TRADE **LINOTYPE** MARK ▶

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, N. Y., NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN
LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN PRINCIPAL CITIES OF THE WORLD

LINOTYPE SCOTCH No. 2

List of Characters

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
*ABCDEFGHIJKLMN**OP**QRSTUVWXYZ*

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE *abcdefghijklmnopqrstu*vwxyz FGRTJ

, . : ; ? ! (|) * ' - — Æ Œ ß & £ \$. . . fi fl ff ffi ffl

, . S ; ? ! A I Q O ' ' - — Æ Œ ß N £ P L . . . fi Y ff W M

12345 Z & : () fl ffi ffl \$ æ œ 67890 ; ;

12345 U & : () fl ffi ffl \$ æ œ 67890 ; ;

1/8 1/4 3/8 1/2 5/8 3/4 7/8 H K X Z & Æ Œ @ % † ‡ § ¶ - []

TRADE LINOTYPE M&S

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of

ONE-LETTER ITALIC

SPECIAL NO. 5

*abcdefghijklmnopqrstu*vwxyz

TRUE-CUT SMALL CAPS

SPECIAL NO. 5

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Tu Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

LINOTYPE SCOTCH No. 2

Comparison of Sizes

8 Point Scotch No. 2 with Italic and Small Caps (8△416)

Lower case alphabet, 103 points. Figures, .053

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is always practical design. And what they see in a good type des 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers vBCD

9 Point Scotch No. 2 with Italic and Small Caps (9△126)

Lower case alphabet, 116 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is always practical design. And what 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the vBCD

10 Point Scotch No. 2 with Italic and Small Caps (10△374)

Lower case alphabet, 131 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? Good design is 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? W vBCD

11 Point Scotch No. 2 with Italic and Small Caps (11△110)

Lower case alphabet, 140 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? vBCD

12 Point Scotch No. 2 with Italic and Small Caps (12△374)

Lower case alphabet, 154 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
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 to their eyes? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? vBCD



LINOTYPE SCOTCH No. 2

8
point

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain where-in the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and taste-

(two point leaded)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains,

(One-Letter Italic)

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz ffffff (\$£...: '-? ! * † ‡ § ¶) 1234567890
abcdefghijklmnopqrstuvwxyz ffffff (\$£...: '-? ! † ‡ § ¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 8Δ416. Lower case alphabet, 103 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEJO.

LINOTYPE SCOTCH No. 2

9
point

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He

(two point leaded)

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(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and

(One-Letter Italic)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfflfflffl (\$£...:~?!*+§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfflfflffl (\$£...:~?!*+§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 9Δ126. Lower case alphabet, 116 points. Figures, .0622; comma, period and thin space, .0711. Runs in 90 channel magazine. Code word, ZEILY.

LINOTYPE SCOTCH No. 2

10
point

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellish-

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the

(One-Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyzi jkllmno (\$£,,:;-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzi jkllmno (\$£,,:;-'?!*†‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyzi

Matrix Information: 10Δ374. Lower case alphabet, 131 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZENE.

LINOTYPE SCOTCH No. 2

12
point

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a per-

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

(One Letter Italic)

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

abcdefghijklmnopqrstu vwxyz f i l f f f i l l (\$ £ , . ; ' - ? ! * † ‡ § ¶) 1234567890
abcdefghijklmnopqrstu vwxyz f i l f f f i l l (\$ £ , . ; ' - ? ! † ‡ § ¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstu vwxyz

Matrix Information: 12/374. Lower case alphabet, 154 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZAHES.

LINOTYPE SCOTCH

Comparison of Sizes

6 Point Scotch with Italic and Small Caps (6Δ96) Lower case alphabet, 97 points. Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers vBCD

8 Point Scotch with Italic and Small Caps (8Δ82) Lower case alphabet, 110 points. Figures, .076
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the vBCD

10 Point Scotch with Italic and Small Caps (10Δ36) Lower case alphabet, 127 points. Figures, .070
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? vBCD

11 Point Scotch with Italic and Small Caps (11Δ10) Lower case alphabet, 134 points. Figures, .077
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi vBCD

11½ Point Scotch with Italic and Small Caps (11½Δ2) Lower case alphabet, 142 points. Figures, .0816
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic vBCD

12 Point Scotch with Italic and Small Caps (12Δ10) Lower case alphabet, 155 points. Figures, .084
HOW IS ONE to assess and evaluate a type face in terms of its e 1234
HOW IS ONE to assess and evaluate a type face in terms of its e vBCD

14 Point Scotch with Italic and Small Caps (14Δ142) Lower case alphabet, 186 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in ter vBCD

18 Point Scotch (18Δ195) Lower case alphabet, 235 points. Figure 1, .0968; 2 to 6, .1245
HOW IS one to assess and evaluate a type 123

24 Point Scotch (24Δ171) Lower case alphabet, 307 points. Figure 1, .1383; 2 to 6, .106
HOW IS one to assess and eval 123

30 Point Scotch (30Δ107) Lower case alphabet, 376 points. Figure 1, .1798; 2 to 6, .127
HOW IS one to assess an 123

18 Point Scotch Italic (18Δ197) Lower case alphabet, 236 points. Figures, .1217
HOW IS one to assess and evaluate a type 123



LIST OF CHARACTERS in TWO-LETTER FONTS with Italic and SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
 VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ

., : ; ? ! (|) * ' - — Æ Œ lb & £ \$. . . fi fl ff ffi ffii æ œ
 .. s ; ? ! A I Q O ' ' — Æ Œ lb N £ P L . . . fi v ff W M K H

12345 Z & : () fi ffi ffii æ œ 67890

12345 u & : () fi ffi ffii æ œ 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 x z & æ œ @ % † ‡ § ¶ - []

ONE-LETTER ITALIC LOGOTYPES

E A P I T a T e T o T r T u T v T y T

TWO-LETTER LOGOTYPES

E P T a T e T o T r T u T v T y T
E P T a T e T o T r T u T v T y T

V a V e V o V W a W e W o W
V a V e V o V W a W e W o W

Y a Y e Y o Y

Y a Y e Y o Y

LINOTYPE SCOTCH

6
point

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only

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
(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzffflfffl (\$£.,:;?!*+±\$%) 1234567890
abcdefghijklmnopqrstuvwxyzffflfffl (\$£.,:;?!*+±\$%) 1234567890

Matrix Information: 6Δ96. Lower case alphabet, 97 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, OCCL.

TRADE LINOTYPE MARK

8
point

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

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who

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 spe-
(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzffflfffl (\$£.,:;?!*+±\$%) 1234567890
abcdefghijklmnopqrstuvwxyzffflfffl (\$£.,:;?!*+±\$%) 1234567890

Matrix Information: 8Δ82. Lower case alphabet, 110 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, OCYM.

LINOTYPE SCOTCH

10
point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRI
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 to their eyes? *Good design is always practical de-
sign.* And what they see in a good type design is, partly, its excellent practical fitness to
perform its work. It has a "heft" and balance in all of its parts just right for its size, as
any good tool has. Your good chair has all of its parts made nicely to the right size to do
exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and
weak, no waste of material and no lack of strength. And, beyond that, the chair may
have been made by a man who worked out in it his sense of fine shapes and curves and
proportions: it may be, actually, a work of art. The same thing holds for shapes of let-
ters. And your chair, or your letter (if a true artist made it) will have, besides its good
looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That
explains, in a way, why the experts rave over the fine shapes of letters; but it fails to ex-
plain wherein the shapes are fine. If you seek to go further with the inquiry, theories
will be your only answer. Here is a theory that the proponent thinks may have sense in
it: Fine type letters were, in the first place, copies of fine written letters. Fine written
letters were fine because they were produced in the most direct and simple way by a tool
in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a
person equipped to make sound judgments about lines, curves, proportions, etc. The art-
ist of that moment when printing was invented who furnished the fine written patterns
for type was (luckily for printing) working at the top notch of a fine tradition of callig-
raphy. He was making sound judgments about lines and curves and proportions of let-
ters. He had resurrected an ancient distinguished style of writing and had added to it
the quality of his own fine taste. His letters flowed from his pen easily and simply, with-
out any tricks or affectations or extraneous embellishments. He was simple enough and

(two point leaded)

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 to their eyes? *Good design is al-
ways practical design.* And what they see
in a good type design is, partly, its excel-
*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*

(solid)

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 to their eyes? *Good design is al-
ways practical design.* And what they see
in a good type design is, partly, its excel-
lent practical fitness to perform its work.
It has a "heft" and balance in all of its

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy zfi fff fl (\$ £ . , ; ' - ? ! * † ‡ § ¶) 1234567890
abcdefghijklmnopqrstuvwxy zfi fff fl (\$ £ . , ; ' - ? ! † ‡ § ¶) 1234567890

Matrix Information: 10Δ36. Lower case alphabet, 125 points. Figures, .070; comma, period and thin space, .015. Runs in '90 channel magazine. Code word, ODAII.

LINOTYPE SCOTCH

11
point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up

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 to their eyes? Good design is
(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzzffiffiffi (\$£, . : ; ' - ? ! * † ‡ § ¶) 1234567890
abcdefghijklmnopqrstuvwxyzzffiffiffi (\$£, . : ; ' - ? ! † ‡ § ¶) 1234567890

Matrix Information: 11△10. Lower case alphabet, 134 points. Figures, .077; comma, period and thin space, .0385. Runs in 90 channel magazine. Code word, ODAP.

LINOTYPE SCOTCH

11½
point

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?

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. *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*

(Set on eleven point body and leaded two points)

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 to their eyes?

NOTE—Long descenders, *g, j, p, q* and *y*, for use when casting 11½ point on a 12 point slug, will be substituted for those regularly furnished with the font, if so ordered, or they may be added as an extra.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfflffflfffl (\$£.,.:;'-?!*+‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfflffflfffl (\$£.,.:;'-?!*+‡§¶) 1234567890

Matrix Information: 11½, Δ2. Lower case alphabet, 142 points. Figures, .0816; comma, period and thin space, .0408. Runs in 90 channel magazine. Smallest slug on which this face will cast is 11 point. Code word, ODEJ.

LINOTYPE SCOTCH

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 14
point

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper

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 print-

(two point leaded)

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?

NOTE—Long descenders, g, j, p, q and y, are made as one-letter matrices and will not cast on less than 15 point slugs. When using these descenders on 15 point or larger slugs only characters in the roman position of the font can be used. If the italic characters in the auxiliary position were cast on a slug larger than 14 point the metal would run into both positions.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzzfifffiffll (\$£...;'-?!*†) 123456
abcdefghijklmnopqrstuvwxyzzfifffiffll (\$£...;'-?!†) 123456

Matrix Information 14Δ142. Lower case alphabet, 186 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ODIK.

LINOTYPE SCOTCH

18 *point* HOW IS ONE TO ASSESS AND EVALU
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 to their eyes? Good design is always practical design. And what

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz fi fl ff fiffll
12345 (\$, . : ; ' - ' ? !) 67890

Matrix Information: 18Δ195. Lower case alphabet, 235 points. Figure 1, .0968; 2 to 0, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ODIR.

TRADE LINOTYPE MARK

18 *point* *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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly,*

(four point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz fi fl ff fiffll
12345 (\$, . : ; ' - ' ? !) 67890

Matrix Information: 18Δ197. Lower case alphabet, 236 points. Figures, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ODLO.

LINOTYPE SCOTCH

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? Wh abcdefghijklmnopqrstuvwxyzfiflffffiff (\$,..:;‘-’?!)

24
point

(four point leaded)

ABCDEFGHIJKLMNOPS
TUVWXYZ&1234567890

Matrix Information: 24Δ171. Lower case alphabet, 307 points. Figure 1, .1383; 2 to 0, .166. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ODJE.

TRADE LINOTYPE MARK

How can one assess and evaluate a type face in terms of its esthetic design? Why do the many abcdefghijklmnopqrstuvwxyz (\$,..:;‘-’?!)

30
point

(four point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&

Matrix Information: 30Δ107. Lower case alphabet, 376 points. Figure 1, .1798; 2 to 0, .2075. Runs in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ODKI.

SCOTCH No. 2

These blocks of 11 point Linotype Scotch No. 2 and Scotch are shown here for side-by-side comparison purposes. The leading in each block is identical: three points. So too, is the text. One hundred years ago, typefounders in Scotland were advertising the face we know as Scotch, which then was termed Modern Roman. Whether Scotch evolved from an attempt to modernize Caslon, or whether it grew out of a modification of the straight serifs of Bodoni, really doesn't matter. Scotch Roman still has a definite place in the typographic resources of every good printer. Linotype provides two versions of the Scotch Roman face — the Scotch No. 2 series is a new cutting, with slightly closer fitting and the emphasis of black in the capital letters removed. It is avail-

ABCDEFHGHIJKLMN^OQRSTU^VW^XYZ&

ABCDEFHGHIJKLMN^OQRSTU^VW^XYZ&

abcdefghijklmnopqrstuvwxy^z\$1234567890

ABCDEFHGHIJKLMN^OQRSTU^VW^XYZ&

abcdefghijklmnopqrstuvwxy^z

(£, ., ;, ' ? ! * + † § ¶)



SCOTCH

These blocks of 11 point Linotype Scotch No. 2 and Scotch are shown here for side-by-side comparison purposes. The leading in each block is identical: three points. So too, is the text. One hundred years ago, typefounders in Scotland were advertising the face we know as Scotch, which then was termed Modern Roman. Whether Scotch evolved from an attempt to modernize Caslon, or whether it grew out of a modification of the straight serifs of Bodoni, really doesn't matter. Scotch Roman still has a definite place in the typographic resources of every good printer. Linotype provides two versions of the Scotch Roman face — the Scotch No. 2 series is a new cutting, with slightly closer fitting and the emphasis of black in the capital letters removed. It is available in five sizes, from 8 to 12

ABCDEFHGHIJKLMN^OQRSTU^VW^XYZ&

ABCDEFHGHIJKLMN^OQRSTU^VW^XYZ&

abcdefghijklmnopqrstuvwxy^z\$1234567890

ABCDEFHGHIJKLMN^OQRSTU^VW^XYZ&

abcdefghijklmnopqrstuvwxy^z

(£, ., ;, ' ? ! * + † § ¶)

TEXTYPE

Linotype Textype is a contemporary book and periodical face designed to meet modern printing conditions. It is clear, readable, graceful, with an absence of any manneristic or period tendencies in design. Its excellent color and lack of pronounced distinction in thick and thin strokes enable it, as a foremost critic has pointed out, "to print clearly under severe conditions of paper, ink and speed."

Textype is available in eight sizes in combination with italic, from 6 to 18 point, with small capitals available in 6 to 14 point sizes. It is also cut in combination with Bold Face No. 2, to meet a demand for side and sub-head emphasis, in seven sizes, from 6 to 14 point. You will find Textype possesses the happy faculty of being at home with either old style or modern display faces. It looks well combined with Garamond, Narciss, Cloister Bold and Vulcan Bold—as well as the newer flat serif and sans serif faces such as Memphis and Metro.



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK
NEW YORK CITY, CHICAGO, NEW ORLEANS, SAN FRANCISCO. CANADIAN LINOTYPE,
LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Linotype Textype with Italic and Small Caps

6 Point (6△304)	Lower case alphabet, 102 points, Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make vBCD	
7 Point (7△132)	Lower case alphabet, 110 points, Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac vBCD	
8 Point (8△396)	Lower case alphabet, 115 points, Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th vBCD	
9 Point (9△122)	Lower case alphabet, 125 points, Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh vBCD	
10 Point (10△324)	Lower case alphabet, 136 points, Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234	
12 Point (12△324)	Lower case alphabet, 153 points, Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthe'vBCD	
14 Point (14△220)	Lower case alphabet, 167 points, Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of it 1234	
HOW IS ONE to assess and evaluate a type face in terms of it vBCD	
18 Point (18△30)	Lower case alphabet, 216 points, Figures, .1107
HOW IS one to assess and evaluate a type face i 1234	
HOW IS one to assess and evaluate a type face i 1234	

Linotype Textype with Bold Face No. 2

6 Point (6△296)	Lower case alphabet, 102 points, Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234	
7 Point (7△130)	Lower case alphabet, 110 points, Figures, .0484
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234	
8 Point (8△394)	Lower case alphabet, 115 points, Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234	
9 Point (9△118)	Lower case alphabet, 125 points, Figures, .0622
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234	
10 Point (10△322)	Lower case alphabet, 136 points, Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234	
12 Point (12△310)	Lower case alphabet, 153 points, Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234	
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234	
14 Point (14△194)	Lower case alphabet, 167 points, Figures, .0968
HOW IS ONE to assess and evaluate a type face in terms of it 1234	
HOW IS ONE to assess and evaluate a type face in terms of it 1234	

Six Point

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? 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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO, NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK, NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS; IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE NTH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES 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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO, NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK, NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS; IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE NTH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæøfißffiffi 1234567890 \$ £ ... - ' ? ! - _ () @ ! b * + = % | / % 1 8 1 4 3 8 1 2 5 8 3 4 7 8
abcdefghijklmnopqrstuvwxyzæøfißffiffi 1234567890 \$ £ ... - ' ? ! - _ () @ ! b * + = % | / % 1 8 1 4 3 8 1 2 5 8 3 4 7 8

Matrix Information 6Δ304 Lower case alphabet, 102 points. Figures, 0484; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZUGU.



Seven Point

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? 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 TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO, NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK, NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS; IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE NTH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES

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List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆE

abcdefghijklmnopqrstuvwxyzæøfißffiffi 1234567890 \$ £ ... - ' ? ! - _ () @ ! b * + = % | / % 1 8 1 4 3 8 1 2 5 8 3 4 7 8
abcdefghijklmnopqrstuvwxyzæøfißffiffi 1234567890 \$ £ ... - ' ? ! - _ () @ ! b * + = % | / % 1 8 1 4 3 8 1 2 5 8 3 4 7 8

Matrix Information 7Δ13 Lower case alphabet, 110 points. Figures, 0484; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZIGA.

Eight Point

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 SPE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this *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 to their eyes? Good design is always practical design. And what they*

(two point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

(solid)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is,

(one point leaded)

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 to their eyes? Good design is always practic g j p q y

(set with long descenders, on nine point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyæœfißffl 1234567890 \$ £ , ; - ' ? ! - — . . . () @ ! b * † ‡ § [] %
 abcdefghijklmnopqrstuvwxyæœfißffl 1234567890 \$ £ , ; - ' ? ! - — . . . () @ ! b † ‡ § [] %

1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information. 8Δ396. Lower case alphabet, 115 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIGO.

Nine Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (i.e., via the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various *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 to their eyes? Good design is always practical de-*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzaefihlffiffll 1234567890 \$,.,:;-!*?!- = . . . () @ # \$
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 †‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 9Δ1.2, Lower case alphabet, 125 points. Figures: 0907, comma, period and thin space: 0311. Rims in 90 channel magazine. Code word: ZH111.

Ten Point

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 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own *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 to their eyes? Good design is*

(two point leaded)

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has g j p q y

(set with long descenders, on eleven point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæœffiffiffi 1234567890 \$ £ .,:;-'"?!-|—... ()
 abcdefghijklmnopqrstuvwxyzæœffiffiffi 1234567890 \$ £ .,:;-'"?!- —... ()

@ lb * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 @ lb † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information. 10Δ324. Lower case alphabet, 136 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZIKA.

Twelve Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written *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 to*

(two point leaded)

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(set with long descenders on thirteen point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Œ

abcdefghijklmnopqrstu vwxyzæœffiffiffi 1234567890 \$ £ , ; - ' ? ! - —
 abcdefghijklmnopqrstu vwxyzæœffiffiffi 1234567890 \$ £ , ; - ' ? ! - —
 . . . () @ I b * † ‡ § | | ' 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 . . . () @ I b † ‡ § | | ' 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matra Information 122324 Lower case alphabet 153 points. Figures 1083; comma, period and thin space 0415. Rims in 90 channel magazine. Code word, ZAI ET.

Fourteen Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
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(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

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£,,:-“?!-|— . . . ()@Ib*†‡¶§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

£,,:-“?!- — . . . ()@Ib †‡¶§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 14△220. Lower case alphabet, 167 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZEMKE.

Eighteen Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense *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*

(two point loaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzfiflffffiff 1234567890
 abcdefghijklmnopqrstuvwxyzfiflffffiff 1234567890
 \$,.;-'?!|-..() 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 \$,.;-'?!|-..() 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 18Δ30. Lower case alphabet, 16 points. Figures, 1107; comma, period and thin space, 0553. Runs in 90 channel magazine. Code word, ZIBZO.

Develop the sound of *wh*; also *th* as found in *thin*, *thick*, etc. The modification of this sound as found in *this*, *that*, etc., will be easily mastered by the child. Teach *th*, *wh*, *ch*, *sh*, as initial sounds grouped with a vowel, *thi-n*, *cho-p*. For application see pp. 22 ff.

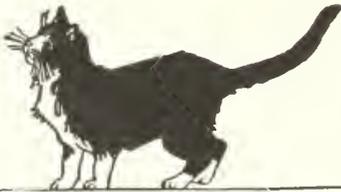
TEXTYPE

for

Text Books

LINOTYPE

thin	then	when	shed
thick	this	whip	shad
thing	them	whim	shot
think	that	whiff	shell
thank	thus	whist	ship
chin	chap	chill	chum
chip	chat	chick	chop



She hit the dish of red paint.

Over went the paint
on *Blackie*.

There were red spots
on her head.

There were red spots
on her back.

Her feet were red too.

“Oh, Nan!” cried Jimmie Dale.

“Do not call your cat *Blackie*.

Call her *Spottie*, now.”

A and B. are a review of sounds taught:

Group A

ck	shop	chop
ck	elm	fled
ap	plum	flag
iff	much	sang
ash	thing	sung
ess	swim	speck

Above: A primer page, reset in 8, 12 and 18 point Textype from the Ginn and Company *The New Beacon Primer* by James H. Fassett.

Left: Text and illustration from *Friends, A Primer* by Mary E. Pennell and Alice M. Cusack, published by Ginn and Company, Boston, Mass., reset in 18 point Textype with Italic. The illustration, used through the courtesy of the publisher, is by Marguerite Davis.

Six Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHA 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory 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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,

(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfißffiffil 1234567890 \$.€...:~"?!- — ... ()@|B*+!\$[]% 1_#1_3_8_1_2_5_8_3_1_7_8
abcdefghijklmnopqrstuvwxyzæœfißffiffil 1234567890 \$.€...:~"?!- — ... ()@|B*+!\$[]% 1_#1_3_8_1_2_5_8_3_1_7_8

Matrix Information 66296 Lower case alphabet, 102 points. Figures, 0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZOFO.



Seven Point

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 O 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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the ex- 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

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(solid)

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfißffiffil 1234567890 \$.€...:~"?!- — ... ()@|B*+!\$[]% 1_#1_3_8_1_2_5_8_3_1_7_8
abcdefghijklmnopqrstuvwxyzæœfißffiffil 1234567890 \$.€...:~"?!- — ... ()@|B*+!\$[]% 1_#1_3_8_1_2_5_8_3_1_7_8

Matrix Information 72130 Lower case alphabet, 110 points. Figures, 0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZKUG.

Eight Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That **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 to their eyes? Good design is always practical design. And what they**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyzæœfi f f f f f f f f 1234567890 \$ £ , ; : - " ? ! - - - . . . () @ ! b * + † ‡ § [] %
 abcdefghijklmnopqrstuvwxyzæœfi f f f f f f f f 1234567890 \$ £ , ; : - " ? ! - - - . . . () @ ! b * + † ‡ § [] %
 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information. 8Δ394. Lower case alphabet, 115 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MAMO.



Nine Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That **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 to their eyes? Good design is always practical de-**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyzæœfi f f f f f f f f 1234567890 \$ £ , ; : - " ? ! - - - . . . () @ ! b
 abcdefghijklmnopqrstuvwxyzæœfi f f f f f f f f 1234567890 \$ £ , ; : - " ? ! - - - . . . () @ ! b
 * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information. 9Δ118. Lower case alphabet, 125 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZEYH.

Ten Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no
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 to their eyes? Good design

(two point leaded)

List of Characters in Ten Letter Font

ABCDEFGHIJKLMN O P Q R S T U V W X Y Z & Æ Œ
 ABCDEFGHIJKLMN O P Q R S T U V W X Y Z & Æ Œ

abcdefghijklmnopqrstuvwxyzæœfiflffiffiffil 1234567890 \$ £ , ; : - ' ? ! _ — ... ()
 abcdefghijklmnopqrstuvwxyzæœfiflffiffiffil 1234567890 \$ £ , ; : - ' ? ! _ — ... ()

@Ib*†‡§¶||' 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 @Ib*†‡§¶||' 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 10Δ31. Lower case alphabet, 136 points. Figures, 0092, comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, ZEYP.



Twelve Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to
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 to

(two point leaded)

List of Characters in Ten Letter Font

ABCDEFGHIJKLMN O P Q R S T U V W X Y Z & Æ Œ
 ABCDEFGHIJKLMN O P Q R S T U V W X Y Z & Æ Œ

abcdefghijklmnopqrstuvwxyzæœfiflffiffiffil 1234567890 \$ £ , ; : - ' ? ! _ —
 abcdefghijklmnopqrstuvwxyzæœfiflffiffiffil 1234567890 \$ £ , ; : - ' ? ! _ —

... ()@Ib*†‡§¶||' 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 ... ()@Ib*†‡§¶||' 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 12Δ310. Lower case alphabet, 154 points. Figures, 083; comma, period and thin space, 0415. Runs in 90 channel magazine. Code word, ZHUF.

LINOTYPE

Telephone Faces

Type Faces for Telephone Directories of Two-,
Three- and Four-Column Format

BELL GOTHIC

.

No. 11 with GOTHIC
CONDENSED No. 4

.

No. 12 with
GOTHIC No. 11

.

GOTHIC No. 12

TRADE **LINOTYPE** MARK

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK. NEW YORK CITY, CHICAGO, SAN FRANCISCO,
NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA
Representatives in the Principal Cities of the World

Telephone Directory Composition

After exhaustive experiments carried on with the cooperation of telephone companies all over the United States, taking into consideration the various things that combine to make the ideal telephone directory—readability, simplicity, the readiness with which listings may be found, and the compactness that makes for economy of production—we have designed special faces for telephone-directory composition. That we have simplified the problem materially is evidenced by the fact that ninety per cent of all telephone directories in this country are now Linotype-set.

The faces that have been adopted as standard by the Bell Telephone System are shown on the following pages. Samples of telephone directory composition are also shown. Bell Gothic has lately superseded No. 11 with Gothic Condensed No. 4 for the New York Telephone Directory and the Directories of many other cities. Following are designated the faces listed in the standard specifications:

(a) 7 Point Bell Gothic, for alphabetical sections of two- and three-column directories.

(b) 6 Point Bell Gothic, for both alphabetical and classified sections of four-column directories.

(c) 6 Point No. 11 with Gothic Condensed No. 4, for both alphabetical and classified sections of four-column directories.

(d) 7 Point Gothic No. 12 One-Letter Caps, for bold face listings in classified sections of two-, three- and four-column directories.

(e) 6 or 7 Point Bell Gothic, or 6 Point Gothic Condensed No. 4, One-Letter Caps, for simplifying composition in dial listings.

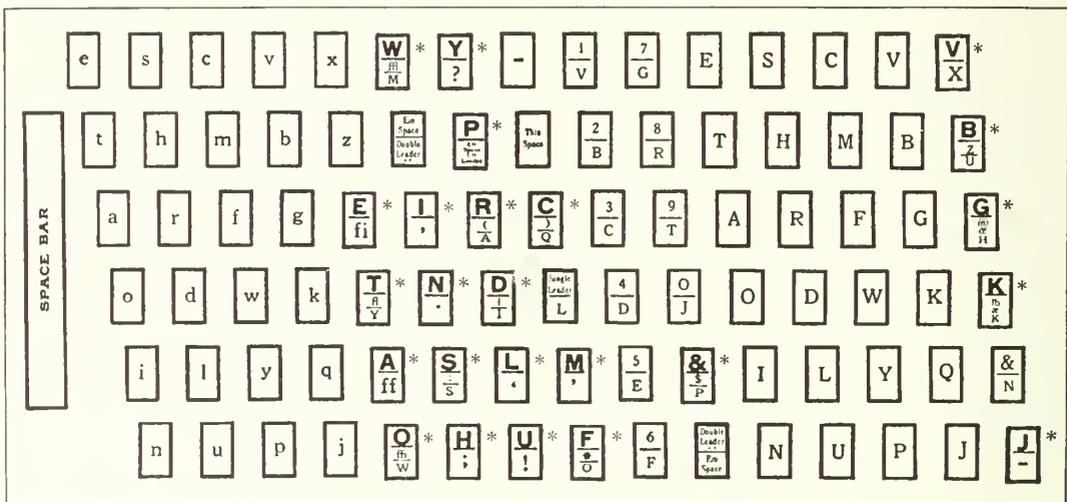
A special font has been arranged so that printers need purchase only the matrices actually required, instead of the complete regular font which includes characters not used in telephone directory composition. The quantities of matrices for purely telephone directory fonts are given below. On the opposite page are noted the characters included in the font for specifications a, b or c. Other available characters, to make up a complete font for composition of a general nature (1500 quantity), are shown separately.

To provide for bold face listings in the classified section, a special telephone directory keyboard (illustrated below) has been arranged.

Keyboard Layouts for Standardized Telephone Directory Composition

DIAGRAM NO. 113—Providing for caps, lower case and figures of 6 or 7 Point Bell Gothic, or 6 Point No. 11 with Gothic Condensed No. 4, in regular channels and 7 Point Bell Gothic, or Gothic No. 12, One-Letter Caps in center channels of same magazine.

DIAGRAM NO. 113a—Same as Diagram No. 113 with the exception that, when using 6 Point Bell Gothic, or Gothic Condensed No. 4, One-Letter Caps in center channels, Cap J runs in the fifty-ninth channel, in place of &.



Characters marked with asterisk (*) denote in which channels One-Letter Caps, referred to in specifications d and e above, run. Note that Caps Q, X, Z (also Small Caps A, C, E, and hyphen and apostrophe of specification d) run pi. In the faces referred to

in specifications a, b and c above, Caps X, Z, ½, asterisk and apostrophe run pi, if the One-Letter Caps of specifications d and e are used. If the latter are not used, then these characters may be accommodated in the magazine.

Font Arrangements

Font for ordinary listings, specifications a, b or c	1100 matrices
Cap Font for bold face listings, specification d	280 matrices
Cap Font for dial listings, specification e	163 matrices
Keyboard arrangement No. 113	24 combination keybuttons, Part No. H-304
Keyboard arrangement No. 113a	23 combination keybuttons, Part No. H-304

(Combination keybutton, H-304, consists of keybutton and celluloid cover. It may be obtained in black, blue or white and with characters inserted if same are specified.)

6 Point Bell Gothic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
 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 to their eyes? Good design is al-
 ways practical design. And what they see in a good type design
 is, partly, its excellent practical fitness to perform its work. It
 has a "heft" and balance in all of its parts just right for its size,
 as any good tool has. Your good chair has all of its parts made
 nicely to the right size to do exactly the work that the chair has
 to do, neither clumsy and thick, nor "skinny" and weak, no waste
 (one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
 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
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 to do, neither clumsy and thick, nor "skinny" and weak, no waste
 (one point leaded)

ABCDEF GHIJ KLMNOPQRSTUVWXYZ & Æ
 ABCDEF GHIJ KLMNOPQRSTUVWXYZ & Æ
 abcdefghijklmnopqrstuvwxyzæœñíííííííí 1234567890\$£,;:-'?!-|_— .() * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 abcdefghijklmnopqrstuvwxyzæœñíííííííí 1234567890\$£,;:-'?!-|_— .() * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

ONE-LETTER CAPS (SPECIFICATION E)
 ABCDEF GHIJ KLMNOPQRSTUVWXYZ
 Special No. 1. Punched in regular position.

Matrix Information: 6Δ418. Lower case alphabet, 75 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIDAK.

7 Point Bell Gothic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 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 to their
 eyes? Good design is always practical design. And what
 they see in a good type design is, partly, its excellent
 practical fitness to perform its work. It has a "heft" and
 balance in all of its parts just right for its size, as any
 good tool has. Your good chair has all of its parts made
 nicely to the right size to do exactly the work that the
 (one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
 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
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 eyes? Good design is always practical design. And what
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 practical fitness to perform its work. It has a "heft" and
 balance in all of its parts just right for its size, as any
 good tool has. Your good chair has all of its parts made
 nicely to the right size to do exactly the work that the
 (one point leaded)

ABCDEF GHIJ KLMNOPQRSTUVWXYZ & Æ
 ABCDEF GHIJ KLMNOPQRSTUVWXYZ & Æ
 abcdefghijklmnopqrstuvwxyzæœñíííííííí 1234567890\$£,;:-'?!-|_— .() * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 abcdefghijklmnopqrstuvwxyzæœñíííííííí 1234567890\$£,;:-'?!-|_— .() * † ‡ § [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

ONE-LETTER CAPS (SPECIFICATION E) WITH 2 POINT SHOULDER ON R H SIDE
 ABCDEF GHIJ KLMNOPQRSTUVWXYZ B C E F G H J L P R T V W
 Special No. 1. Punched in regular position. Special No. 3

Matrix Information: 7Δ188. Lower case alphabet, 88 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIHOS.

8 Point Bell Gothic

HOW IS ONE TO ASSESS AND EVALUATE A TYP
 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 to their eyes? Good design is
 always practical design. And what they see in a
 good type design is, partly, its excellent practical
 fitness to perform its work. It has a "heft" and bal-
 ance in all of its parts just right for its size, as any
 good tool has. Your good chair has all of its parts
 (one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYP
 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 to their eyes? Good design is
 always practical design. And what they see in a
 good type design is, partly, its excellent practical
 fitness to perform its work. It has a "heft" and bal-
 ance in all of its parts just right for its size, as any
 good tool has. Your good chair has all of its parts
 (one point leaded)

ABCDEF GHIJ KLMNOPQRSTUVWXYZ & Æ
 ABCDEF GHIJ KLMNOPQRSTUVWXYZ & Æ
 abcdefghijklmnopqrstuvwxyzæœñíííííííí 1234567890\$£,;:-'?!-|_— .() * † ‡ § [] %
 abcdefghijklmnopqrstuvwxyzæœñíííííííí 1234567890\$£,;:-'?!-|_— .() * † ‡ § [] %
 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 8Δ508. Lower case alphabet, 98 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZIHOU.

6 Point No. 12 with Gothic No. 8

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a

(one point leaded)

ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ
ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæøfißffiffil 1234567890\$£.,:;'"?!"-|_ . . . () *†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæøfißffiffil 1234567890\$£.,:;'"?!"-|_ . . . () *†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 6Δ32. Lower case alphabet, 88 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOIB.

7 Point No. 12 with Gothic No. 11

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

(one point leaded)

ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ
ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæøfißffiffil 1234567890\$£.,:;'"?!"-|_ . . . () *†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæøfißffiffil 1234567890\$£.,:;'"?!"-|_ . . . () *†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

PARTY-LINE LOGOTYPES

-A -C -D -F -H -J -L -M -P -Q -R -U -W -X -Y

Matrix Information: 7Δ118. Lower case alphabet, 91 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOIJ.

8 Point No. 12 with Gothic No. 11

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick,

(one point leaded)

ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ
ABCDEFGHIJKLMN O PQRSTU VWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyzæøfißffiffil 1234567890\$£.,:;'"?!"-|_ . . . () *†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæøfißffiffil 1234567890\$£.,:;'"?!"-|_ . . . () *†‡§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 8Δ158. Lower case alphabet, 102 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, MOOC.

LINOTYPE

Self Spacing Faces

6 AND 8 POINT NO. 17 *with Condensed Title No. 5*

8 POINT TARIFF TYPEWRITER

8 POINT IONIC NO. 4 *with Antique No. 8*—SELF SPACING

8 POINT IONIC NO. 4 *with Antique No. 8*

IN various forms of statistical tables and other intricate tabular work it is a convenience to have the alphabet characters on unit widths that will automatically justify words in figure columns without hand spacing.

On following pages are shown a selection of 6 and 8 point faces that have been designed especially for tables requiring intricate justifications. See pages 806L and 806P for Unit Tables of the respective faces.



Mergenthaler Linotype Company, Brooklyn, New York

NEW YORK CITY • CHICAGO • SAN FRANCISCO • NEW ORLEANS. CANADIAN
LINOTYPE, LIMITED, TORONTO. *Representatives in the Principal Cities of the World*

6 POINT No. 17 WITH CONDENSED TITLE No. 5 (6Δ132)

Code Word: MUCI



ALPHABETICAL LIST OF STATES FROM WHICH RATES APPLY

TO	Rates in Cents Per 100 Pounds											
	COTTON, UNCOMPRESSED, with privilege of compressing											
	(For explanation of Lots, see Items 2 and 3) (From Lots Shown Below)											
	No. Lot 12	No. Lot 13	No. Lot 14	No. Lot 15	No. Lot 16	No. Lot 17	No. Lot 18	No. Lot 19	No. Lot 20	No. Lot 25	No. Lot 27	No. Lot 30
Plymouth.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Pontiac.....R. I.	68	68	68	68	68	68	68	70	71	73	74	76
Poquonock.....Conn.	Rates to Windsor, Conn., only.											
Chester.....N. Y.	68	68	68	68	68	68	68	70	71	73	74	76
Portland.....Me.	68	68	68	68	68	68	68	70	71	73	74	76
Pottstown.....Pa.	63	63	63	63	63	63	63	70	67	68	70	72
Pottsville.....Pa.	63	63	63	63	63	63	63	70	67	68	70	72
Poughkeepsie.....N. Y.	63	63	63	63	63	63	63	70	67	68	70	72
Pownal.....Vt.	68	68	68	68	68	68	68	70	71	73	74	76
Proctorsville.....Vt.	68	68	68	68	68	68	68	70	71	73	74	76
Putnam.....Conn.	68	68	68	68	68	68	68	70	71	73	74	76
Quidnick.....R. I.	68	68	68	68	68	68	68	70	71	73	74	76
Quinapoxet.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Quinebaug.....Conn.	68	68	68	68	68	68	68	70	71	73	74	76
Rahway.....N. J.	63	63	63	63	63	63	63	70	67	68	70	72
Raritan.....N. J.	63	63	63	63	63	63	63	70	67	68	70	72
Reading.....Pa.	63	63	63	63	63	63	63	70	67	68	70	72
Renfrew.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Reynoldsville.....Pa.	68	68	68	68	68	68	68	70	71	73	74	76
Richfield.....N. Y.	63	63	63	63	63	63	63	70	67	61	70	72
Richmond.....Me.	68	68	68	68	68	68	68	70	71	73	74	76
River Point.....R. I.	68	68	68	68	68	68	68	70	71	73	74	76
Rochdale.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Rochester.....N. H.	68	68	68	68	68	68	68	70	71	73	74	76
Rochester.....N. Y.	68	68	68	68	68	68	68	70	71	73	74	76
Rockland.....Me.	68	68	68	68	68	68	68	70	71	73	74	76
Rockland.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Rockland.....R. I.	Rates to Hope, R. I., only.											
Rockville.....R. I.	Rates to Wood River Junction, R. I., only.											
Rome.....N. Y.	63	63	63	63	63	63	63	70	67	61	70	72
Saco.....Me.	68	68	68	68	68	68	68	70	71	73	47	76

MEMBERS OF THE CHAMBER OF COMMERCE

Name	Business & Firm	Residence
ALBAUGH, G. W.	Wholesale Grocer	Westminster Place, Md.
ALLERS, J. H.	Bank President	155 St. Charles, N. E.
ANDREWS, J. K.	B. & O. R. Co.	Camden Station, N. J.
ATKINSON, WM. G.	Steamship Agent	419 East Hanover St.
B		
BAKER, B. N.	Capitalist	Fidelity Building
BALTO BAKING CO.	R. S. Balts, Manager	1112 North Madison St.
B. & O. R. R. CO.	J. B. Brown, Supt.	404 St. Paul Ave., N. W.
BARRETT, THOS. E.	Agent	503 Light St., Springfield
BIEMILLER, J. H.	Flour and Feed	90th St. and Liberty Road
BIGGS, RICHARD J.	Commission Merchant	304 Light Street, Wharf
BRICK, P. MAC.	Insurance Agent	214 East Lexington St.
C		
CAHN, JACOB B.	President Distilling Co.	415 N. Holiday St., S. E.
CAMERON, J. M.	Lawyer	Chamber of Commerce
CAMPBELL, T. W.	with John Legg & Co.	324 Eutaw St., N. E.

THESE JUSTIFICATIONS ARE ALL MADE ON ONE SLUG

tob	vap	urs	mib	kun	zib	gos	orl	ith	tas	arc	kun	zib
arg	epi	ibe	ong	pol	orm	eig	lin	enl	ech	ton	pof	orm
vid	zet	dak	ung	geg	tau	ahn	uff	teg	ruj	not	geg	tau
ime	ull	zin	acq	jek	ige	buh	spo	ipp	ume	add	jek	ige
ild	rud	rab	urI	ked	geb	pum	gah	arb	zan	end	ked	geb
arl	omb	irm	ruv	euf	gur	ite	pru	baw	ret	red	euf	gur
elt	ilt	smi	nen	gla	lud	rad	iel	cha	heb	eel	gla	lud

8 POINT No. 17 WITH CONDENSED TITLE No. 5 (8Δ242)

Code Word: Muno



BASIS FOR RATES FROM INTERIOR EASTERN POINTS

	TO NEW ORLEANS GREAT NORTHERN RAILROAD. Main Line.	Add Following Locals to Rates to Junction Points Named, Adopting Lowest Total as Through Rate (see Note Be- low).	In Cents per 100 Lbs. Class Rates.					
			1	2	3	4	5	6
1*	Tailisheek La.	New Orleans, La.	50	40	33	27	23	17
2*	Wortham "	New Orleans, La.	48	38	31	26	22	17
3	Florenville "	New Orleans, La.	45	36	30	25	21	17
4*	Pineacre "							
5*	Amos (C. L. only) "	New Orleans, La.	42	34	28	23	20	16
6c	North Slidell "	New Orleans, La.	20	16	14	12	10	7

MARGIN OF SAFETY OVER CURRENT RAILROAD DIVIDENDS

This table sets forth the percentage earned on the preferred and common stocks, as per the last annual reports, the present dividend rate, the percentage earned in excess of the dividend—or in other words the margin of safety— and also the percentage earned on the stocks taken at the market prices as of December 31, 1923, or the last previous sale.

Name of Security	Year Ending	% Ernd.	Prs. Div.	Mrgn. of Sfty.	List Price	Ernd on Last Price
Atchison	Dec. 31, 1922	27.60	*5	22.60	86	32.09
D., L. & West	Dec. 31, 1922	12.39	12	0.39	112	5.53
Atlantic Coast Line	Dec. 31, 1922	15.40	7	8.14	113	13.40
Balt. & Ohio, Pfd.	6 mos. Je. '23	21.26	2	19.26	59	36.03
Com.	6 mos. Je. '23	7.61	2	5.11	59	12.60
Can. Pacific	Dec. 31, 1922	11.66	10	1.66	146	7.98
Ches. & Ohio	Dec. 31, 1922	10.06	4	6.06	72	13.97
Chi. & No. West	Dec. 31, 1922	5.05	4	2.05	51	9.90
Chi. R.I. & Pac. 7% Pfd.	Dec. 31, 1922	14.57	7	7.57	77	18.92
6% Pfd.	Dec. 31, 1922	8.06	6	2.06	66	12.21
Clev. C., C. & S. L., Pfd.	Dec. 31, 1922	80.35	*5	73.35	86	93.43
Colo. & So. 1st Pfd.	Dec. 31, 1922	9.82	4	5.82	50	19.64
Colo. & So. 2nd Pfd.	Dec. 31, 1922	5.82	4	1.82	38	15.32
D. L. & West	Dec. 31, 1922	12.39	12	0.39	112	5.53
Gt. North., Pfd.	Dec. 31, 1922	4.36	5	.....	55	7.93
Havana E.R., Lt. & P. Pfd.	Dec. 31, 1922	10.67	\$6	4.67	100	10.67
Com.	Dec. 31, 1922	6.67	6	0.67	95	7.02
Illinois Cent.	Dec. 31, 1922	15.04	7	8.04	102	14.74
Kansas City So., Pfd.	Dec. 31, 1922	7.55	*4	3.55	53	14.25
Leh. Valley	Dec. 31, 1922	16.59	7	9.59	61	13.60

wO rle ans
12 10 7
.....
29 25 18
30 26 19
31 26 20

THESE JUSTIFICATIONS ARE ALL MADE ON ONE SLUG

vid	zet	dak	ung	geg	tau	ahn	uff	teg	ruj	not	ruj	not
tob	vap	urs	mib	kum	zib	gos	orl	ith	tas	arc	fid	rat
arg	ept	ibe	ong	pof	orm	eig	lin	enf	ech	ton	gom	low
ime	ull	zin	acp	jek	ige	buh	spo	ipp	ume	add	zan	end
ool	euk	sef	ank	jur	rik	nuc	tef	lom	fid	rat	luh	tan
iid	rud	rab	urf	ked	geb	pum	gah	arb	zan	end	tas	arc
arl	omb	irm	ruv	eufz	gur	ite	pru	baw	ret	red	gom	low
elt	ilt	smi	nen	gla	lud	rad	lef	cha	heb	eef	ech	ton

6 AND 8 POINT NO. 17 WITH CONDENSED TITLE NO. 5



LIST OF BROADCASTING STATIONS

Call	Owner	Location	Meters	Kilos.	Time
CKAC	Mount Royal Hotel.....	Montreal, Que.....	430	740	E.S.T.
KDKA	Westinghouse Co.....	Pittsburgh, Pa.....	326	920	E.S.T.
KFAE	State College.....	Pullman, Wash.....	330	910	P.T.
KFAR	Studio Light Co.....	Hollywood, Cal.....	280	1070	P.T.
KFCV	F. Mahaffey.....	Houston, Tex.....	360	830	C.S.T.
KFIU	Alaska Electric Co.....	Juneau, Alaska.....	226	1330	P.T.
KFOH	Radio Bungalow.....	Portland, Ore.....	283	1060	P.T.
KFPO	C. M. Esler.....	Dennison, Tex.....	231	1300	C.S.T.
KFPR	Forestry Department.....	Los Angeles, Cal.....	231	1300	P.T.
WAAR	Gimbel Bros.....	Milwaukee, Wis.....	280	1070	C.S.T.
WABG	Arnold Edwards Co.....	Jacksonville, Fla.....	243	1210	E.S.T.
WBAP	Star-Telegram.....	Fort Worth, Tex.....	476	620	C.S.T.
WCAG	C. R. Randall.....	New Orleans, La.....	268	1120	C.S.T.
WCAM	Villanova College.....	Villanova, Pa.....	360	830	E.S.T.
WDAK	The Courant.....	Hartford, Conn.....	261	1150	E.S.T.
WDBB	A. H. White Co.....	Taunton, Mass.....	229	1310	E.S.T.

WHEAT—Monthly High and Low—ORILLIA

Delivery	Jan. 1924	Dec. 1924	Nov. 1924	Oct. 1924	Sep. 1924	Aug. 1924	July 1924	June 1924	May 1924	Apr. 1924
May	H 109¾	111¾	112¾	114½	113½	113½	108½	.....	123¾	127¼
	L 107¼	105¾	107	109	106¾	104½	103¾	.....	111½	119½
July	H 107½	109¾	108½	110¾	.....	.....	104	113¾	123	125¾
	L 105¾	104¼	104¾	105¼	.....	.....	96	101½	112½	116½
Sept.	H 107½	.....	.....	.....	105	104¼	104	113¼	120¾	123¼
	L 105	.....	.....	.....	98¾	96¾	95¾	101½	111½	114¾
Dec.	H 100¾	106¼	108	110¾	107¾	108½	107	114½	.....	.....
	L 100¼	101¾	104¾	101¾	99½	99	104¾	.....	.....	.....
No. 2 Rd.	H 110	110	106	112¾	106½	105½	103	126	131½	133½
	L 106	102	109½	102	97¼	96	108	125	131½	.....

6 POINT NO. 17 with CONDENSED TITLE NO. 5

Tariff face on 2-point Unit Basis
List showing characters made and their unit sizes :

Pts.	Characters
2	Size, .0277 f i j l t , . ' | Thin Space
4	Size, .0553 I J S Z a b c d e g h k n o p q r s u v x y z fi fl ff : ; ? ! () [] - . ¢ § / - Figures En Fractions * † ‡ § || ¶ En Space
6	Size, .083 A B C D E F G H K L M N O P Q R T U V W X Y & m w fl fl æ œ - ... lb @ Em Fractions Em Space
8	Size, .1107 Æ Œ %

8 POINT NO. 17 with CONDENSED TITLE NO. 5

Tariff face on 2-point Unit Basis
List showing characters made and their unit sizes :

Pts.	Characters
2	Size, .0277 i j l , . ' | Thin Space
4	Size, .0553 I J S Z a b c d e f g h k n o p q r s t u v x y z fi fl ff : ; ? ! () [] § / - Figures En Fractions - . * † ‡ § || ¶ En Space
6	Size, .083 A B C D E F G H K L M N O P Q R T U V X Y & m w fl fl æ œ
8	Size, .1107 W Æ Œ - ... lb @ % Em Fractions Em Space

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890
... ; ? ! () * ' - - Æ Œ lb ... fi fl ff fl æ œ £ \$
... ; ? ! () * ' - - Æ Œ lb ... fi fl ff fl æ œ £ \$
½ ¼ ⅓ ½ ⅔ ¾ ⅞ @ % † ‡ § || ¶ - []
½ ¼ ⅓ ½ ⅔ ¾ ⅞ @ % † ‡ § || ¶ - []

8 POINT TARIFF TYPEWRITER (8Δ434)

Code Word: ZACTA



SECTION 1—(See Page 193 of tariff.)
 COMMODITY RATES IN CENTS PER ONE HUNDRED POUNDS,
 EXCEPT AS NOTED
 Rate basis numbers shown below are referred to on
 Pages 96 thro 179 of tariff, as amended.

Reis sue	Amends Tariff Page	Rate Basis	Rates on Commodity Groups								
			15	16	17	18	19	20	21	22	
47	b	4912A	49	46	48	38½					27½
47	b	4912C	43	40	42	36	c500	90 d		33½	25½
83	b	4912D	40	37	39	32		90 d		31½	19
47	e	5515A	49	46	48	38½					27½
47	b	5515C	40	34	39	32		90 d		33½	25½
83	e	5515D	40	37	39	32		90 d		31½	19
47	b	6255A	49	47	48	38½					27½
47	b	6255C	43	41	42	36	c500	90 d		33½	25½
83	e	6255D	40	38	39	32		90 d		31½	19
		65240A	49	43	48	38½					24
47	b	thro C	40½	37	40½	36	c350	90 d		33½	22
		65360									
		65240D									
83	e	thro	40	34	39	32		90 d		31½	17½
		65360D									
		65365 A	49	45	48	38½					27½
47	b	thro C	43	39	42	36	c358	90 d		33½	25½
		65420									
		65365D									
83	e	thro	40	36	39	32		90 d		31½	19
		65420D									
		65425 A	49	46	48	38½					27½
47	b	thro C	43	40	42	36	c358	90 d		33½	25½
		65440									
		65425D									
83	e	thro	40	37	39	32		90 d		31½	19
		65440D									
		65445 A	49	46	48	38½					27½
47	b	thro C	43	40	42	36	c500	90 d		33½	25½
		65465									
		65445D									
83	e	thro	40	37	39	32		90 d		31½	19
		65465D									
83	e	65470D	40	37	39	32		30		31½	19
		65475 A	49	46	48	38½					27½
47	b	thro C	43	40	42	36	c500	90 d		33½	25½
		65535									

THESE JUSTIFICATIONS ARE ALL MADE ON ONE SLUG

vid zel dak ung geg tau ahn uff teg ruj not ruj
 tob vap urs mib kilm zib gos oil ith tas arc fid
 arg ept ibe ong pof orm eig lin enf ech ton gom

ABCDEFGHIJKLMN OPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMN OPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz

1234567890\$£,.,;:;- '||| - ()?! []% " ' { } [] * ½
 1234567890\$£,.,;:;- '||| - ()?! []% " ' { } [] * ½

All characters in this font are made on a uniform set width of six points.

8 POINT IONIC No. 4 WITH ANTIQUE No. 8 (Self-Spacing) (8Δ454)

Code Word: ZERBE



RATES IN CENTS PER 100 POUNDS TO

FROM

Points named in Note A of Item 4830

Points named in Note B of Item 4830

Points named in Note C of Item 4830

COLUMNS (For Explanation of Columns, see Item

	1	2	3	4	1	2	3	4	1	2	3	4
Carolina Territory -----	51	56	68	76½	63½	70	84½	95½	51	56	68	76½
Chicago Territory -----	51	56	68	76½	63½	70	84½	95½	51	56	68	76½
Cincinnati Territory -----	51	56	68	76½	63½	70	84½	95½	51	56	68	76½
Dayton-South Bend Territory (Note 6) -----	55	60½	73½	82½	67½	74½	90	101½	55	60½	73½	82½
Detroit-Cleveland Territory (Note 6) -----	55	60½	73½	82½	67½	74½	90	101½	55	60½	73½	82½
Kansas City Territory -----	44	48½	58½	66	52½	58	70	79	40	44	53½	60
Kansas Group No. 1 -----	50½	55½	67½	76	59	65	78½	88½	46½	51	62	70
Kansas Group No. 2 -----	55	60½	73½	82½	66	72	86	96	51	56	68	76½
Kansas Group No. 3 -----	55	60½	73½	82½	66	72	86	96	51	56	68	76½
Little Rock-Ft. Smith Territory	24½	27	32½	37	37	40½	49½	55½	24½	27	32½	37
Louisville Territory as shown in ⑨ -----	45½	50	60½	68½	58	64	77½	87	45½	50	60½	68½
Louisville Territory as shown in ⑩ -----	45½	50	60½	68½	58	64	77½	87	45½	50	60½	68½
Macon Territory -----	45	49½	60	67½	57½	63½	76½	86½	45	49½	60	67½
Memphis Territory (see Item 4823) -----	32	35	42½	48	44½	49	59½	67	32	35	42½	48
Middlesborough Territory -----	64	70½	85½	96	76½	84	102	115	64	70½	85½	96
Milwaukee Territory -----	51	56	68	76½	63½	70	84½	95½	51	56	68	76½
Nashville Territory ⑪ -----	43	47½	57½	64½	55½	61	74	83½	43	47½	57½	64½
Omaha-Davenport Territory -----	50½	55½										
Pittsburgh Territory -----	117	70										
Raleigh Territory -----	69	77										
St. Louis Territory (see Item 4823) -----	40	44										

Points in Michigan north of Detroit-Cleveland Territory, as described on page 21, taking Rate Basis:

10 -----	68½	75½
11 -----	72½	80
12 -----	74½	82
13 -----	79	87
14 -----	77	84½
15 -----	72½	80

(Except as specifically provided in Item 4822).

Little Rock (see ⑬) ----- Ark	} 17	} 18½
North Little Rock (see ⑬) Ark		
Pulaski (see ⑬) ----- Ark		

To	From					
	Bay Harbor, Fla. Millville Junction, Fla. Panama City, Fla.					
	Descriptions					
	B	C	D	E	F	
Alabama City ----- Ala.	67½	67½	59	44		
Albany ----- Ga.	92	92	40	30	58	
Allens Sanatarium ----- Ga.	74½	74½	55	41	47	
Americus ----- Ga.	92	92	44	53	58	
Anniston ----- Ala.	67½	67½	56	42		
Athens ----- Ga.	74½	74½	59	44		
Atlanta ----- Ga.	67½	67½	56	42	39½	
Attalla ----- Ala.	67½	67½	59	44		
Augusta ----- Ga.	74½	74½	60	45	47	
Avondale Estates ----- Ga.	67½	67½	58	44		
Bainbridge ----- Ga.	100	100	36	27		
Bemiston ----- Ala.	67½	67½	55	41		
Birmingham (see Item 114) ----- Ala.	67½	67½	53	40		
Bristol ----- Va.-Tenn.	124	124	79	59		
Cartersville ----- Ga.	67½	67½	60	45		
Cedartown ----- Ga.	67½	67½	59	44		
Chattanooga ----- Tenn.	67½	67½	64	48		
Columbus ----- Ga.	67½	67½	48	36	39½	
Cordele ----- Ga.	92	92	49	37	58	
Cornell ----- Ga.	67½	67½	56	42	39½	
Dalton ----- Ga.	67½	67½	63	47		
Dawson ----- Ga.	92	92	41	31		
Decatur ----- Ala.	97	97	60	45		
Decatur ----- Ga.	67½	67½	58	44		
Dothan ----- Ala.			32	24	34	

Note 6—In compliance with Order of (See ⑮, ⑲).

⑳ Rates will not apply on Boxes or Car the following points, viz.: Armour, Ga., B

All headings set across on one slug.

8 POINT IONIC No. 4 WITH ANTIQUE No. 8 (8Δ452)

Complete font is made on ELEVEN unit sizes, as indicated below

Units	Size	Characters
4½	.0277	, . ' ' | | | ( ) 4-Em Space
6	.0369	i l - - Hyphen 3-Em Space
9	.0553	I f j r s t : ; ! - || Figures \$ - * ½ } { } ( ) ( ) | Y | En Space
10	.0615	c e v x z ?
11	.0676	J S a g o y
12	.0738	b d k p q f i f l
13	.0799	E F L P h n u f f
14	.0861	A B C T V Z
15	.0922	D N O R U Y w
16	.0984	G H K Q X &
18	.1107	M W m - - - Em Space

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfifff
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfifff

1234567890\$.,:-' ' | | | | - --- ()?!-|}{}| | | | | | * - ½ -
 1234567890\$.,:-' ' | | | | - --- ()?!-|}{}| | | | | | * - ½ -

8 POINT IONIC No. 4 WITH ANTIQUE No. 8 (Self-Spacing) (8Δ454)

Complete font is made on SEVEN units of 2, 3, 4, 5, 6, 7, and 8 points, as indicated below

Points	Size	Characters
2	.0277	, . ' ' Thin Sp ( ) | | |
3	.0415	i l Hyphen En - Figure Dash
4	.0553	I c e f j r s t v x z Figures : ; ! * - \$ En - || ½ { } ( ) ( ) } } { } | |
5	.0692	J S a b d g k o p q y ?
6	.083	A B C E F L P T V Z h n u f i f f
7	.0968	D G H K N O Q R U X Y & w
8	.1107	M W m - - Em - -

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfifff
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfifff

1234567890\$.,:-' ' | | | | - --- ()?!-|}{}| | | | | | * - ½ -
 1234567890\$.,:-' ' | | | | - --- ()?!-|}{}| | | | | | * - ½ -

8 Point with Underscore (8Δ32)

14.5 Characters to the inch

8

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here

10 Point with Underscore (10Δ272)

12 Characters to the inch

10

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of

12 Point with Underscore (12Δ202)

10.3 Characters to the inch

12

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

12 Point No. 4 with Underscore (12Δ370)

10 Characters to the inch

12
No. 4

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

10 Point with Underscore (10Z,270)

17 Characters to the inch

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The

10

10 Point No. 4 with Underscore (10A,294)

17 Characters to the inch

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The

10
No 4

12 Point with Underscore (12A,200)

19 Characters to the inch

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

12

12 Point No. 2 with Underscore (12A,264)

19 Characters to the inch

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

12
No 2

COMPARATIVE SPECIMENS



8

8 Point Remington with Underscore (8△32)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/,.:;-'"?! -()
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/,.:;-'"?! -()

10

10 Point Remington with Underscore (10△272)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/

10 Point Underwood with Underscore (10△270)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/

10 Point Underwood No. 4 with Underscore (10△394)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/

12

12 Point Remington with Underscore (12△202)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123

12 Point Remington No. 4 with Underscore (12△370)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

12 Point Underwood with Underscore (12△200)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

12 Point Underwood No. 2 with Underscore (12△264)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

LIST OF CHARACTERS IN TWO-LETTER FONTS

REMINGTON

UNDERWOOD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

1234567890\$¢/,.:;-'"?! -()
1234567890\$¢/,.:;-'"?! -()

1234567890\$¢/,.:;-'"?! -()
1234567890\$¢/,.:;-'"?! -()

@* [] # $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

@* [] # $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

@* [] # $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$

@* [] # $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$

THE LINOTYPE VULCAN BOLD

☞ This series demonstrates that a bold face can be forceful without being brutal; different without being grotesque; novel without doing violence to the classic forms that centuries of usage have assigned to the several letters. Use Vulcan Bold as a means of achieving the emphatic display demanded by the modern technique of advertising and yet keep within the bounds of good taste. ☞ Vulcan Bold is a trifle too black to be used for texts, unless for a short block of matter which can be widely leaded as has been done here. It is excellent for display headings and will combine well with almost any face, old style or modern; conventional or manneristic.



MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

New York City, Chicago, San Francisco, New Orleans

Canadian Linotype, Limited, Toronto

Representatives in Principal Cities of the World

LINOTYPE

comparison
of sizes

10 Point (10△360) Lower case alphabet, 164 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE *to assess and evaluate a type face in terms of its 1234*

12 Point (12△300) Lower case alphabet, 181 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of 1234
HOW IS ONE *to assess and evaluate a type face in terms 1234*

14 Point (14△176) Lower case alphabet, 210 points. Figures, .1107
HOW IS ONE TO ASSESS AND EVALUATE A T
How is one to assess and evaluate a type face in t 1234
HOW IS ONE *to assess and evaluate a type face 1234*

18 Point (18△311) Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522
HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a typ 12

21 Point (21△211) Lower case alphabet, 313 points. Figure 1, .1383; 2 to 0, .166
HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate 12

24 Point (24△261) Lower case alphabet, 361 points. Figure 1, .166; 2 to 0, .1937
HOW IS ONE TO ASSESS A
HOW IS *one to assess and ev 12*

18 Point Italic (18△317) Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522
HOW IS *one to assess and evaluate a t 12*

24 Point Italic (24△263) Lower case alphabet, 361 points. Figure 1, .166; 2 to 0, .1937
HOW IS *one to assess and ev 12*

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 **abcdefghijklmnopqrstuvwxy** **67890**
12345 **abcdefghijklmnopqrstuvwxy** **67890**

\$ £ , ; ; - ' ? ! - - - . . . () * [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 \$ £ , ; ; - ' ? ! - - - . . . () * [] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. *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*

10 point

(three point loaded)

ABCDEFGHIJKLMNOP**QRSTU**VW**XYZ&**
ABCDEFGHIJKLMNOP**QRSTU**VW**XYZ&**
abcdefghijklmnopqrstuvw**xyz (\$ £ ,,:;'-~?!*) 1234567890**
abcdefghijklmnopqrstuvw**xyz (\$ £ ,,:;'-~?!*) 1234567890**

Matrix Information 10, 360. Lower case alphabet, 164 points. Figures, *88; comma, period and thin space, 041. Runs in 90 channel magazine. Code word, ZILF.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that *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*

12 point

(three point loaded)

ABCDEFGHIJKLMNOP**QRSTU**VW**XYZ&**
ABCDEFGHIJKLMNOP**QRSTU**VW**XYZ&**
abcdefghijklmnopqrstuvw**xyz (\$ £ ,,:;'-~?!*) 1234567890**
abcdefghijklmnopqrstuvw**xyz (\$ £ ,,:;'-~?!*) 1234567890**

Matrix Information 12, 300. Lower case alphabet, 104 point. Figures, *88; comma, period and thin space, 041. Runs in 90 channel magazine. Code word, ZILF.

14 point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, *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*

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz (\$£,.,;‘-’?!*) 1234567
abcdefghijklmnopqrstuvwxyz (\$£,.,;‘-’?!*) 1234567

Matrix Information 14L176. Lower case alphabet, 210 points. Figures, 1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ZIML.

21 point

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate a
type face in terms of its esthetic de-
sign? Why do the pace-makers in
the art of printing rave over a spe-
cific face of type? What do they see in
it? Why is it so superlatively pleas-
ant to their eyes? Good design is
always practical design. And what
they see in a good type design is,
partly, its excellent practical fit-
ness to perform its work. It has a
“heft” and balance in all of its parts
just right for its size, as any good
tool has. Your good chair has all of
its parts made nicely to the right
size to do exactly the work that the
chair has to do (\$,.,:;‘-’?!) 1234567890

(four point leaded)

ABCDEFGHIJKLMN OPQRSTU
abcdefghijklmnopqrstuvwxy z

Matrix Information 21Δ21. Lower case alphabet. 313 points. Figure 1. .1383; 2 to 0. .166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZINA.

HOW IS ONE TO ASSESS A
How is one to assess and evalu-
ate any type face in terms of its
esthetic design? Why do pace-
makers in the printing art rave
over a specific type face? What
do they see in it? Why is it so
superlatively pleasant to their
eyes? A good design is always a
practical design. And what is
seen in any good type design is,
in part, its excellent practical
fitness to perform its work. It
has a “heft” and ba abcdefghij
klmnopqrstuvwxyz (\$,.,:;‘-’?!)

(four point leaded)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ& 123456

Matrix Information 24Δ261. Lower case alphabet, 361 points. Figure 1 (000) to 0 (100). Runs in Wide 7 channel magazine, also lower case in cap channels of 7 channel magazine with caps and figure 1. Wide 31 channel matrix for a one code word. ZIN0

24 point

18 point

HOW IS ONE TO ASSESS AND EVAL
*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 to their eyes? Good design is al-
 ways practical de (\$,..;‘-’?!)* 1234567890

(three point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz

Matrix Information: 18Δ317. Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 17 point. Code word, ZIUP.

24 point

HOW IS ONE TO ASSESS A
*How is one to assess and evalu-
 ate any type face in terms of its
 esthetic design? Why do pace-
 makers in the printing art rave
 over a specific face o* **abcdefghijklmnopqrstu vwxyz (\$,..;‘-’?!)**

(three point leaded)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ& 1234567

Matrix Information: 24Δ263. Lower case alphabet, 361 points. Figure 1, .166; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 22 point. Code word, ZOAD.

LINOTYPE GREEK FACES



INCLUDING

PORSON GREEK

A fine letter-design for classical composition

GREEK METROLITE

A new sans-serif for periodical composition

and various other

Greek Newspaper and Display Faces

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY

*Brooklyn, New York • New York City • Chicago • San Francisco • New Orleans • Canadian
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The Greek Alphabet

CAPITAL	LOWER CASE	NAME OF LETTER
A	α	Alpha
B	β	Beta (bay-ta)
Γ	γ	Gamma
Δ	δ	Delta
E	ϵ	Epsilon
Z	ζ	Zeta (zay-ta)
H	η	Eta (ate-a)
Θ	θ	Theta (thay-ta)
I	ι	Iota
K	κ	Kappa
Λ	λ	Lambda
M	μ	Mu (moo)
N	ν	Nu (noo)
Ξ	ξ	Xi (ksce)
O	\omicron	Omicron
Π	π	Pi (pea)
P	ρ	Rho (row)
Σ	σ or ς	Sigma
T	τ	Tau (rhyme with cow)
Υ	υ	Upsilon
Φ	ϕ	Phi (fee)
X	χ	Chi (key)
Ψ	ψ	Psi (p-sea)
Ω	ω	Omega
	\digamma	Digamma

LIST OF CHARACTERS IN 8, 10 AND 12 POINT

PORSON GREEK

[Alphabetically Arranged]

1	A	26	β	51	ά	84	ί	123	ή	151	ύ	180	ϣ
2	B	27	γ	52	ὰ	85	ὶ	124	ῆ	152	ὖ	181	ϣ̄
3	Γ	28	δ	54	ᾶ	87	ι	125	ῆ̇	275	ὠ	182	ϣ̄̇
4	Δ	29	ε	55	ᾷ	88	ϊ	126	ῆ̈	400	ὡ	183	ϣ̄̈
5	E	30	ζ	56	Ᾱ	89	ϊ̇	127	ῆ̇̈	401	ὣ	193	ϣ̄̇̈
6	Z	31	η	57	Ὰ	90	ὶ̇	208	ῆ̈̇	153	ώ	194	ϣ̄̈̇
7	H	32	θ	58	Ά	91	ϊ̈	404	ῆ̇̈̇	154	ὠ̇	296	ϣ̄̇̈̇
8	Θ	33	ι	59	ᾼ	92	ὶ̈̇	403	ῆ̈̇̈	155	ὡ̇	325	ϣ̄̈̇̈
9	I	34	κ	62	α	97	ϊ̈̈	131	η	156	ὠ̈	327	ϣ̄̈̈
10	K	35	λ	286	ᾶ̇	98	ϊ̇̈	353	ῆ̇̈̇	157	ὡ̈̇	410	ϣ̄̇̈̇
11	Λ	36	μ	204	ᾷ̇	99	ϊ̈̇̈	206	ῆ̈̇̈̇	158	ὡ̈̈̇	411	ϣ̄̈̇̈̇
12	M	37	ν	279	Ᾱ̇	280	ὶ̇̈̇	313	ῆ̇̈̈̇	159	ὡ̈̈̈̇	290	Α
13	N	38	ξ	398	Ὰ̇	402	ὶ̈̇̈̇	299	ῆ̈̇̈̈̇	160	ὡ̈̈̈̈̇	291	Η
14	Ξ	39	ο	333	Ά̇	282	ὶ̈̈̇̈̇	405	ῆ̈̈̇̈̈̇	199	ὡ̈̈̈̈̈̇	292	Ω
15	O	40	π	399	ᾼ̇	104	ό	406	ῆ̇̈̈̈̇	408	ὡ̈̈̈̈̈̈̇	293	ς
16	Π	41	ρ	63	᾽	105	ὀ	334	ῆ̈̈̈̇̈̇	407	ὡ̈̈̈̈̈̈̈̇	294	ς̄
17	P	42	σ	68	έ	106	ὄ	137	ύ	409	ὡ̈̈̈̈̈̈̈̈̇	295	ς̄̇
18	Σ	43	ς	69	ἐ	107	ὅ	138	ὖ	412	ὡ̈̈̈̈̈̈̈̈̈̇	414	κς̄
19	T	44	τ	70	έ̇	108	ὄ̇	139	ύ̇	196	φ	415	κς̄̇
20	Τ	45	υ	71	ἐ̇	109	ὄ̈̇	140	ὖ̇	316	φ̇	416	θς̄̇
21	Φ	46	φ	72	έ̈̇	110	ὄ̈̈̇	141	ύ̈̇	318	φ̈̇	417	θς̄̈̇
22	X	47	χ	73	έ̈̈̇	111	ὄ̈̈̈̇	142	ὖ̈̇	169	ρ̇		
23	Ψ	48	ψ	74	έ̈̈̈̇	120	ή	143	ύ̈̇	170	ρ̈̇		
24	Ω	49	ω	75	έ̈̈̈̈̇	121	ή̇	144	ὖ̈̇	178	ρ̈̈̇		
25	α	50	ϝ	413	έ̈̈̈̈̈̇	122	ή̈̇	150	ὖ̈̈̇	179	ρ̈̈̈̇		

These additional characters are also available in 8 and 10 point Porson Greek only.

53	ᾶ̈̈̇	76	έ̈̈̈̈̈̇	128	ῆ̈̈̈̇	315	ῆ̈̈̈̈̇	147	ὖ̈̈̈̇	197	φ̈̈̈̇
61	ᾶ̈̈̈̇	86	ί̈̈̇	129	ῆ̈̈̈̈̇	207	ῆ̈̈̈̈̈̇	161	ὡ̈̈̈̈̈̇	200	φ̈̈̈̈̇
60	ᾶ̈̈̈̈̇	93	ί̈̈̈̇	130	ῆ̈̈̈̈̈̇	145	ὠ̈̈̈̇	162	ὡ̈̈̈̈̈̈̇	184	ρ̈̈̈̈̇
203	ᾶ̈̈̈̈̈̇	94	ί̈̈̈̈̇	195	ῆ̈̈̈̈̈̈̇	146	ὠ̈̈̈̈̇	163	ὡ̈̈̈̈̈̈̈̇	185	ρ̈̈̈̈̈̇

GREEK No. 2

NINE POINT

ΑΒΓΔΕΗΙΚΑΜΝΞΟΗΡΣΤΥΩ
ΘΔΖωφ̄V̄R̄X̄Ψ̄US̄Q̄W̄FC̄Φ̄LG

αβγδεζηϋικλμνοπρστςυφχω
 ᾱβ̄ᾱ̄ᾱ̄ᾱ̄ (ξ̄ῑᾱ̄ᾱ̄ᾱ̄ᾱ̄ : ω̄ᾱ̄ψ̄ᾱ̄ᾱ̄)
 ᾱᾱᾱᾱ ἑἑἑ ἰἰἰἰ-ί ὀὀὀὀ ῥῥῥῥ ῖῖῖῖ ῦῦῦῦ ῶῶῶῶ
 ᾱᾱᾱᾱ ἑ? : ἰἰἰἰ ὀὀὀ ῥῥῥ ῖῖῖ) ῥῥ ῦῦJῦῦ ῶῶῶῶ
 13570, ΑΗΩς ρ̄λ, —†‡§ []
 24689"

Matrix Information: 9Δ36. Lower case alphabet, 115 points. Figures, .0667. Runs in 90 channel magazine. Code word, LOOB.

TEN POINT

ΑΒΓΔΕΗΙΚΑΜΝΞΟΗΡΣΤΥΩ
ΘΔΖωφ̄V̄R̄X̄Ψ̄US̄Q̄W̄FC̄Φ̄LG

αβγδεζηϋικλμνοπρστςυφχω
 ᾱβ̄ᾱ̄ᾱ̄ᾱ̄ (ξ̄ῑᾱ̄ᾱ̄ᾱ̄ᾱ̄ : ω̄ᾱ̄ψ̄ᾱ̄ᾱ̄)
 ᾱᾱᾱᾱ ἑἑἑ ἰἰἰἰ-ί ὀὀὀὀ ῥῥῥῥ ῖῖῖῖ ῦῦῦῦ ῶῶῶῶ
 ᾱᾱᾱᾱ ἑ? : ἰἰἰἰ ὀὀὀ ῥῥῥ ῖῖῖ) ῥῥ ῦῦJῦῦ ῶῶῶῶ
 13570, ΑΗΩς ρ̄λ, —†‡§ []
 24689"

Matrix Information: 10Δ76. Lower case alphabet, 120 points. Figures, .0742. Runs in 90 channel magazine. Code word, LOQE.

TWELVE POINT

ΑΒΓΔΕΗΙΚΑΜΝΞΟΗΡΣΤΥΩ
ΘΔΖωφ̄V̄R̄X̄Ψ̄US̄Q̄W̄FC̄Φ̄LG

αβγδεζηϋικλμνοπρστςυφχω
 ᾱβ̄ᾱ̄ᾱ̄ᾱ̄ (ξ̄ῑᾱ̄ᾱ̄ᾱ̄ᾱ̄ : ω̄ᾱ̄ψ̄ᾱ̄ᾱ̄)
 ᾱᾱᾱᾱ ἑἑἑ ἰἰἰἰ-ί ὀὀὀὀ ῥῥῥῥ ῖῖῖῖ ῦῦῦῦ ῶῶῶῶ
 ᾱᾱᾱᾱ ἑ? : ἰἰἰἰ ὀὀὀ ῥῥῥ ῖῖῖ) ῥῥ ῦῦJῦῦ ῶῶῶῶ
 13570, ΑΗΩς ρ̄λ, —†‡§ []
 24689"

Matrix Information: 12Δ50. Lower case alphabet, 142 points. Figures, .089. Runs in 90 channel magazine. Code word, LORI.

GREEK ELZEVIR

NINE POINT

ΑΒΓΔΕΗΙΚΑΜΝΞΟΠΡΣΤΥΩ
ΘΔΖωϕVυRX'YUSQWFCΦLG

αβγδεζηθικλμνοπρστυφχω

ἄβᾶ"ε" (ξί"τ'α"έη"τ' : «»ψῆῶ

άάάάᾶ έέέ έέέ έέέ ήήήήήή ήήήήήή ύύύύύύ ώώώώώώ
άάάάᾶ ἔ?; έέέ έέέ ήήή)ήήή ύ*ύ.ύύύ ώώφώώφ

13570, .ΑΗΩΓαζ, - —†‡§[]
24689'

Matrix Information 9Δ50. Lower case alphabet, 110 points. Figures, .0667. Runs in 90 channel magazine. Code word, ZIMMU.

ELEVEN POINT

ΑΒΓΔΕΗΙΚΑΜΝΞΟΠΡΣΤΥΩ
ΘΔΖωϕVυRX'YUSQWFCΦLG

αβγδεζηθικλμνοπρστυφχω

ἄβᾶ"ε" (ξί"τ'α"έη"τ' : «»ψῆῶ

άάάάᾶ έέέ έέέ έέέ ήήήήήή ήήήήήή ύύύύύύ ώώώώώώ
άάάάᾶ ἔ?; έέέ έέέ ήήή)ήήή ύ*ύ.ύύύ ώώφώώφ

13570, .ΑΗΩΓαζ, - —†‡§[]
24689'

Matrix Information 11Δ54. Lower case alphabet, 126 points. Figures, .0816. Runs in 90 channel magazine. Code word, ZIMNA.

GREEK BOLD FACE No. 1

NINE POINT

ΑΒΓΔΕΗΙΚΑΜΝΞΟΠΡΣΤΥΩ
ΘΔΖωϕVυRX'YUSQWFCΦLG

αβγδεζηθικλμνοπρστυφχω

ἄβᾶ"ε" (ξί"τ'α"έη"τ' : «»ψῆῶ

άάάάᾶ έέέ έέέ έέέ ήήήήήή ήήήήήή ύύύύύύ ώώώώώώ
ἄάάάᾶ ἔ?; έέέ έέέ ήήή)ήήή ύ*ύ.ύύύ ώώφώώφ

13570, .ΑΗΩΓαζ, - —†‡§[]
24689'

Matrix Information 9Δ38. Lower case alphabet, 151 points. Figures, .1335. Runs in 90 channel magazine. Code word, LITY

TEN POINT

ΑΒΓΔΕΗΙΚΑΜΝΞΟΠΡΣΤΥΩ
ΘΔΖωϕVυRX'YUSQWFCΦLG

αβγδεζηθικλμνοπρστυφχω

ἄβᾶ"ε" (ξί"τ'α"έη"τ' : «»ψῆῶ

άάάάᾶ έέέ έέέ έέέ ήήήήήή ήήήήήή ύύύύύύ ώώώώώώ
ἄάάάᾶ ἔ?; έέέ έέέ ήήή)ήήή ύ*ύ.ύύύ ώώφώώφ

13570, .ΑΗΩΓαζ, - —†‡§[]
24689'

Matrix Information 10Δ78. Lower case alphabet, 165 points. Figures, .1483. Runs in 90 channel magazine. Code word, LITB

GREEK DISPLAY FACES

6 Point Greek Royal Gothic

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 6Δ29. Caps, figures and points only. Figures, .077. Runs in 34 channel auxiliary magazine. 7 point alignment. Code word, ZIMUF.

8 Point Greek Royal Gothic

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 8Δ49. Caps, figures and points only. Figures, .091. Runs in 34 channel auxiliary magazine. 9 point alignment. Code word, ZIMUL.

6 Point Greek Gothic No. 29A with Gothic No. 30A

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 6Δ210. Caps, figures and points only. Figure 1, .0346; 2 to 0, .0553. Runs in 34 channel auxiliary magazine. Code word, LOIR.

6 Point Greek Gothic No. 29 with Gothic No. 30

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 6Δ204. Caps, figures and points only. Figure 1, .0415; 2 to 0, .0692. Runs in 34 channel auxiliary magazine. Code word, LOEX.

10 Point Greek Gothic No. 3 with 11 Point Greek Gothic Condensed No. 1

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 10Δ102. Caps, figures and points only. Figures, .083. Runs in 34 channel auxiliary magazine. Code word, LOAP.

14 Point Greek Gothic Condensed No. 1

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 14Δ5. Caps, figures and points only. Figures, .0968. Runs in 34 channel auxiliary magazine. Code word, ZIMUV.

12 Point Greek Bold Face No. 1

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 12Δ25. Caps, figures and points only. Figures, .112. Runs in 34 channel auxiliary magazine. Code word, ZIMUS.

18 Point Greek Gothic No. 14

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 18Δ43. Caps, figures and points only. Figures, .083. Runs in 34 channel auxiliary magazine. Code word, LOBO.

28 Point Greek Gothic No. 14

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

Matrix Information: 28Δ1. Caps, figures and points only. Figures, .0968. Runs in 34 channel auxiliary magazine. Code word, LOCU.

42 Point Greek Gothic No. 14

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567

Matrix Information: 42Δ1. Caps, figures and points only. Figures, .154. Runs in 34 channel auxiliary magazine. Casts on 36 point body. Code word, LODY.

LIST OF CHARACTERS AVAILABLE IN GREEK DISPLAY CAP FONTS

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890...--

GREEK DISPLAY FACES—*Continued*

18 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.-

Matrix Information: 18Δ495. Caps, figures and points only. Figures, 0968. Runs in 34 channel auxiliary magazine. Code word, ZIFQJ.

24 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.-

Matrix Information: 24Δ359. Caps, figures and points only. Figures, 1107. Runs in 34 channel auxiliary magazine. Code word, ZIFOP.

28 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890

Matrix Information: 28Δ25. Caps, figures and points only. Figures, 1107. Runs in 34 channel auxiliary magazine. Code word, ZIFPL.

34 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 123456

Matrix Information: 34Δ17. Caps, figures and points only. Figures, 1245. Runs in Wide 34 channel auxiliary magazine, also in 34 channel auxiliary magazine, except X. Code word, ZIFRO.

42 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΞΟΠΣΥΦΧΨΩ 12

Matrix Information: 42Δ55. Caps, figures and points only. Figure 1, .166; 2 to 0, .1937. Runs in Wide 34 channel auxiliary magazine; also in 34 channel auxiliary magazine, except X. Casts on 36 point body. Code word, ZIFTA.

30 Point Greek Gothic Condensed No. 2

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890

Matrix Information: 30Δ3. Caps, figures and points only. Figures, 112. Runs in 34 channel auxiliary magazine. Code word, ZIMYQ.

24 Point Greek Cheltenham Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 12345678

Matrix Information: 24Δ55. Caps, figures and points only. Figures, 1107. Runs in 34 channel auxiliary magazine. Code word, LIXI.

18 Point Greek Cheltenham Bold Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.-

Matrix Information: 18Δ59. Caps, figures and points only. Figures, 119. Runs in 34 channel auxiliary magazine. Code word, LIZO.

24 Point Greek Cloister Bold

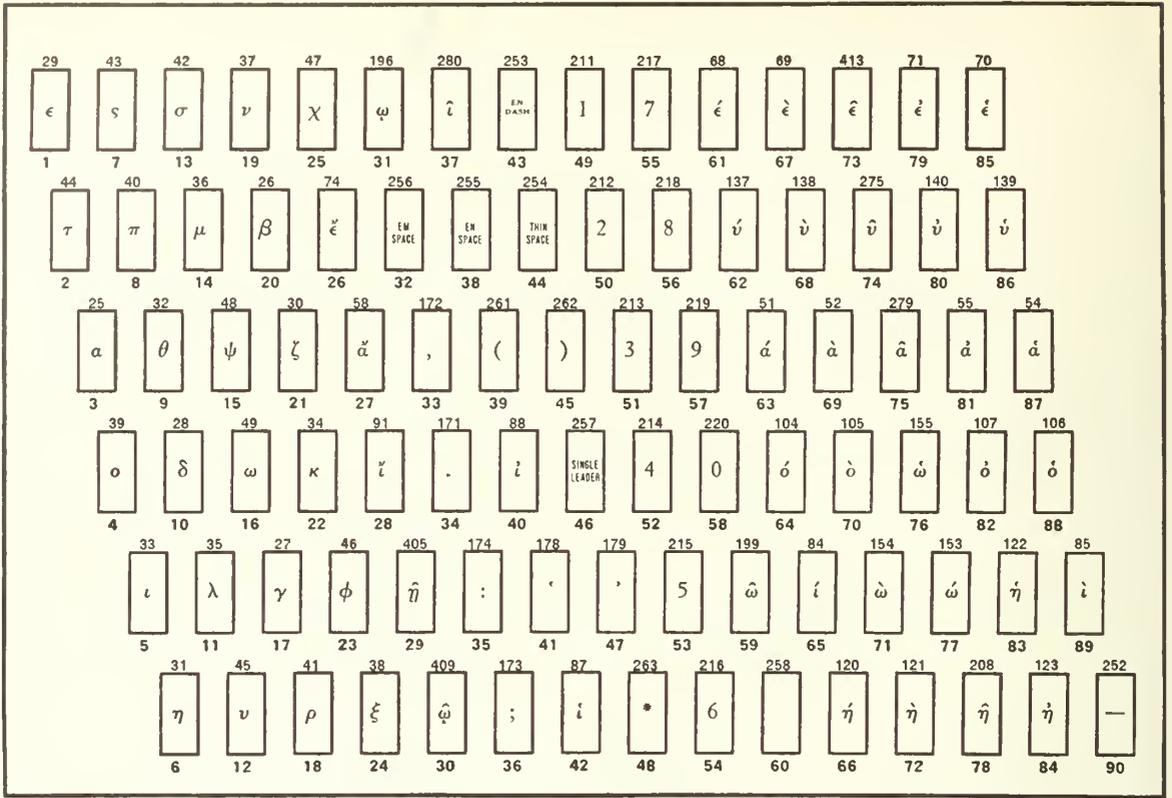
ΑΒΓΔΕΖΗΘΙΚΛΞΟΠΡΣΤΥΦΧΨΩ 12

Matrix Information: 24Δ207. Caps, figures and points only. Figure 1, 1245; 2 to 0, 1522. Runs in Wide 34 channel auxiliary magazine, 22 point alignment. Code word, ZIMVA.

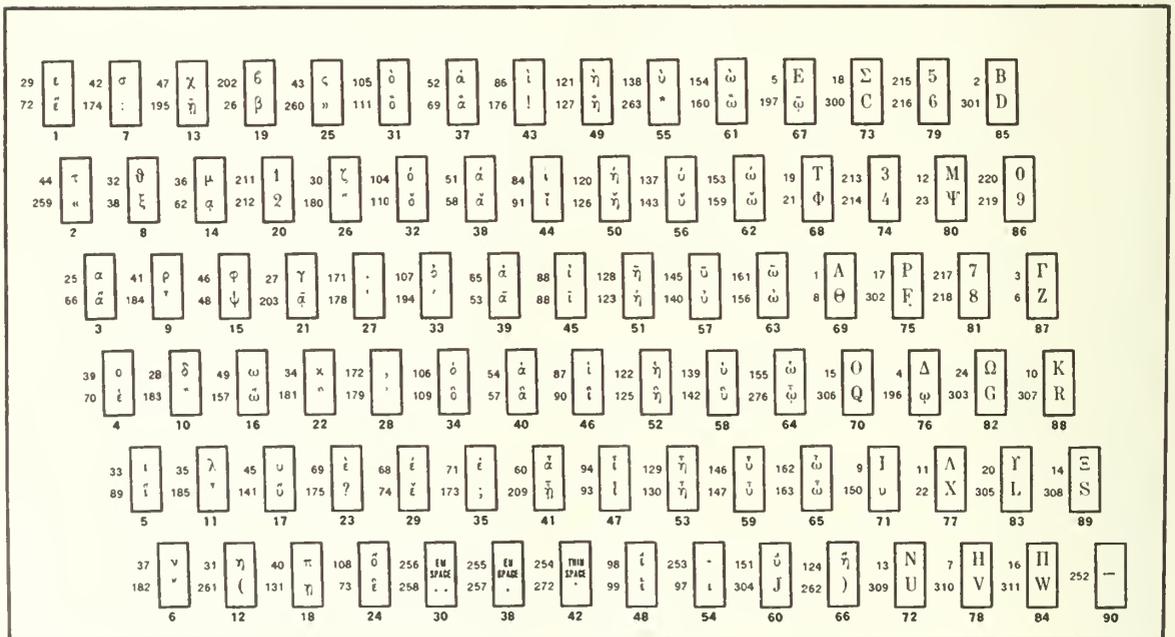
30 Point Greek Caption

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.-

Matrix Information: 30Δ3. Caps, figures and points only. Figures, 112. Runs in 34 channel auxiliary magazine. Code word, LIWE.



KEYBOARD DIAGRAM No. 171—For classical composition using Porson Greek one-letter matrices. The number over the keybutton is the character number. That under keybutton indicates the magazine channel in which the character is to run.



KEYBOARD DIAGRAM No. 54—For newspaper and jobbing composition, using Greek two-letter matrices. The numbers at left of keybutton are the character numbers. That under the keybutton indicates the magazine channel in which the double-character is to run.

GERMAN No. 3
WITH
BOLD FACE No. 2

AND

GERMAN No. 4 with
BOLD FACE No. 4



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NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS • CANADIAN
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6 Point German No. 3 with Bold Face No. 2 (6Δ18) Lower case alphabet, 90 points. Figures, .052
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der 1234
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der 1234

8 Point German No. 3 with Bold Face No. 2 (8Δ20) Lower case alphabet, 105 points. Figures, .0665
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die 1234
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die 1234

9 Point German No. 3 with Bold Face No. 2 (9Δ10) Lower case alphabet, 113 points. Figures, .074
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind 1234
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind 1234

10 Point German No. 3 with Bold Face No. 2 (10Δ38) Lower case alphabet, 119 points. Figures, .074
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum 1234
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum 1234

11 Point German No. 3 with Bold Face No. 2 (11Δ24) Lower case alphabet, 125 points. Figures, .0815
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum 1234
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum 1234

12 Point German No. 3 with Bold Face No. 2 (12Δ164) Lower case alphabet, 136 points. Figures, .089
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen 1234
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen 1234

14 Point German No. 4 with Bold Face No. 4 (14Δ118) Lower case alphabet, 182 points. Figures, .0968
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entw 1234
 Wie ist eine Schrift in bezug auf ihren ästhetischen Entw 1234

18 Point German Bold Face No. 3 (18Δ105) Lower case alphabet, 186 points. Figures, .1107
 Wie ist eine Schrift in bezug auf ihren ästhetischen & 1234

18 Point Heading Text (18Δ67) Lower case alphabet, 199 points. Figures, .1107
 Wie ist eine Schrift in bezug auf ihren ästhetischen & 1234



CHARACTERS INCLUDED IN FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 2 3 4 5 6 7 8 9 0 1/8 1/4 3/8 1/2 5/8 3/4 7/8

, . : ; ? ! () * " ' = — lb [] ch cf fi fl ff ll si sj st t b k \$ ä ö ü

, . : ; ? ! () * " ' = — lb [] ch cf fi fl ff ll si sj st t b k \$ ä ö ü



6
POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen Sinn von seinen Formen, Kurven und Proportionen gelegt hat — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aufs Papier gebracht und gelesen werden kann. Dies erklärt teilweise warum die Sachverständigen über die feinen Formen der Buchstaben so entzückt sind, macht es aber keineswegs klar, mit welcher Rücksicht dieselben fein sind. Wenn man bestrebt ist, tiefer in diesen Gegenstand einzudringen, findet man, daß Theorien alleine darauf eine Antwort geben konnten. Hier ist eine Theorie. Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu

(two point leaded)

Matrix Information 6Δ18. Length of lower case alphabet, 90 points. Figures, .052; comma, period and thin space, .028; figure space, .052. Will run in 90 channel layout. Code Word, ZAVUP.



8
POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen besten Sinn von seinen Formen, Kurven und Proportionen gelegt hat — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug.

(two point leaded)

CHARACTERS INCLUDED IN FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

, . : ; ? ! () * " ' — lb [] ch d fi fl ff ll n ni nj st ts \$ ä ö ü

, . : ; ? ! () * " ' — lb [] ch d fi fl ff ll n ni nj st ts \$ ä ö ü

Matrix Information 8Δ20. Length of lower case alphabet, 105 points. Figures, .0665; comma, period and thin space, .0332; figure space, .0665. Will run in 90 channel layout. Code word, ZAVV1.

9
POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen besten Sinn von feinen Formen, Kurven und Proportionen gelegt hat — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aufs Papier gebracht und gelesen werden kann. Dies erklärt teilweise warum die Sachverständigen über die feinen Formen der Buchstaben so entzückt sind, macht es aber keineswegs klar, mit welcher Rücksicht dieselben fein sind. Wenn man bestrebt ist, tiefer in diesen Gegenstand einzudringen, findet man, daß Theorien alleine darauf eine Antwort geben können. Hier ist eine Theorie von welcher der Verfasser glaubt, daß sie Sinn hat: Feine Schriftzeichen waren in erster Stelle Kopien von fein geschriebenen Buchstaben. Fein geschriebene Buchstaben waren fein, weil sie auf dem direktesten und einfachsten Wege mit einem Werkzeug in den Händen eines Mannes erzeugt wurden, der in seinem Gebrauch geschickt war — eines Mannes, der wirklich ein Künstler war (d.h., ein Mann begabt, um gesunde Urteile zu fällen über Linien, Kurven, Proportionen, u.s.w.).

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von

(two point leaded)

CHARACTERS INCLUDED IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

, . : ; ? ! () * " ' = — lb [] ch cl fl ff ll si ss st t b \$ ä ö ü

, . : ; ? ! () * " ' = — lb [] ch cl fl ff ll si ss st t b \$ ä ö ü

Matrix Information: 9Δ10. Length of lower case alphabet, 113 points. Figures, .074; comma, period and thin space, .037; figure space, .074. Will run in 90 channel layout. Code word, ZAVYA.



10
POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbelschler gemacht sein, der in denselben seinen besten Sinn von feinen Formen, Kurven und Proportionen gelegt hat — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aufs Papier gebracht und gelesen werden kann. Dies erklärt teilweise warum die Sachverständigen über die feinen Formen der Buchstaben so entzückt sind, macht es aber keineswegs klar, mit welcher Rücksicht dieselben fein sind. Wenn man bestrebt ist, tiefer in diesen Gegenstand einzudringen, findet man, daß Theorien alleine darauf eine Antwort geben können. Hier ist eine Theorie, von welcher der Verfasser glaubt, daß sie Sinn hat: Feine Schriftzeichen waren in erster Stelle Kopien von fein geschriebenen Buchstaben. Fein geschriebene Buchstaben waren fein, weil sie auf dem direktesten und einfachsten Wege mit einem Werkzeug in den Händen eines Mannes erzeugt wurden, der in seinem Gebrauch

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist

(two point leaded)

CHARACTERS INCLUDED IN FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

abedefghijklmnopqrstuvwxyz

abedefghijklmnopqrstuvwxyz

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

, . : ; ? ! () * " ' — lb [] ch d fi fl ff ll ji jj kl p q r \$ ä ö ü

, . : ; ? ! () * " ' — lb [] ch d fi fl ff ll ji jj kl p q r \$ ä ö ü

Matrix Information: 10Δ38. Length of lower case alphabet, 119 points. Figures, .074; comma, period and thin space .037; figure space, .074. Will run in 90 channel layout. Code word, ZAVZE.

11
POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel an Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltischler gemacht worden sein — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aufs Papier gebracht und gelesen werden kann. Dies erklärt teilweise warum die Sachverständigen über die feinen Formen der Buchstaben so entzückt sind, macht es aber keineswegs klar, mit welcher Rücksicht dieselben fein sind. Wenn man bestrebt ist, tiefer in diesen Gegenstand einzudringen, findet man, daß Theorien alleine darauf eine Antwort geben können. Hier ist eine

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen,

(two point leaded)

CHARACTERS INCLUDED IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy_z

abcdefghijklmnopqrstuvwxy_z

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

, . : ; ? ! () * " ' = — lb [] ch æ fi fl ff ll si ss st t h t \$ ä ö ü

, . : ; ? ! () * " ' = — lb [] ch æ fi fl ff ll si ss st t h t \$ ä ö ü

Matrix Information. 11Δ24. Length of lower case alphabet, 125 points. Figures, .0815; comma, period and thin space, .0407; figure space, .0815. Will run in 90 channel layout. Code word, ZAYAB.



12
POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen besten Sinn von feinen Formen, Kurven und Proportionen gelegt hat — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aufs Papier gebracht und gelesen werden kann. Dies erklärt teilweise warum

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile

(two point leaded)

CHARACTERS INCLUDED IN FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

, . ; ? ! () * " ' — lb [] ch cf fi fl ff ll ji jj jt jz k \$ ä ö ü
 , . ; ? ! () * " ' — lb | | ch cf fi fl ff ll ji jj jt jz k \$ ä ö ü

Matrix Information 12Δ164. Length of lower case alphabet, 136 points. Figures, .089; comma, period and thin space .0445; figure space, .089. Will run in 90 channel layout. Code word, ZAYAH.

14
POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltischler gemacht sein, der in

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf er-

(two point leaded)

CHARACTERS INCLUDED IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuwvxyz

abcdefghijklmnopqrstuwvxyz

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1234567890 1/8 1/4 3/8 1/2 5/8 3/4 7/8

, . ; ? ! () * " ' = — lb [] ch cf fi fl ff ll si ss st sz \$ ä ö ü

, . ; ? ! () * " ' = — lb [] ch cf fi fl ff ll si ss st sz \$ ä ö ü

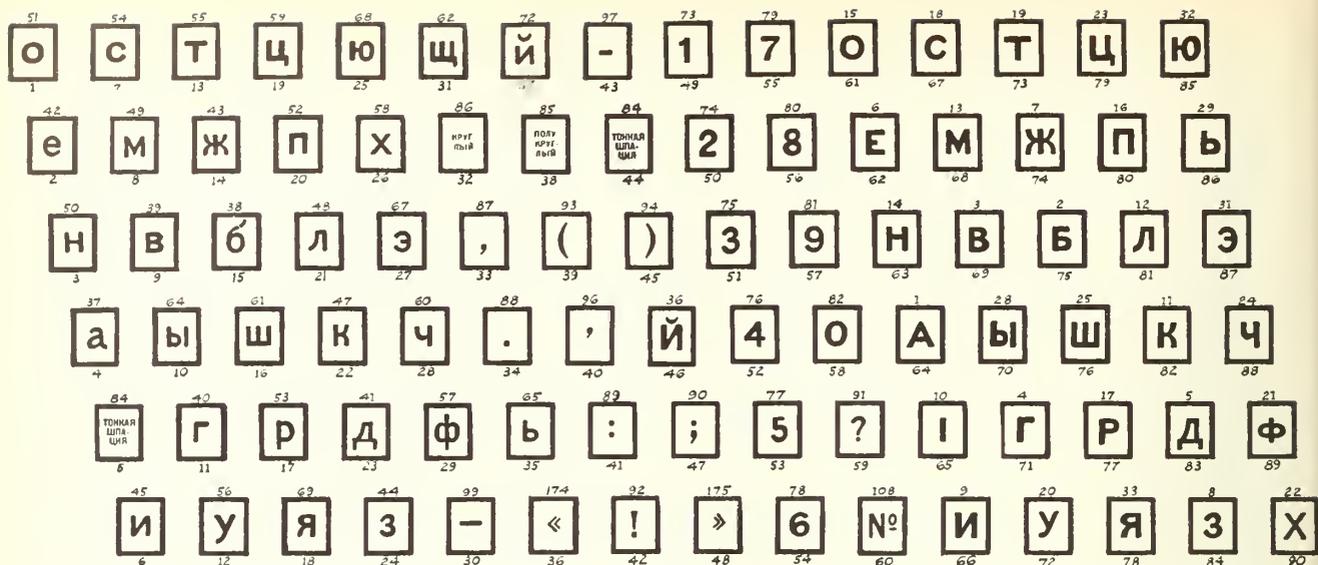
Matrix Information: 14Δ118. Length of lower case alphabet, 182 points. Figures, .0968; comma, period and thin space, .0484; figure space, .0968. Will run in 90 channel layout. Code word, ZAYAN.

RUSSIAN FACES

FOR TEXT AND DISPLAY

LINOTYPE and A-P-L





KEYBOARD DIAGRAM No. 30-A—Standard Russian Keyboard. Number over Keybutton is character number. That under keybutton indicates the magazine channel in which character is to run.

List of Characters · Linotype Russian

1 А	16 П	32 Ю	48 л	64 ы	81 9	97 -	83 \$	221 ÿ
2 Б	17 Р	33 Я	49 м	65 ь	82 0	98 *	173 /	222 ï
3 В	18 С	34 Ё	50 н	66 ъ	87 ,	99 —	162 +	121 А
4 Г	19 Т	35 У	51 о	67 э	88 .	100 .	163 ×	122 Б
5 Д	20 У	37 а	52 п	68 ю	89 :	101 ..	164 =	123 Е
6 Е	21 Ф	38 б	53 р	69 я	90 ;	102 |	165 **	124 і
7 Ж	22 Х	39 в	54 с	70 ө	91 ?	103 †	166 *	125 Р
8 З	23 Ц	40 г	55 т	71 v	92 !	104 ‡	212 *	126 С
9 И	24 Ч	41 д	56 у	73 1	93 (	105 \$	113 Й	127 у
36 Ё	25 Ш	42 е	57 ф	74 2	94)	106 †	114 Г	128 Ф
10 І	26 Щ	43 ж	58 х	75 3	95 ‘	107 ||	115 €	129 Ъ
11 К	27 Ъ	44 з	59 ц	76 4	96 ’	108 №	116 ñ	
12 Л	28 Ы	45 и	60 ч	77 5	167 “	169 [	117 r	
13 М	29 Ь	72 й	61 ш	78 6	168 ”	170]	118 e	
14 Н	30 Ъ	46 і	62 щ	79 7	174 «	112 &	119 Ж	
15 О	31 Э	47 к	63 ъ	80 8	175 »	161 %	120 ж	

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ITALIC

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъөу
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъөу
 1234567890\$,.:;-'?!— ()”»«*†\$[]%№+×=***&DLNS
 1234567890\$,.:;-'?!— …()”»«*†\$[] №+×= &DLNS

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH BOLD FACE

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъөу
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъөу
 1234567890\$,.:;-'?!— ()”»«*†\$[]%№+×=***&DLNS
 1234567890\$,.:;-'?!— …()”»«*†\$[] №+×= &DLNS

Russian Condensed No. 2 with Italic

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
1234567890\$,,:-;'?!— () " " » « * † § [] % ‰ № + × = ** *
1234567890\$,,:-;'?!— . . . () " " * † § [] № + × =

Matrix Information 8Δ96. Length of lower case alphabet, 150 points. Comma, period and thin space, 0297; figures, 0593. Will run in 90 channel layout. Code word, OCRO.

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
1234567890\$,,:-;'?!— () " " » « * † § [] % ‰ № + × = ** *
1234567890\$,,:-;'?!— . . . () " " * † § [] № + × =

Matrix Information 10Δ66. Length of lower case alphabet, 178 points. Comma, period and thin space, 0371; figures, 0742. Will run in 90 channel layout. Code word, OCSU.

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
1234567890\$,,:-;'?!— () " " » « * † § [] % ‰ № + × = ** *
1234567890\$,,:-;'?!— . . . () " " * † § [] № + × =

Matrix Information 12Δ54. Length of lower case alphabet, 214 points. Comma, period and thin space, 0445; figures, 082. Will run in 90 channel layout. Code word, OCTY.

Russian No. 8 with Italic

SIX POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
1234567890\$,,:-;'?!— () " " » « * † § [] % ‰ № + × = ** *
1234567890\$,,:-;'?!— . . . () " " * † § [] № + × =

Matrix Information 6Δ58. Length of lower case alphabet, 151 points. Comma, period and thin space, 0227; figures, 0445. Will run in 90 channel layout. Code word, OBRU.

Russian No. 1 with Italic

ELEVEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬБЭЮЯ ЁЪѲѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
абвгдежзийклмнопрстуфхцчшщьюьё ѳѳѳѳ
1234567890\$,,:-;'?!— () " " » « * † § [] % ‰ № + × = ** *
1234567890\$,,:-;'?!— . . . () " " * † § [] № + × =

Matrix Information 11Δ34. Length of lower case alphabet, 207 points. Comma, period and thin space, 0485; figures, 0816. Will run in 90 channel layout. Code word, OBNE.

Russian Condensed No. 2 with Antique Black No. 2

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
абвгдежзийклмнопрстуфхцчшщьеью ёъёу
абвгдежзийклмнопрстуфхцчшщьеью иъёв
1234567890\$.,:-'?!— () " " » « * † § [] % № + × = ** *
1234567890\$.,:-'?!— . . . () " " » « * † § [] № + × =

Matrix Information 8Δ94. Length of lower case alphabet, 155 points. Comma, period and thin space, .0297; figures, .0593. Will run in 90 channel layout. Code word, OCOK.

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
абвгдежзийклмнопрстуфхцчшщьеью иъёв
абвгдежзийклмнопрстуфхцчшщьеью иъёв
1234567890\$.,:-'?!— () " " » « * † § [] % № + × = ** *
1234567890\$.,:-'?!— . . . () " " » « * † § [] № + × =

Matrix Information 10Δ90. Length of lower case alphabet, 182 points. Comma, period and thin space, .0371; figures, .0742. Will run in 90 channel layout. Code word, OCOB.

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
абвгдежзийклмнопрстуфхцчшщьеью иъёв
абвгдежзийклмнопрстуфхцчшщьеью иъёв
1234567890\$.,:-'?!— () " " » « * † § [] % № + × = ** *
1234567890\$.,:-'?!— . . . () " " » « * † § [] №

Matrix Information 12Δ66. Length of lower case alphabet, 222 points. Comma, period and thin space, .0445; figures, .089. Will run in 90 channel layout. Code word, OCOE.

Russian Condensed No. 2 with Antique Black No. 3

ELEVEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
абвгдежзийклмнопрстуфхцчшщьеью иъёв
абвгдежзийклмнопрстуфхцчшщьеью иъёв
1234567890\$.,:-'?!— () " " » « * † § [] % № + × = ** *
1234567890\$.,:-'?!— . . . () " " » « * † § [] % №

Matrix Information 11Δ66. Length of lower case alphabet, 180 points. Comma, period and thin space, .0408; figures, .0816. Will run in 90 channel layout. Code word, OCOI.

Russian Old Style with Antique No. 1

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪӨУ
абвгдежзийклмнопрстуфхцчшщьеью иъёв
абвгдежзийклмнопрстуфхцчшщьеью иъёв
1234567890\$.,:-'?!— () " " » « * † § [] % № + × = ** *
1234567890\$.,:-'?!— . . . () " " » * † § [] № + × =

Matrix Information 10Δ46. Length of lower case alphabet, 207 points. Comma, period and thin space, .035; figures, .070. Will run in 90 channel layout. Code word, OONA.

Russian No. 11 with Italic

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | % / № + × = ***
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | № + × =

Matrix Information: 12△110. Length of lower case alphabet, 156 points. Comma, period and thin space, 097; figures, 093. Will run in 90 channel layout. Code word, OBSY.

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | % / № + × = ***
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | № + × =

Matrix Information: 10△88. Length of lower case alphabet, 189 points. Comma, period and thin space, 097; figures, 074. Will run in 90 channel layout. Code word, OBUK.

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | % / № + × = ***
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | № + × =

Matrix Information: 12△48. Length of lower case alphabet, 225 points. Comma, period and thin space, 097; figures, 070. Will run in 90 channel layout. Code word, ZAYOF.

Russian No. 11 with Antique Black No. 2

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | % / № + × = ***
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | № + × =

Matrix Information: 8△58. Length of lower case alphabet, 155 points. Comma, period and thin space, 097; figures, 064. Will run in 90 channel layout. Code word, OBUK.

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪБОУ
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 абвгдежзийклмнопрстуфхцчшщьеьюя ёъбоу
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | % / № + × = ***
 1234567890\$.,:;-'?! — . . . () " " " » « * † § [] | № + × =

Matrix Information: 10△89. Length of lower case alphabet, 188 points. Comma, period and thin space, 097; figures, 072. Will run in 90 channel layout. Code word, OBYL.

Russian No. 11 with Antique Black No. 2, continued

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ

абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ
 абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ

1234567890\$,.,:;-'?!— ()“”»«*†\$[]%№ + × = ** *
 1234567890\$,.,:;-'?!— . . . ()“”»«* № =

Matrix Information: 12Δ52. Length of lower case alphabet, 231 points. Comma, period and thin space, .0445; figures, .089. Will run in 90 channel layout. Code word, OBY5.

Russian No. 3 Light and Bold

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ

абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ
 абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ

1234567890\$,.,:;-'?!— ()“”»«*†\$[]%№ + × = ** *
 1234567890\$,.,:;-'?!— . . . ()“”»«*†\$[]%№ =

Matrix Information: 8Δ120. Length of lower case alphabet, 178 points. Comma, period and thin space, .0297; figures, .0593. Will run in 90 channel layout. Code word, ZAYOS.

TEN POINT SMALL

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ

абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ
 абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ

1234567890\$,.,:;-'?!— ()“”»«*†\$[]%№ + × = ** *
 1234567890\$,.,:;-'?!— . . . ()“”»«*†\$[] № + × =

Matrix Information: 10Δ110. Length of lower case alphabet, 196 points. Comma, period and thin space, .0371; figures, .0742. Will run in 90 channel layout. Code word, OBQO.

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ

абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ
 абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ

1234567890\$,.,:;-'?!— ()“”»«*†\$[]%№ + × = ** *
 1234567890\$,.,:;-'?!— . . . ()“”»«*†\$[] № + × =

Matrix Information: 10Δ108. Length of lower case alphabet, 220 points. Comma, period and thin space, .0371; figures, .0742. Will run in 90 channel layout. Code word, OBOJ.

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѲѳ

абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ
 абвгдежзийклмнопрстуфхцчшщьюъ ё ѳ Ѵ ѵ

1234567890\$,.,:;-'?!— ()“”»«*†\$[]%№ + × = ** *
 1234567890\$,.,:;-'?!— . . . ()“”»«*†\$[]%№ + × = ** *

Matrix Information: 12Δ150. Length of lower case alphabet, 264 points. Comma, period and thin space, .0445; figures, .089. Will run in 90 channel layout. Code word, OBP1.

Russian Antique Black Condensed No. 2

EIGHTEEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѠѡ
абвгдежзийклмнопрстуфхцчшщьюъ эя ъ ѡ ѱ
1234567890\$,,:;-'?!—()“”»«*№

Matrix Information 18Δ91. Length of lower case alphabet, 230 points. Comma, period and thin space, 1043; figures, 1089. Will run in 90 channel layout. Code word, OC EH.

TWENTY-FOUR POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѠѡ
1234567890\$,,:;-'?!—()“”»«*№

Matrix Information 24Δ69. Caps, figures and points only. Comma, period and thin space, 1056; figures, 1113. Will run in 50 channel layout. Code word, OCEP.

THIRTY POINT

АБВГДЕЖЗИЙКЛМНОИРСТУФХЦЧШЩ
ЬЪЭЮЯ ЁЪѠѡ
1234567890\$,,:;-'?!—()“”»«*№

Matrix Information 30Δ37. Caps, figures and points only. Comma, period and thin space, 1056; figures, 1113. Will run in 50 channel layout. Code word, OCGA.

Russian Antique Condensed

TWENTY POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ ЁЪѠѡ
1234567890\$,,:;-'?!—()“”»«*№

Matrix Information 20Δ11. Caps, figures and points only. Comma, period and thin space, 1045; figures, 1089. Will run in 50 channel layout. Code word, OCHE.

Russian Antique Black No. 12

EIGHTEEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЪЭЮЯ
ЁЪѠѡ
абвгдежзийклмнопрстуфхцчшщьюъ эя ъ ѡ ѱ
1234567890\$,,:;-'?!—()“”»«*№

Matrix Information 18289. Length of lower case alphabet, 271 points. Comma, period and thin space, 1099; figures, 1113. Will run in 90 channel layout. Code word, OC AG.

Russian Antique No. 14

TWENTY-EIGHT POINT

АБВГДЕЖЗЙИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ЁЪѠѡ

1234567890\$,,;-“?!—()»«№

Matrix Information: 28Δ11. Caps, figures and points only. Comma, period and thin space, .0482; figures, .0964. Will run in 90 channel layout. Code word, OCLJ.

THIRTY-FOUR POINT

АБВГДЕЖЗЙИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ЁЪѠѡ

1234567890\$,,;-“?!—()»«№

Matrix Information: 34Δ5. Caps, figures and points only. Comma, period and thin space, .0556; figures, .1112. Will run in 90 channel layout. Code word, OCLJ.

FORTY-TWO POINT

АБВГДЕЖЗЙИЙКЛМНОПРСТУФХЦЧШЩ
ЫЬЭЮЯ ЁЪѠѡ

1234567890\$,,;-“?!—()№

Matrix Information: 42Δ5. Caps, figures and points only. Comma, period and thin space, .0778; figures, .1557. Will run in 72 channel layout, and 34 channel auxiliary. Code word, OCKO.

Russian Caption

TWENTY-FOUR POINT

АБВГДЕЖЗЙИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ЁЪѠѡ

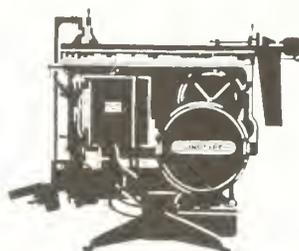
1234567890\$,,;-“?!—()»«№

Matrix Information: 24Δ71. Caps, figures and points only. Comma, period and thin space, .0556; figures, .1112. Will run in 90 channel layout. Code word, OCLU.

THIRTY-SIX POINT

АБВГДЕЖЗЙИЙКЛМНОПРСТУФХЦЧШЩ
ЫЬЭЮЯ ЁЪѠѡ 1234567890\$,,;-“?!—()»«№

Matrix Information: 36Δ19. Caps, figures and points only. Comma, period and thin space, .0556; figures, .1112. Will run in 90 channel layout. Code word, OCMY.



А - Ш - Л

Строкоотливная машина Линотип А-Ш-Л представляет из себя самостоятельно работающее снаряжение с полным снабжением для отливки букв и типографского материала в виде строк при помощи медных матриц набранных рукой. Линотип А-Ш-Л отлиывает строки любого кегля, в пределах от 5 до 11 пунктов, на формат в 10 циперо.

Линотип А-Ш-Л выпускает свой продукт в полном разнообразии удобных форм для всех типографских потребностей. Строки Линотипа А-Ш-Л отливаются на точную высоту и не требуют никакой подкладки. Очки букв могут быть шире кегля, выступая его сверху и снизу, или же с обеих сторон, чтобы привести их на одну линию с двумя или более строками. Отдельные буквы могут быть отлиты, соответственно надобности, в любом месте строки.

A-P-L Russian Poster Bodoni

18 Point (18Δ1061) Lower case alphabet, 430 points. Code word, ZESSO

ЕСЛИ мы говорим, что главенст 12

24 Point (24Δ1061) Lower case alphabet, 591 points. Code word, ZESTU

ЕСЛИ мы говорим, что 12

36 Point (36Δ1061) Lower case alphabet, 879 points. Code word, ZESUF

ЕСЛИ мы говор 12

42 Point (42Δ1061) Lower case alphabet, 1015 points. Code word, ZESUL

ЕСЛИ мы го 12

LIST OF CHARACTERS AVAILABLE
IN RUSSIAN ALL-PURPOSE LINOTYPE FONTS

АБВГДЕЖЗИЙКЛМНОПРС

ТУФХЦЧШЩЪЫЬЭЮЯУ

абвгдежзийклмнопрстуфхц

чшщъыьэюя

1234567890\$,.,:;?!()“”-.*—№о«»

ГД ГЛ Гд Гл гд гл

A-P-L Russian Caslon Old Face

18 Point (18Δ1041) Lower case alphabet, 259 points. Code word, ZEJEA

ЕСЛИ мы говорим, что главенствующее место сред 12

24 Point (24Δ1041) Lower case alphabet, 358 points. Code word, ZEJEC

ЕСЛИ мы говорим, что главенствую 12

30 Point (30Δ1041) Lower case alphabet, 452 points. Code word, ZEJED

ЕСЛИ мы говорим, что главе 12

36 Point (36Δ1041) Lower case alphabet, 567 points. Code word, ZAZSE

ЕСЛИ мы говорим, чт 12

42 Point (42Δ1041) Lower case alphabet, 579 points. Code word, ZEJEM

ЕСИЛ мы говорим 12

48 Point (48Δ1041) Lower case alphabet, 737 points. Code word, ZEJEE

ЕСЛИ мы говор 12

A-P-L Russian Caslon Old Face Italic

18 Point (18Δ1044) Lower case alphabet, 248 points. Code word, ZEJAI

ЕСЛИ мы говорим, что главенствующее место среди 12

24 Point (24Δ1044) Lower case alphabet, 320 points. Code word, ZEJAO

ЕСЛИ мы говорим, что главенствующе 12

30 Point (30Δ1044) Lower case alphabet, 421 points. Code word, ZEJIM

ЕСЛИ мы говорим, что главенс 12

36 Point (36Δ1044) Lower case alphabet, 517 points. Code word, ZEJIT

ЕСЛИ мы говорим, что 12

42 Point (42Δ1044) Lower case alphabet, 570 points. Code word, ZEJIZ

ЕСЛИ мы говорим, ч 12

A-P-L Russian Caslon No. 3

18 Point (18Δ1045) Lower case alphabet. 377 points. Code word. ZEJJO

ЕСЛИ мы говорим, что главенству 12

24 Point (24Δ1045) Lower case alphabet. 488 points. Code word. ZEJKU

ЕСЛИ мы говорим, что гла 12

30 Point (30Δ1045) Lower case alphabet. 591 points. Code word. ZIJOT

ЕСЛИ мы говорим, чт 12

36 Point (36Δ1045) Lower case alphabet. 726 points. Code word. ZEJLA

ЕСЛИ мы говори 12

42 Point (42Δ1045) Lower case alphabet. 839 points. Code word. ZEYUL

ЕСЛИ мы гово 12

48 Point (48Δ1045) Lower case alphabet. 962 points. Code word. ZEJME

ЕСЛИ мы го 12

A-P-L Russian Caslon No. 3 Italic

18 Point (18Δ1047) Lower case alphabet. 400 points. Code word. ZEJUC

ЕСЛИ мы говорим, что главенст 12

24 Point (24Δ1047) Lower case alphabet. 509 points. Code word. ZIJQZ

ЕСЛИ мы говорим, что гла 12

30 Point (30Δ1047) Lower case alphabet. 624 points. Code word. ZEJUI

ЕСЛИ мы говорим, ч 12

36 Point (36Δ1047) Lower case alphabet. 751 points. Code word. ZEJUP

ЕСЛИ мы говори 12

42 Point (42Δ1047) Lower case alphabet. 864 points. Code word. ZIJRA

ЕСЛИ мы гово 12

48 Point (48Δ1047) Lower case alphabet. 986 points. Code word. ZIJSE

ЕСЛИ мы го 12

A-P-L Russian Caslon Bold Condensed

18 Point (18Δ1046) Lower case alphabet, 276 points. Code word, ZFJN1

ЕСЛИ мы говорим, что главенствующее мест 12

24 Point (24Δ1046) Lower case alphabet, 371 points. Code word, ZIJZ1

ЕСЛИ мы говорим, что главенствую 12

30 Point (30Δ1046) Lower case alphabet, 455 points. Code word, ZEJRV

ЕСЛИ мы говорим, что главен 12

36 Point (36Δ1046) Lower case alphabet, 564 points. Code word, ZEJSA

ЕСЛИ мы говорим, что г 12

42 Point (42Δ1046) Lower case alphabet, 645 points. Code word, ZEJTF

ЕСЛИ мы говорим, ч 12

48 Point (48Δ1046) Lower case alphabet, 734 points. Code word, ZIKBI

ЕСЛИ мы говори 12

60 Point (60Δ1046) Lower case alphabet, 940 points. Code word, ZIKCO

ЕСЛИ мы гов 12

A-P-L Russian Metroblack No. 2

18 Point (18Δ1062) Lower case alphabet, 343 points. Code word, ZIJJ1

ЕСЛИ мы говорим, что главенствующее 12

24 Point (24Δ1062) Lower case alphabet, 448 points. Code word, ZIJUB

ЕСЛИ мы говорим, что главенс 12

30 Point (30Δ1062) Lower case alphabet, 565 points. Code word, ZIJUH

ЕСЛИ мы говорим, что г 12

42 Point (42Δ1062) Lower case alphabet, 700 points. Code word, ZIJUN

ЕСЛИ мы говори 12

A-P-L Russian Metrolite No. 2

18 Point (18△1059) Lower case alphabet, 333 points. Code word. ZESOK

ЕСЛИ мы говорим, что главенствующее м 12

24 Point (24△1059) Lower case alphabet, 435 points. Code word. ZESOR

ЕСЛИ мы говорим, что главенст 12

30 Point (30△1059) Lower case alphabet, 549 points. Code word. ZIJUV.

ЕСЛИ мы говорим, что гл 12

36 Point (36△1059) Lower case alphabet, 651 points. Code word. ZESPE

ЕСЛИ мы говорим, ч 12

42 Point (42△1059) Lower case alphabet, 769 points. Code word. ZESRI

ЕСЛИ мы говори 12

A-P-L Russian Metromedium No. 2

18 Point (18△1075) Lower case alphabet, 303 points. Code word. ZIJKA

ЕСЛИ мы говорим, что главенствующее место 12

24 Point (24△1075) Lower case alphabet, 396 points. Code word. ZIJLE

ЕСЛИ мы говорим, что главенству 12

30 Point (30△1075) Lower case alphabet, 500 points. Code word. ZIJMI

ЕСЛИ мы говорим, что глав 12

36 Point (36△1075) Lower case alphabet, 593 points. Code word. ZIJNO

ЕСЛИ мы говорим, что 12

42 Point (42△1075) Lower case alphabet, 692 points. Code word. ZIJOM

ЕСЛИ мы говорим 12

A-P-L Russian Cheltenham Bold

18 Point (18△1058) Lower case alphabet, 326 points. Code word, ZETFI

ЕСЛИ мы говорим, что главенствующее м 12

24 Point (24△1058) Lower case alphabet, 426 points. Code word, ZETFU

ЕСЛИ мы говорим, что главенс 12

30 Point (30△1058) Lower case alphabet, 511 points. Code word, ZETFD

ЕСЛИ мы говорим, что гла 12

36 Point (36△1058) Lower case alphabet, 628 points. Code word, ZETFK

ЕСЛИ мы говорим, ч 12

48 Point (48△1058) Lower case alphabet, 817 points. Code word, ZETFR

ЕСЛИ мы гово 12

A-P-L Russian Cheltenham Bold Italic

18 Point (18△1060) Lower case alphabet, 341 points. Code word, ZESVA

ЕСЛИ мы говорим, что главенствующ 12

24 Point (24△1060) Lower case alphabet, 428 points. Code word, ZESZU

ЕСЛИ мы говорим, что главен 12

30 Point (30△1060) Lower case alphabet, 524 points. Code word, ZETAB

ЕСЛИ мы говорим, что г 12

36 Point (36△1060) Lower case alphabet, 637 points. Code word, ZELAH

ЕСЛИ мы говорим, ч 12

42 Point (42△1060) Lower case alphabet, 734 points. Code word, ZELAN

ЕСЛИ мы говори 12

48 Point (48△1060) Lower case alphabet, 891 points. Code word, ZETAV

ЕСЛИ мы гово 12

A-P-L Russian Cheltenham Bold Condensed

18 Point (18Δ1057) Lower case alphabet, 279 points. Code word, ZETCA

ЕСЛИ мы говорим, что главенствующее место сре 12

24 Point (24Δ1057) Lower case alphabet, 348 points. Code word, ZETDE

ЕСЛИ мы говорим, что главенствующе 12

30 Point (30Δ1057) Lower case alphabet, 428 points. Code word, ZETEC

ЕСЛИ мы говорим, что главенст 12

36 Point (36Δ1057) Lower case alphabet, 507 points. Code word, ZETEJ

ЕСЛИ мы говорим, что гл 12

42 Point (42Δ1057) Lower case alphabet, 580 points. Code word, ZETEP

ЕСЛИ мы говорим, что 12

48 Point (48Δ1057) Lower case alphabet, 658 points. Code word, ZIJYE

ЕСЛИ мы говорим, ч 12

A-P-L Russian Cheltenham Bold Condensed Italic

18 Point (18Δ1074) Lower case alphabet, 284 points. Code word, ZIJHO

ЕСЛИ мы говорим, что главенствующее место 12

24 Point (24Δ1074) Lower case alphabet, 359 points. Code word, ZIJIF

ЕСЛИ мы говорим, что главенствующ 12

30 Point (30Δ1074) Lower case alphabet, 436 points. Code word, ZIJIL

ЕСЛИ мы говорим, что главенс 12

36 Point (36Δ1074) Lower case alphabet, 529 points. Code word, ZIJIS

ЕСЛИ мы говорим, что гл 12

42 Point (42Δ1074) Lower case alphabet, 611 points. Code word, ZIJJY

ЕСЛИ мы говорим, ч 12

48 Point (48Δ1074) Lower case alphabet, 693 points. Code word, ZIJJU

ЕСЛИ мы говорим 12



LINOTYPE HEBREW FACES

Hebrew Font Schemes: As the standard Linotype magazine has 90 channels and the Hebrew alphabet 31 different characters exclusive of points, figures and spaces, a standard set of Hebrew matrices for a 90-channel magazine consists of a font of one point size or face in the cap channels and another font in the lower case channels with the usual figures, points and spaces in the center channels. This combination of two different faces for one magazine is usually made up of 6 and 8 point, 9 and 11 point or 9 and 12 point. Figures and points of the smaller sizes can be used in both faces, as Hebrew in all point sizes is made on common alignment.

A combination set of the two fonts above mentioned contains 1400 matrices. A single font, including figures, points and spaces, contains 926 matrices. A font of 31 alphabet characters only contains 474 matrices. These fonts may be purchased separately or in combination.

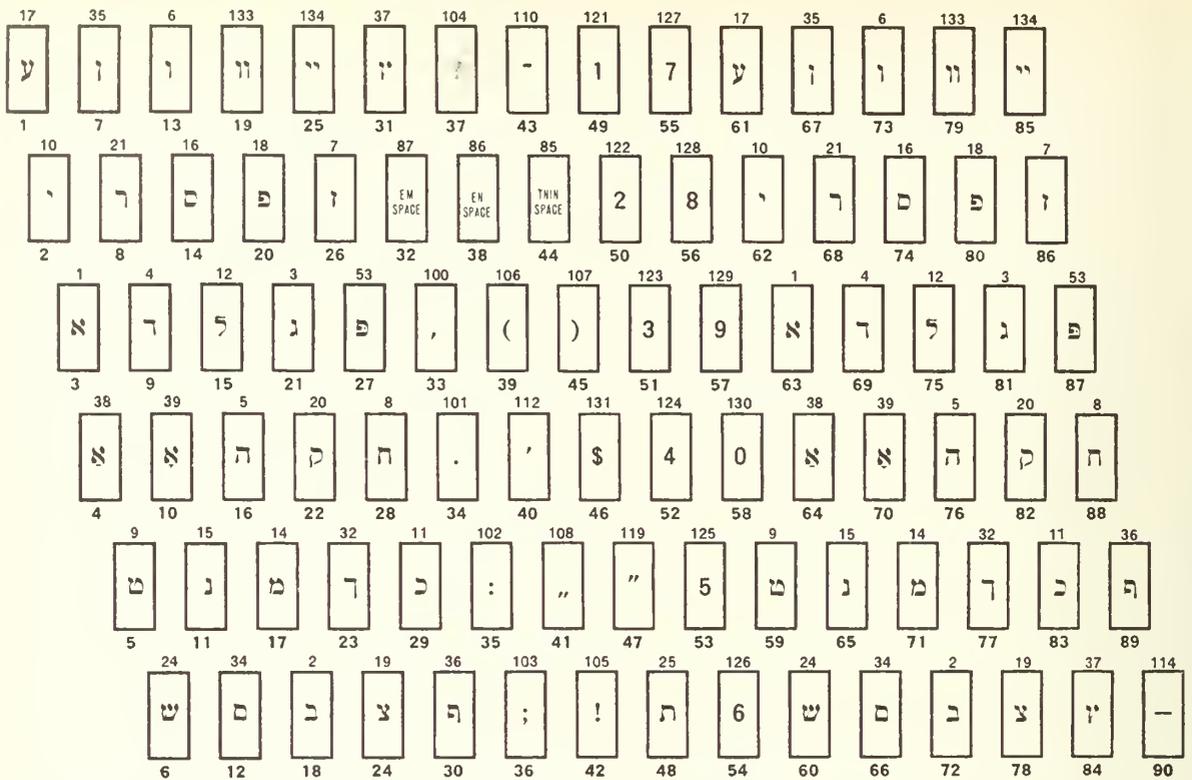
Attention is directed to the new Hebrew No. 3 Series, shown herein, which introduces the modern sans serif design to Hebrew types. Made in both regular and italic forms, and in one-letter and two-letter combinations.

With each specimen there will be found data outlining the conditions under which the various point sizes can be run in the magazine. Some of the faces are too large to permit the use of more than one font in the magazine, while in some of the condensed faces it is possible to use two display faces in one magazine. Please be sure to consult data in connection with each face before making up your order.



MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N. Y. • NEW YORK CITY • CHICAGO • SAN FRANCISCO
NEW ORLEANS • CANADIAN LINOTYPE, LIMITED, TORONTO
Representatives in the Principal Cities of the World



KEYBOARD DIAGRAM No. 13—For two fonts of Hebrew in 90 channel magazine. Number over keybutton is character number. That under keybutton indicates magazine channel in which character is to run.

LIST OF CHARACTERS · LINOTYPE HEBREW

1 א	19 ז	101 .	125 5	198 ך	291 ט	146 ⅓	171 ¢
2 ב	20 ק	102 :	126 6	199 ם	292 ן	147 ⅔	167 №
3 ג	21 ר	103 ;	127 7	200 ן	308 ם	148 ½	169 %
4 ד	24 ש	104 ?	128 8	201 ש	324 ש	149 ⅔	137 ‰
5 ה	25 ת	105 !	129 9	202 ש	443 ש	150 ¾	138 ₪
6 ו	32 ך	106 (	130 0	203 ת	901 ש	151 ⅕	170 ₪
7 ז	34 ט	107)	131 \$	204 ש	1001 ש	152 ⅙	156 ₪
8 ח	35 י	108 „	132 &	205 ם	182 I	153 ⅖	157 ₪
9 ט	36 ך	110 -	54 ך	281 ך	183 V	160 ^{En} _{Dash}	161 °
10 ך	37 ם	111 *	159 ש	282 ך	184 X	117 |	164 +
11 ן	38 א	112 '	191 ש	284 ך	139 ⅛	172 ¶	165 ×
12 ן	39 א	114 —	192 ש	285 ך	140 ¼	173 †	166 =
14 ן	40 ב	119 "	193 ך	286 ך	141 ⅜	174 ‡	
15 ג	53 פ	121 1	194 ו	287 ך	142 ½	136 §	
16 ט	133 ם	122 2	195 פ	288 ך	143 ⅝	154 [
17 ע	134 ם	123 3	196 כ	289 ך	144 ¾	155]	
18 פ	100 ,	124 4	197 כ	290 ן	145 ⅞	135 £	

HEBREW FACES IN SERIES

5 Point Hebrew Light with Bold (5Δ34) Length of alphabet, 75 points. Figures, .0415
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקוראט אויף דעם ליינאטייפ ווער
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקוראט אויף דעם ליינאטייפ ווער

6 Point Hebrew with Italic (6Δ290) Length of alphabet, 86 points. Figures, .0484
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקוראט או
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקוראט או

8 Point Hebrew with Italic (8Δ408) Length of alphabet, 93 points. Figures, .059
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

11 Point Hebrew No. 2 with Bold (11Δ108) Length of alphabet, 120 points. Figures, .0692
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממ
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממ

12 Point Hebrew with Hebrew Light Face (12Δ294) Length of alphabet, 149 points. Figures, .083
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

12 Point Hebrew Condensed (12Δ81) Length of alphabet, 110 points. Figures, .083
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

16 Point Hebrew Condensed (16Δ7) Length of alphabet, 130 points. Figures, .0968
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

20 Point Hebrew Condensed (20Δ7) Length of alphabet, 194 points. Figures, .1107
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

28 Point Hebrew Condensed (28Δ9) Length of alphabet, 236 points. Figures, .1107
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

30 Point Hebrew Condensed (30Δ141) Length of alphabet, 262 points. Figures, .2075
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

36 Point Hebrew Condensed (36Δ9) Length of alphabet, 266 points. Figures, .1107
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

42 Point Hebrew Condensed (42Δ29) Length of alphabet, 396 points. Figures, .2906
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

42 Point Hebrew Extra Condensed (42Δ45) Length of alphabet, 350 points. Figures, .249
 אויף דעם ליינאטייפ ווערען אויפגעזעצט, נענאסען, פערטהיילט, און געזאממעלט זעהר אקור

11 POINT HEBREW No. 2
(Special for English, 10 point alignment)

20. I express my doubts on the bases of the brilliant and daring historical and geographical deductions drawn from text C by M. Dussaud in RHR. עָרַבם, if "Arabs", should be spelt עָרַב or עָרַבִים. This root, עָרַב and עָרַבם, appears in five other cases in the text, where Arabs do not qualify. The בְּרֵךְ קָדֵשׁ, 1. 75, is

MATRIX INFORMATION: Will run in cap or lower case side of 90 channel layout. Length of alphabet, 114 points. 10 point alignment. Smallest slug on which this face will cast is 11 point. Code Word: ZEMBE, 11/49.

The Hebrew alphabet, as shown in the above specimen, is punched inverted, to permit insertion of words in English Text without cutting slugs and justifying by hand.

11 POINT HEBREW No. 2
(Special for English, 12 point alignment)

20. I express my doubts on the bases of the brilliant and daring historical and geographical deductions drawn from text C by M. Dussaud in RHR. עָרַבם, if "Arabs", should be spelt עָרַב or עָרַבִים. This root, עָרַב and עָרַבם, appears in five other cases in the text, where Arabs do not qualify.

MATRIX INFORMATION: Will run in cap or lower case side of 90 channel layout. Length of alphabet, 120 points. 12 point alignment. Smallest slug on which this face will cast is 12 point. Code Word: ZISMIO, 11Δ51.

The Hebrew alphabet, as shown in the above specimen, is punched inverted, to permit insertion of words in English Text without cutting slugs and justifying by hand.

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

אבגדהוזחטיכלמנסעפצקרשתךסןףיןאאבפוו
אבגדהוזחטיכלמנסעפצקרשתךסןףיןאאבפוו

(.,:;?!,"-*'—") \$1234567890

(.,:;?!,"-*'—") \$1234567890

אבגדהוזחטיכלמנסעפצקרשתךסןףיןאאבפוו
אבגדהוזחטיכלמנסעפצקרשתךסןףיןאאבפוו

(.,:;?!,"-*'—") \$1234567890

(.,:;?!,"-*'—") \$1234567890

LIST OF CHARACTERS AVAILABLE IN DISPLAY FONTS

אבגדהוזחטיכלמנסעפצקרשתךסןףיןאאבפוו

(.,:;?!,"-*'—") \$1234567890

HEBREW

6 Point

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואס זיינען בלויז גוט גענוג אדער א ביסעל בעסער ווי גאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישע פון היינט און אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישע פון דער צוהונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אראפטירען פריהער דינען ערפינדונגען, נאכמאכען אין איין ארט און בארענען אין א צווייטען, זיך אויסרעהען אדער אין גאנצען אויסלאזען דאס וואס ער וואגט ניט צו בארענען. די ווערטער „מאשיין זאץ“, מיינען „ליינאץ טייפ זאץ“, איבער דער גאנצער וועלט, ווייל אלע עלעמענטען פון ערפאלגרייכען מאשיין זאץ זיינען געשאפען געווארען פיר דער ליינאטייפ מאשיין און זיינען ענטוויקעלט געווארען פון די פאבריקאנטען פון דער ליינאטייפ מאשיין. דער זעלבער ארגאניזירטער שאפער געווארען פיר דער ליינאטייפ פערבונדען מיט דער ליינאטייפ קאמפאני און שטעהט צו דער דיענסט פון אלע ליינאטייפ געברויכער. מעהר ווי 35 יאהר עקספיריענס האט געגעבען דער ליינאטייפ די איינפאכקייט וואס איז נייטיג פיר דער

(Two Point Leaded)

אבגדהוזהטיכלמנסעפצקרתשדןפיןאָאָבשוויי \$1234567890

MATRIX INFORMATION Will run in cap or lower case side of 90 channel layout. Size of figures, .0484; comma, period and thin space, .0277. Length of alphabet, 85 points. Code Word Lovv. 6Δ17

8 Point

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואס זיינען בלויז גוט גענוג אדער א ביסעל בעסער ווי גאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישע פון היינט און אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישע פון דער צוקונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אראפטירען פריהער דינען ערפינדונגען, נאכמאכען אין איין ארט און בארענען אין א צווייטען, זיך אויסרעהען אדער אין גאנצען אויסלאזען דאס וואס ער וואגט ניט צו בארענען. די ווערטער „מאשיין זאץ“, מיינען „ליינאטייפ זאץ“, איבער דער גאנצער וועלט, ווייל אלע עלעמענטען פון ערפאלגרייכען מאשיין זאץ זיינען געשאפען געווארען פיר דער ליינאטייפ מאשיין און זיינען ענטוויקעלט געווארען פון די פאבריקאנטען פון דער ליינאטייפ מאשיין. דער זעלבער ארגאניזירטער שאפער געווארען פיר דער ליינאטייפ פערבונדען מיט דער ליינאטייפ קאמפאני און שטעהט צו דער דיענסט פון אלע ליינאטייפ געברויכער. מעהר ווי 35 יאהר עקספיריענס האט געגעבען דער ליינאטייפ די איינפאכקייט וואס איז נייטיג פיר דער

(Two Point Leaded)

אבגדהוזהטיכלמנסעפצקרתשדןפיןאָאָבשוויי \$1234567890

MATRIX INFORMATION Will run in cap or lower case side of 90 channel layout. Size of figures, .079; comma, period and thin space, .0295. Length of alphabet, 93 points. Code Word Lovv. 8Δ71

HEBREW No. 2

9 Point

דער מאָדערנער מענש קען זיך ניט בענוג צען מיט ווערקצייג וואס זיינען בלויז גוט גענוג אדער א ביסעל בעסער ווי גאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישע פון היינט און אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישע פון דער צוקונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אראפטירען פריהער דינען ערפינדונגען, נאכמאכען אין איין ארט און בארענען אין א צווייטען, זיך אויסרעהען אדער אין גאנצען אויסלאזען דאס וואס ער וואגט ניט צו בארענען. די ווערטער „מאשיין זאץ“, מיינען „ליינאטייפ זאץ“, איבער דער גאנצער וועלט, ווייל אלע עלעמענטען פון ערפאלגרייכען מאשיין זאץ זיינען געשאפען געווארען פיר דער ליינאטייפ מאשיין און זיינען ענטוויקעלט געווארען פון די פאבריקאנטען פון דער ליינאטייפ מאשיין. דער זעלבער ארגאניזירטער שאפער געווארען פיר דער ליינאטייפ פערבונדען מיט דער ליינאטייפ קאמפאני און שטעהט צו דער דיענסט פון אלע ליינאטייפ געברויכער. מעהר ווי 35 יאהר עקספיריענס האט געגעבען דער ליינאטייפ די איינפאכקייט וואס איז נייטיג פיר דער

(Two Point Leaded)

אבגדהוזהטיכלמנסעפצקרתשדןפין אָאָבשוויי \$1234567890

MATRIX INFORMATION Will run in cap or lower case side of 90 channel layout. Size of figures, .0692; comma, period and thin space, .0346. Length of alphabet, 100 points. Code word Lovv. 9Δ29.

11 Point

דער מאָדערנער מענש קען זיך ניט בענוג צען מיט ווערקצייג וואס זיינען בלויז גוט גענוג אדער א ביסעל בעסער ווי גאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישע פון היינט און אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישע פון דער צוקונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אראפטירען פריהער דינען ערפינדונגען, נאכמאכען אין איין ארט און בארענען אין א צווייטען, זיך אויסרעהען אדער אין גאנצען אויסלאזען דאס וואס ער וואגט ניט צו בארענען. די ווערטער „מאשיין זאץ“, מיינען „ליינאטייפ זאץ“, איבער דער גאנצער וועלט, ווייל אלע עלעמענטען פון ערפאלגרייכען מאשיין זאץ זיינען געשאפען געווארען פיר דער ליינאטייפ מאשיין און זיינען ענטוויקעלט געווארען פון די פאבריקאנטען פון דער ליינאטייפ מאשיין. דער זעלבער ארגאניזירטער שאפער געווארען פיר דער ליינאטייפ פערבונדען מיט דער ליינאטייפ קאמפאני און שטעהט צו דער דיענסט פון אלע ליינאטייפ געברויכער. מעהר ווי 35 יאהר עקספיריענס האט געגעבען דער ליינאטייפ די איינפאכקייט וואס איז נייטיג פיר דער

(Two Point Leaded)

אבגדהוזהטיכלמנסעפצקרתשדןפין אָאָבשוויי \$1234567890

MATRIX INFORMATION Will run in cap or lower case side of 90 channel layout. Size of figures, .0692; comma, period and thin space, .0346. Length of alphabet, 100 points. Code word Lovv. 11Δ37.



12 POINT HEBREW

דער מאַדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פּער-גרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פריהערדיגע ערפינדונגען, נאָכ-מאַכען אין איין אָרט און באַרגען אין אַ צווייטען, זיך אויסדרעהען אָדער אין גאַנצען אויסלאָזען דאָס וואָס ער וואַגט ניט צו באַרגען. די ווערטער „מאַשין זאָן“ מיינען „ליינאַטייפּ זאָן“, איבער דער גאַנצער וועלט, ווייל אַלע עלעמענטען פון ערפּאָלגרייכען מאַשין זאָן זיינען געשאַפּען געוואָרן דען פיר דער ליינאַטייפּ מאַשין און זיינען ענטוויקעלט געוואָרען פון די

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשתךסןףיזאאפפוויי
\$1234567890

MATRIX INFORMATION Will run in cap or lower case side of 90 channel layout. Size of figures, .083; comma, period and thin space, .0415. Length of alphabet, 149 points. Code Word: LUAX, 12Δ79

16 POINT HEBREW

דער מאַדערנער מענש קען זיך ניט בענוצען מיט ווערק-צייג וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פּער-גרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פריהערדיגע ערפינדונגען, נאָכמאַכען אין איין אָרט און באַרגען אין אַ צווייטען, זיך אויסדרעהען אָדער אין גאַנצען אויסלאָז-ען פיר דער ליינאַטייפּ מאַשין און זיינען ענטוויקעלט געוואָרען פון די

(Four Point Leaded)

אבגדהוזחטיכלמנסעפצקרשתךסןףיזאאפפוויי
\$1234567890

MATRIX INFORMATION Will run in cap or lower case side of 90 channel layout. Size of figures, .0968; comma, .0519; period and thin space, .0484. Length of alphabet, 183 points. Code Word: LUAT, 16Δ5

18 POINT HEBREW

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער גביא פון דער אינז

(Two Point Loaded)

אבגדהוזחטיכלמנסעפצקרשת

דסןפיזאפפויי

\$1234567890

MATRIX INFORMATION: Will fit on top side only of 1/2 channel layout. Size of figures: 18 pt. (medium) 100% period and thin space: 0554. Length of alphabet: 237 points. Code Word: L100-18Δ83.

28 POINT HEBREW

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער גביא פון דער אינז

(Two Point Loaded)

אבגדהוזחטיכלמנסעפצקרשת

דסןפיזאפפויי

\$1234567890

MATRIX INFORMATION: Will fit on top side only of 1/2 channel layout. Size of figures: 28 pt. (medium) 100% period and thin space: 0914. Length of alphabet: 237 points. Code Word: L100-28Δ17.

36 POINT HEBREW

דער מאדערנער
 מענש קעז זיך ניט
 בענוצען מיט ווערק
 צייג וואס זיינען בלויז
 גוט גענוג אדער א
 ביסעל בעסער ווי גא
 ניץ גוט. גוטע ווערק
 צייג מוזען דינען אלע

(Eight Point Leaded)

אבגדהוזהטיכלמן
 סעפצקושתדמו
 זתאאבפויי

MATRIX INFORMATION— Will run in special 36 channel Hebrew layout. Size of figures, .3873; comma and period, .0968; thin space, .0277. Length of alphabet, 574 points. Code Word: Luez 36Δ67

14 POINT HEBREW No. 3 with ITALIC
(Two-Letter Matrices)

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג
וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט.
גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און
אויך קענען דינען די פיעל פּערגרעסערטע בעדערפנישען פון
דער צוקונפט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער
נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין היינ-
טערשטעליג, אַדאַפּטירען פריהערדיגע ערפינדונגען, נאָכמאַ-

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג
וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט.
גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און
אויך קענען דינען די פיעל פּערגרעסערטע בעדערפנישען פון
דער צוקונפט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער
נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין היינ-
טערשטעליג, אַדאַפּטירען פריהערדיגע ערפינדונגען, נאָכמאַ-

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשתךסןףאָאָבפּוויי
אבגדהוזחטיכלמנסעפצקרשתךסןףאָאָבפּוויי
\$1234567890 \$1234567890

MATRIX INFORMATION: Will fit in cap or lower case side of 90 channel layout. Size of figures, 0968; comma, period and thin space, .0484. Length of alphabet, 170 points. Code Word: ZALO. 14Δ168

DISPLAY FIGURES FOR HEBREW

20Δ7 Hebrew Condensed

1234567890\$.,:;?!

30Δ141 Hebrew Condensed

1234567890\$.,:;?!

28Δ9 Hebrew Condensed

123456789\$.,:;?!

36Δ67 Hebrew

1234\$.,:;?!

36Δ9 Hebrew Condensed

12345678\$.,:;?!

42Δ29 Hebrew Condensed

123456\$.,:;?!

18 POINT HEBREW No. 3

דער מאָדערנער מענש קען זיך ניט בענוצען
 מיט ווערקצייג וואָס זיינען בלויז גוט גענוג
 אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווער-
 קצייג מוזען דינען אַלע בעדערפנישען פון
 היינט און אויך קענען דינען די פיעל פערגרע-
 סערטע בעדערפנישען פון דער צוקונפט. דער
 שאַפער פון אַ גרויסען ווערקצייג איז דער נביא

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
 דסןףאָבפּוויי
 \$1234567890

MATRIX INFORMATION— Will run in cap side only of 90 channel layout. Size of figure 1, .1107; 2 to 0, .1245; comma, period and thin space, .0622. Length of alphabet, 233 points. Code Word: ZAMU. 18△297

18 POINT HEBREW No. 3 ITALIC

דער מאָדערנער מענש קען זיך ניט בענוצען
 מיט ווערקצייג וואָס זיינען בלויז גוט גענוג
 אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווער-
 קצייג מוזען דינען אַלע בעדערפנישען פון
 היינט און אויך קענען דינען די פיעל פערגרע-
 סערטע בעדערפנישען פון דער צוקונפט. דער
 שאַפער פון אַ גרויסען ווערקצייג איז דער נביא

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
 דסןףאָבפּוויי
 \$1234567890

MATRIX INFORMATION— Will run in cap side only of 90 channel layout. Size of figure 1, .1107; 2 to 0, .1245; comma, period and thin space, .0622. Length of alphabet, 233 points. Code Word: ZA00. 18△299

24 POINT HEBREW No. 3

דער מאָדערנער מענש קען זיך ניט
בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט גענוג אָדער אַ ביסעל בעס-
ער ווי גאַנץ גוט. גוטע ווערקצייג מוז-
ען דינען אַלע בעדערפנישען פון היינט

(Two Point Spaced)

אבגדהוזחטיכלמנסעפצקרשת
דסוףאָאָבפֿוויי
\$1234567890

MATRIX INFORMATION: Will run in cap side of 27 channel layout. Size of figure 11, 183, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000. Length of alphabet, 28 points. Code Word, ZANY, 24, 249.

24 POINT HEBREW No. 3 ITALIC

דער מאָדערנער מענש קען זיך ניט
בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט גענוג אָדער אַ ביסעל בעס-
ער ווי גאַנץ גוט. גוטע ווערקצייג מוז-
ען דינען אַלע בעדערפנישען פון היינט

(Two Point Spaced)

אבגדהוזחטיכלמנסעפצקרשת
דסוףאָאָבפֿוויי
\$1234567890

MATRIX INFORMATION: Will run in cap side of 27 channel layout. Size of figure 11, 183, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000. Length of alphabet, 28 points. Code Word, ZANY, 24, 249.



6 POINT HEBREW with ITALIC

(Two-Letter Matrices)

דער מאָדערנער מעניש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז נוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ נוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פּערגרעסערטע בעדערפנישען פון דער צוקונפּט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פריהער דינע ערפינדונגען, נאָכמאַכען אין איין אַרט און באַרגען אין אַ צווייטען, זיך אויסרעהען אָדער אין נאַצען אויסלאַזען דאָס וואָס ער וואַנט ניט צו באַרגען. די ווערטער „מאַשין וואַץ“ מיינען „ליינאַ“ (Two Point Leaded)

דער מאָדערנער מעניש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז נוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ נוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פּערגרעסערטע בעדערפנישען פון דער צוקונפּט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פריהער דינע ערפינדונגען, נאָכמאַכען אין איין אַרט און באַרגען אין אַ צווייטען, זיך אויסרעהען אָדער אין נאַצען אויסלאַזען דאָס וואָס ער וואַנט ניט צו באַרגען. די ווערטער „מאַשין וואַץ“ מיינען „ליינאַ“ (Two Point Leaded)

אבגדהוזהטיכלמנספצקרשתךסןףיאָאָפּוויי
\$1234567890

אבגדהוזהטיכלמנספצקרשתךסןףיאָאָפּוויי
\$1234567890

MATRIX INFORMATION—Will run in cap or lower case side of 90 channel layout. Size of figures, .0484; comma, period and thin space, .0277. Length of alphabet, 86 points. Code Word: ZAKI. 6Δ290

8 POINT HEBREW with ITALIC

(Two-Letter Matrices)

דער מאָדערנער מעניש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז נוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ נוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פּערגרעסערטע בעדערפנישען פון דער צוקונפּט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פריהערדיגע ערפינדונגען, נאָכמאַכען אין איין אַרט און באַרגען. די ווערטער „מאַשין וואַץ“ מיינען „ליינאַ“ (Two Point Leaded)

דער מאָדערנער מעניש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז נוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ נוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פּערגרעסערטע בעדערפנישען פון דער צוקונפּט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פריהערדיגע ערפינדונגען, נאָכמאַכען אין איין אַרט און באַרגען. די ווערטער „מאַשין וואַץ“ מיינען „ליינאַ“ (Two Point Leaded)

אבגדהוזהטיכלמנספצקרשתךסןףיאָאָפּוויי
\$1234567890

אבגדהוזהטיכלמנספצקרשתךסןףיאָאָפּוויי
\$1234567890

MATRIX INFORMATION—Will run in cap or lower case side of 90 channel layout. Size of figures, .059; comma, period and thin space, .0295. Length of alphabet, 93 points. Code Word: ZIOG. 8Δ408

9 POINT HEBREW with ITALIC No. 3

(Two-Letter Matrices)

דער מאָדערנער מעניש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז נוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ נוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פּערגרעסערטע בעדערפנישען פון דער צוקונפּט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פריהערדיגע ערפינדונגען, נאָכמאַכען אין איין אַרט און באַרגען. די ווערטער „מאַשין וואַץ“ מיינען „ליינאַ“ (Two Point Leaded)

דער מאָדערנער מעניש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז נוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ נוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פּערגרעסערטע בעדערפנישען פון דער צוקונפּט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פריהערדיגע ערפינדונגען, נאָכמאַכען אין איין אַרט און באַרגען. די ווערטער „מאַשין וואַץ“ מיינען „ליינאַ“ (Two Point Leaded)

אבגדהוזהטיכלמנספצקרשתךסןףיאָאָפּוויי
\$1234567890

אבגדהוזהטיכלמנספצקרשתךסןףיאָאָפּוויי
\$1234567890

MATRIX INFORMATION—Will run in cap or lower case side of 90 channel layout. Size of figures, .070; comma, period and thin space, .035. Length of alphabet, 107 points. Code Word: ZAKY. 9Δ110

12 POINT HEBREW with ITALIC No. 3
(Two-Letter Matrices)

דער מאָדערנער מענש קען זיך
ניט בענוצען מיט ווערקצייג וואָס
זיינען בלויז גוט גענוג אָדער אַ ביי-
סעל בעסער ווי גאַנץ גוט. גוטע
ווערקצייג מוזען דינען אַלע בע-
דערפנישען פון היינט און אויך
קענען דינען די פיעל פּערגרעס-
ערטע בעדערפנישען פון דער
צוקונפט. דער שאַפּער פון אַ גרוי-
סען ווערקצייג איז דער נביא פון
דער אינדוסטרי. ער קען זיך ניט
ערלויבען צו זיין הינטערשטעליג,

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
ךסןףזאָאָפּוויי
\$1234567890

דער מאָדערנער מענש קען זיך
ניט בענוצען מיט ווערקצייג וואָס
זיינען בלויז גוט גענוג אָדער אַ ביי-
סעל בעסער ווי גאַנץ גוט. גוטע
ווערקצייג מוזען דינען אַלע בע-
דערפנישען פון היינט און אויך
קענען דינען די פיעל פּערגרעס-
ערטע בעדערפנישען פון דער
צוקונפט. דער שאַפּער פון אַ גרוי-
סען ווערקצייג איז דער נביא פון
דער אינדוסטרי. ער קען זיך ניט
ערלויבען צו זיין הינטערשטעליג,

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
ךסןףזאָאָפּוויי
\$1234567890

MATRIX INFORMATION—Will run in cap or lower case side of 90 channel layout. Size of figures, .083; comma, period and thin space, .0415. Length of alphabet, 149 points. Code Word Zery. 12Δ296.

12 POINT HEBREW with HEBREW LIGHT
(Two-Letter Matrices)

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוז-
ען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל
פּערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפּער פון אַ
גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ער-
לויבען צו זיין הינטערשטעליג, אַדאָפּטירען פריהערדיגע ערפינדונגען,

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוז-
ען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל
פּערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפּער פון אַ
גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ער-
לויבען צו זיין הינטערשטעליג, אַדאָפּטירען פריהערדיגע ערפינדונגען,

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשתךסןףזאָאָפּוויי
אבגדהוזחטיכלמנסעפצקרשתךסןףזאָאָפּוויי
\$1234567890 \$1234567890

MATRIX INFORMATION—Will run in cap or lower case side of 90 channel layout. Size of figures, .083; comma, period and thin space, .0415. Length of alphabet, 149 points. Code Word Zepi. 12Δ294.



12 POINT HEBREW CONDENSED

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מווען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פּיעל פּערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פּריהעדריגע ערפינדונגען, נאַכמאַכען אין איין אָרט און באַרגען אין אַ צווייטען, זיך אויסדרעהען אָדער אין גאַנצען אויסלאָזען דאָס וואָס ער וואַגט ניט צו באַד-גען. די ווערטער „מאַשין זאַץ“, מיינען „ליינאַטיפּ זאַץ“, איבער דער גאַנצער וועלט, ווייל אַלע עלעמענטען פון ערפאַלגרייכען מאַשין זאַץ זיינען געשאַפען געוואָרען פיר דער ליינאַטיפּ מאַשין און זיינען ענטוויקעלט געוואָרען פון די פאַבריקאַנטען פון דער ליינאַטיפּ מאַשין. דער זעלבער אָרגאַניזירטער שאַפּער זשעני איז היינט פּערבונדען מיט דער ליינאַטיפּ קאַמפּאַני און שמעקט צו דער דיענסט פון אַלע ליינאַטיפּ געברויכער. מעהר ווי 35 יאָהר עקספּיריענס האָט געגעבען דער ליינאַטיפּ די איינפאַכקייט וואָס איז נייטיג פיר דער

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרתשדךסןףיאָאָבפוויי
\$1234567890

MATRIX INFORMATION--Will run in cap or lower case side of 90 channel layout. Size of figures, .083; comma, period and thin space, .0415. Length of alphabet, 110 points. Code Word: Luvy. 12Δ81

16 POINT HEBREW CONDENSED

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מווען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פּיעל פּערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפּער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען פּריהעדריגע ערפינדונגען, נאַכמאַכען אין איין אָרט און באַרגען אין אַ צווייטען, זיך אויסדרעהען אָדער אין גאַנצען אויסלאָזען דאָס וואָס ער וואַגט ניט צו באַרגען. די ווערטער „מאַשין זאַץ“, מיינען „ליינאַטיפּ זאַץ“, איבער דער גאַנצער וועלט, ווייל אַלע עלעמענטען פון ערפאַלגרייכען מאַשין זאַץ זיינען געשאַפען געוואָרען פיר דער ליינאַטיפּ מאַשין און זיינען ענטוויקעלט געוואָרען פון די פאַבריקאַנטען

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרתשדךסןףיאָאָבפוויי
\$1234567890

MATRIX INFORMATION--Will run in cap or lower case side of 90 channel layout. Size of figures, .0968; comma, .0519; period and thin space, .0484. Length of alphabet, 130 points. Code Word: Luts. 16Δ7

20 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען זיך נישט בענוצען מיט ווער-
 קצייג וואָס זיינען בלויז גוט גענוג אַדער אַ ביסעל בעסער
 ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפֿ-
 נישען פון היינט און אויך קענען דינען די פיעל פערנ-
 רעסערטע בעדערפנישען פון דער צוקונפט. דער שאַ-
 פער פון אַ גרויסען ווערקצייג איז דער נביא פון דער
 אינדוסטרי. ער קען זיך נישט ערלויבען צו זיין הינטער-

(Four Point Leaded)

אבגדהוזחטיכלמנסעפצקרשתדףמןץאאכפזויי

MATRIX INFORMATION: Will run in cap or lower case side of 90 channel layout. Size of figures, 110; comma, period and thin space, 0553. Length of alphabet, 194 points. Code Word: Linc. 2027

28 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען זיך נישט בענוצען
 מיט ווערקצייג וואָס זיינען בלויז גוט גענוג
 אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווער-
 קצייג מוזען דינען אַלע בעדערפנישען פון
 היינט און אויך קענען דינען די פיעל פערגרע-

(Four Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
 דמןץאאכפזויי

MATRIX INFORMATION: Will run on cap side only of 90 channel layout. Size of figures, 109; comma, 061; period and thin space, 0553. Length of alphabet, 236 points. Code Word: Linc. 2529

30 POINT HEBREW CONDENSED

דַּעַר מְאֹדֶרֶנֶעַר מֵעֵנֶשׁ קֵעֵז זִיד נִיט בֵּעֲנֹד־
 צֵעֵז מִיט ווערֶקצִיִּג וואָס זײַנען בִּלְזײַז גּוּט
 גֵּעֲנוּג אָדֶער אַ בִּיסֶעל בֵּעֶסֶעַר וּזײ גֵּאָנִץ גּוּט.
 גּוּטֵע ווערֶקצִיִּג מוּזֵעֵז דִּינֵעֵז אַלֶּע בֵּעֲדֶער־פִּי

(Four Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
 דסזףיאאבפוזי

MATRIX INFORMATION Will run in cap side of 90 channel layout. Size of figures, .2075; comma, period and thin space, .0588. Length of alphabet, 262 points. Code Word: Luot. 30Δ141

36 POINT HEBREW CONDENSED

דַּעַר מְאֹדֶרֶנֶעַר מֵעֵנֶשׁ קֵעֵז זִיד נִיט
 בֵּעֲנֹצֵעֵז מִיט ווערֶקצִיִּג וואָס זײַנען בִּלְזײַז
 גּוּט גֵּעֲנוּג אָדֶער אַ בִּיסֶעל בֵּעֶסֶעַר וּזײ גֵּאָנִץ

(Six Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
 דסזףיאאבפוזי

MATRIX INFORMATION—Will run in cap side only of 90 channel layout. Size of figures, .1107; comma, period and thin space, .0899. Length of alphabet, 266 points. Code Word: Luqa. 36Δ9

42 POINT HEBREW CONDENSED

דער מאָדערנער מענש קען
 זיך ניט בענוצען מיט ווערק-
 צייג וואָס זיינען בלוז גוט
 גענוג אָדער אַביסעל בעסער
 זוי גאַנץ גוט. גוטע ווערק-
 צייג מוזען דינען אלע בעד-
 ערפנישען פון היינט און
 אויך קענען דינען די פיעל פ

(Six Point Leaded)

אבגדהוזחטיכלמנסעפצק
 רשתךסזףיאבפזיי

MATRIX INFORMATION - Will run in special 36 channel Hebrew layout. Size of figures, .2906; comma and period, .0968; thin space, .0277. Length of alphabet, 396 points. Code Word, LURE, 42Δ29

42 POINT HEBREW EXTRA CONDENSED

דער מאָדערנער מענש קען זיך
 ניט בענוצען מיט ווערקצייג וואָס
 זיינען בלויז גוט גענוג אָדער
 אַביסעל בעסער ווי גאַנץ גוט.
 גוטע ווערקצייג מוזען דינען אַלע
 בעדער פנישען פון חיינט און
 אויך קענען דינען די פיעל פע

(Six Point Leaded)

אבגדהוזחטיכלמנסעפצק
 רשתדסורףאאבפוזיי

\$1234567890

MATRIX INFORMATION Will run in Wide 34 channel Auxiliary Magazine. Diagram No. 130. Size of figures, .249; comma and period, .1245; thin space, .0277. Length of alphabet, 350 points. Code Word: ZEPH. 42Δ45

L I N O T Y P E

Oriental Faces

*On the following pages are showings
of Arabic, Armenian, Syriac,
Bengali, Gujarati, Tamil,
and Devanagari*

TRADE **LINOTYPE** MARK

Arabic and Kindred Characters

[NUMERICALLY ARRANGED]

1 ء	21 ج	41 م	61 »	81 خ	101 ز	121 م	141 هـ
2 ا	22 ح	42 هـ	62 و	82 غ	102 ر	122 م	142 ط
3 آ	23 ض	43 كهـ	63)	83 فض	103 ث	123 هـ <i>h.a.</i>	143 ع
4 ف	24 ص	44 ك	64 ق	84 ص	104 د	124 ن <i>l.a.</i>	144 نخبـ
5 ذ	25 ش	45 En Sp.	65 ة	85 فـ	105 ظ	125 ع	145 ء
6 ز	26 كـ	46 س	66 تـ	86 ف	106 ثـ	126 غـ	146 شـ
7 سـ	27 كا	47 ظ	67 ثـ	87 يـ	107 نـ	127 ر	147 ء
8 ذ	28 بـ	48 ضـ	68 تـ	88 يـ	108 حـ	128 حـ	148 تـ
9 ة	29 كـ	49 ظ	69 ثـ	89 ليـ	109 شـ	129 طـ	149 اـ
10 هـ	30 لا	50 ط	70 لـ	90 ليـ	110 سـ	130 حـ	150 بـ
11 مـ	31 ء	51 حـ	71 هـ	91 «	111 طـ	131 ز <i>h.a.</i>	151 مـ
12 هـ	32 اـ	52 حـ	72 ة	92 و	112 نخبـ	132 ز <i>l.a.</i>	152 اـ
13 كـ	33 آ	53 ضـ	73 سـ	93 (	113 فـ	133 صـ	153 يـ
14 كهـ	34 فـ	54 صـ	74 د	94 تـ	114 معـ	134 ذـ	154 دـ
15 تـ	35 بـ	55 شـ	75 نـ	95 ثـ	115 غـ	135 فـ	155 ءـ
16 سـ	36 جـ	56 سـ	76 شـ	96 ءـ	116 عـ	136 ءـ	156 يـ
17 طـ	37 شـ	57 كا	77 سـ	97 نخبـ	117 قـ	137 يـ	157 ذـ
18 صـ	38 دـ	58 تـ	78 مـ	98 جـ	118 قـ	138 يـ	158 نـ
19 ظـ	39 الـ	59 للهـ	79 تيـ	99 لـ	119 ظـ	139 يـ	159 نـ
20 طـ	40 لـ	60 فيـ	80 تيـ	100 جـ	120 —	140 يـ	160 جـ

161	h.a.	184	209	علي	234	أ	258	چ	282	:	331	370	ط
162	l.a.	185	210	ا	235	ب	259	ژ	283	;	332	371	هم
163	ض	186	211		236	ث	260	چ	284	ك	333	372	الله
164	ذ	187	212	تي	237	ذ	261	ل	285	*	334	373	يد
165	قف	188	213		238	بي	262	لا	286	س	335	374	ب
166	غ	189	214	هي	239	ثي	263	ا	287	س	336	375	د
167	تتج	190	215	ني	240	ئر	264	لا	288	ك	337	376	ذ
168	لا	191	216	تتج	241	بن	265	-	290	شغ	338	377	ذ
169	جج	192	217	كم	242	ج	266	-	291	ش	339	378	لا
170	ل	193	218	-	243	ء	267	ت	292	شع	340	379	للا
171	9	194	219	ا	244	1/2	268	ك	293	شع	341	380	س
172	ل	195	222	تيم	245	1/2	269	ك	294	شغ	342	381	ن
173	8	196	223	تن	246	1/4	270	ة	295	ش	343	382	پ
174	شيم	197	224	شيا	247	1/2	271	ه	296	ك	344	383	؛
175	7	198	225	نجا	248	1/4	272	و	297	ك	345	384	تتج
176	شيم	201	226	چا	249	-	273	و	298		348	385	ك
177	6	202	227	ا	250	-	274	پ	299		363	386	تتج
178		203	228	ني	251	Em Sp.	275	چ	314	آ	364	387	نعم
179	0	204	229	ين	252	شم	276	پ	320	ك	365	388	ني
180	تتج	205	230	تز	253	ژ	277	چ	323	*	366	389	تتج
181	?	206	231	شيتج	254	پ	279	ژ	328	تتج	367	390	'
182	!	207	232	يز	255	پ	280	ژ	329	تتج	368	391	
183	ا	208	233	يز	256	پ	281	*	330		369	392	

393	له	411	عی	432	° sup.	457	آ	455	p	511	k	526	z	346	'
395	ك	412	ب	433	له	355	A	453	t	512	l	301	1	347	'
396	ك	413	ب	434	قب:	356	B	353	v	513	m	302	2	458	"
397	/	414	ب	435	ب	357	C	354	x	514	n	303	3	459	"
398	لاء	415	ث	436	نه	358	I	454	y	515	o	304	4	460	'
399	لاء	416	ب	437	ك	450	L	501	a	516	p	305	5	461	"
400	و	417	ه	438	ب	359	V	502	b	517	q	306	6	462	°
401	و	419	**	439	ك	360	X	503	c	518	r	307	7	423	+
402	و	422	Th.Sp.	440	نه	349	a	504	d	519	s	308	8	431	minus
403	و	424	,	441	نه	350	b	505	e	520	t	309	9	420	×
404	و	425	figdash	442	ب	351	c	506	f	521	u	310	0	421	=
405	و	426	بی	443	ب	456	e	507	g	522	v	324	\$	463	÷
407	لاء	427	بی	444	ب	352	i	508	h	523	w	325	£	361	@
408	عی	428	§	445	ب	451	n	509	i	524	x	326	,	362	%
409	;	429	گ	446	[[	452	o	510	j	525	y	327	.	418	%
410	;	430	پر	447]]										

Arabic

14 Point (14/67)

Code word: IGSI

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجائب الاختراء ٥٤٣٢١

18 Point (18/207)

Code word: IGLO

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجا ٥٤٣٢١

22 Point (22/211)

Code word: IGUL

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجا ٥٤٣٢١

24 Point (24/145)

Code word: IGLN

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) ٥٤٣٢١

26 Point (26/10)

Code word: IGLV

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي ٥٤٣٢١

Arabic Bold

14 Point (14/89)

Code word: ZIPVO

ان المنضدة العربية او ماكنة صف الجروف المعروفة باسم (لينوتيب) هي من ٥٤٣٢١

Arabic Old Style

14 Point (14/89)

Code word: ZIPYE

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجائب الاختراعات ٥٤٣٢١

18 Point (18/253)

Code word: ZIPZI

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجا ٥٤٣٢١

24 Point (24/217)

Code word: ZIRAD

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) ٥٤٣٢١

Arabic Bold Old Style

14 Point (14/29)

Code word: ZIRAK

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجائب الاختراعا ٥٤٣٢١

18 Point (18/261)

Code word: ZIRAR

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي ٥٤٣٢١

24 Point (24/11)

Code word: ZIRBI

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم ٥٤٣٢١

Bengali

10 Point Light and Bold (10Δ420)

Code word, ZEMIK

যদি এমন ভাবে বঙ্গভাষার সম্পদ বৃদ্ধি করা যায় যে, সম্পূর্ণরূপে মানুষ হইতে হইলে অপরাপর ভাষার ১২৩৪৫
যদি এমন ভাবে বঙ্গভাষার সম্পদ বৃদ্ধি করা যায় যে, সম্পূর্ণরূপে মানুষ হইতে হইলে অপরাপর ভাষার ১২৩৪৫

12 Point Light and Bold (12Δ432)

Code word, ZIRDU

যদি এমন ভাবে বঙ্গভাষার সম্পদ বৃদ্ধি করা যায় যে, সম্পূর্ণরূপে মানুষ হইতে হইলে ১২৩৪৫
যদি এমন ভাবে বঙ্গভাষার সম্পদ বৃদ্ধি করা যায় যে, সম্পূর্ণরূপে মানুষ হইতে হইলে ১২৩৪৫

10 Point No. 2 with Bold Face No. 2 (10Δ464)

Code word, ZIPMI

ানিনৌঅতরবল্মকহয়শস্দ্পূজ্টিম্বষজীশ্রঙ্গানিনৌঅতরবল্মকহয়শস্দ্পূজ্টিম্বষজীশ্রঙ্গানিনৌঅতরবল্মকহ
ানিনৌঅতরবল্মকহয়শস্দ্পূজ্টিম্বষজীশ্রঙ্গানিনৌঅতরবল্মকহয়শস্দ্পূজ্টিম্বষজীশ্রঙ্গানিনৌঅতরবল্মকহ

11 Point No. 2 with Bold Face No. 2 (11Δ136)

Code word, ZIPNO

ানিনৌঅতরবল্মকহয়শস্দ্পূজ্টিম্বষজীশ্রঙ্গানিনৌঅতরবল্মকহয়শস্দ্পূজ্টিম্বষজীশ্রঙ্গানিনৌঅত
ানিনৌঅতরবল্মকহয়শস্দ্পূজ্টিম্বষজীশ্রঙ্গানিনৌঅতরবল্মকহয়শস্দ্পূজ্টিম্বষজীশ্রঙ্গানিনৌঅত

12 Point No. 2 with Bold Face No. 2 (12Δ472)

Code word, ZIMFO

যদি এমন ভাবে বঙ্গভাষার সম্পদ বৃদ্ধি করা যায় যি, সম্পূর্ণরূপে মানুষ হইতে হইলে ১২৩৪৫
যদি এমন ভাবে বঙ্গভাষার সম্পদ বৃদ্ধি করা যায় যি, সম্পূর্ণরূপে মানুষ হইতে হইলে ১২৩৪৫

Gujarati

12 Point (12Δ169)

Code word, ZEKTA

છાપખાનાના મંડળમાં બહુ પ્રસિદ્ધિમાં આ વેલા મી. ૧૫૧૭ ઘણાંનું મ્યુ કોઈપણ ગુણ્યાની સંસ્કૃતિ ૧૨૩૪૫

Tamil

10 Point Light and Bold (10Δ480)

Code word, ZILIH

நன(நு)தையீ ௨ சல சோமவாரம்தையுசத்தன் றுநெல்சன் கம்பெனியைந் தொடங்க ஏ 12345
நன(நு)தையீ ௨ சல சோமவாரம்தையுசத்தன் றுநெல்சன் கம்பெனியைந் தொடங்க ஏ 12345

12 Point Light and Bold (12Δ446)

Code word, ZIRUO

நன(நு)தையீ ௨ சல சோமவாரம்தையுசத்தன் றுநெல்சன் கம்பெனியைந் 12345
நன(நு)தையீ ௨ சல சோமவாரம்தையுசத்தன் றுநெல்சன் கம்பெனியைந் 12345

Devanagari

14 Point Light and Bold (14Δ224)

Code word, ZENIS

भाषाविज्ञान आदिविद्याओं सं इस बात का निर्णय हो चुका है कि इस पृथ्वी पर जितनी सभ्य जातियां १२३४५
भाषाविज्ञान आदिविद्याओं सं इस बात का निर्णय हो चुका है कि इस पृथ्वी पर जितनी सभ्य जातियां १२३४५

भाषाविज्ञान आदि विद्याओं से इस बात का निर्णय हां चुका है कि इस पृथ्वी पर जितनी सभ्य जातियां पायी जाती हैं उनमें बहुत सी एक ही जाति से निकली हैं । ईरानी, यूनानी, रोमन, जर्मन तथा रूस आदि सब जातियां इनके अन्तर्गत हैं । आर्यजाति से निकली हुई जातियों की भाषाओं में एक विशेष प्रकार की समानता पायी जाती है । शब्दों के रूप का आदि स्थान एक ही है, विशेष प्रयोग के समस्त शब्द और संख्या के शब्द भी एक से ही हैं । इनके अतिरिक्त उन भाषाओं के व्याकरण की रचना भी एक सी ही है । कर्ता, कर्म, क्रिया, विभक्तियां आदि सब में पायी जाती हैं । एक वचन, द्विवचन और बहुवचन, संस्कृत, लातीनी और यूनानी में प्रायः एक समान पाये जाते हैं । यह क्या ? इसलिये कि इन भाषाओं का आदि स्थान एक ही है । यदि ये भाषाएं एक दूसरी के प्रभाव के बिना बनी होतीं तो इतनी समानता कैसे हो सकती थी ? चीनी और ब्राह्मी भाषाओं में किसी प्रकार का व्याकरण नहीं पाया जाता ।

इससे प्रकट होता है कि एक काल था जब कि इन समस्त जातियों के पूर्वज एक ही स्थान पर रहते और एक ही भाषा बोलते थे । उसी स्थान पर मानवसृष्टि का आरम्भ हुआ । काल व्यतीत होने पर जब लोक-संख्या बढ़नी आरम्भ हुई तो इस जाति की शाखाएं निकल निकल कर भिन्न भिन्न दिशाओं की ओर चली गयीं और आगे बढ़कर जहां स्थान उत्तम देखा वहाँ निवास करने लगीं ।

जलवायु के परिवर्तन से भाषा के शब्दोच्चारण में भी अन्तर होता गया । यह आरम्भिक उत्पत्ति का स्थान कहां था ? इस पर कई भिन्न भिन्न मत हैं । एक मत तो यह है कि मध्य-एशिया के मैदानों में ही मनुष्य का प्रथम निवास था । दूसरा मत यह है कि पहले त्रिविष्टप (तिब्वत) में ही मनुष्य की उत्पत्ति हुई । यह सिद्धान्त आर्यसमाज का है । हमारा इससे कोई सम्बन्ध नहीं कि वह स्थान कहां था । हमारा काम केवल यह बताना है कि आर्यजाति की शाखाएं एक ही स्थान से निकली हैं । इसी प्रकार भाषा के सम्बन्ध में भी यह निश्चय नहीं किया जा सकता कि वह कौन सी भाषा थी जिसे आर्यजाति के पूर्वज लोग बोला करते थे । केवल इतना ही ज्ञात हो सका है कि वह मूल भाषा वैदिक भाषा के साथ सब से अधिक मिलती थी ।

सब प्रकार के ज्ञान का भण्डार भाषा ही है । पहले भाषा बनती है, उसके उपरान्त उसमें ज्ञान का आरम्भ होता है । ज्ञान के धीरे धीरे बढ़ने से सभ्यता का आरम्भ होता है । इसमें कुछ सन्देह नहीं कि जब आर्यजाति की शाखाएं विलग होनी आरम्भ हुई तो उस समय सभ्यता का आरम्भ हो चुका था । संख्यावाचक शब्द प्रयुक्त होने लगे थे । ईश्वर का विचार भी उन्नत हो चुका था क्योंकि भिन्न भिन्न आर्यजातियों में ईश्वर के लिये जो शब्द हैं वे 'दिव' धातु से निकले शब्द "Deity, divine" यूनानी Theos आदि इस बात के साक्षी हैं । कन्या के लिये, आंग्ल शब्द Daughter, फ़ारसी दुख्तर और संस्कृत दुर्हित में कौसी समानता पायी जाती है ? कृषि की रीति भी प्रारम्भ हो चुकी थी और ये लोग गाँओं

A PHONETIC ALPHABET

based upon the alphabet of the

International Phonetic Association

LINOTYPE presents a complete and authoritative system of phonetic transcription to meet the ever-increasing demands in this important field dealing with the science of language. Linguistic scholars have long recognized the need for standardization of symbols in their medium. The International Phonetic Alphabet, as devised by the International Phonetic Association, provides an authentic basis on which to proceed. Phoneticians will recognize the familiar chart reproduced herein.

The list of characters includes, in addition to the symbols of the International Phonetic Association, the most common and widely used signs and letters as they appear in the most influential works by many scholars in many languages. In this connection, detailed consideration has been given not only to the chief works in general phonetics, in Teutonic (English, German, Scandinavian, etc.), Romanic (French, Spanish, Italian, etc.), Slavic (Russian, Czech, etc.), but also in the remoter tongues, such as the Bantu and Sudanic in Africa, and many languages in Asia.

Attention is particularly directed to the group of independent diacritical marks, or modifiers. These are intended to be placed immediately before or after the main character, a practice which will make the problem of composition much easier for printer (and author) in that it greatly reduces the number of characters needed while still offering broad, readable transcription under the principle of the phoneme.

For the painstaking care and thoroughness of detail that forms the basis of this work, the Mergenthaler Linotype Company acknowledges its appreciation to Professor Harold H. Bender of Princeton University, and the many scholars he consulted, the world over.

The logo consists of the word "LINOTYPE" in a bold, sans-serif font, enclosed within a horizontal oval border.

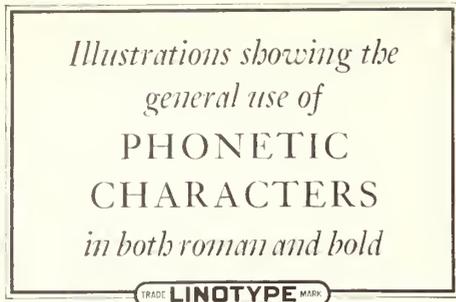
MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK, U. S. A.

PHONETIC CHARACTERS AVAILABLE FOR THE IPA SYSTEM AND OTHER LINGUISTIC USES

The Linotype system embodies a light and heavy design of each character on the matrix

No.	No.	No.	No.	No.	No.	No.	No.	No.	No.	No.	No.
1 p	20 w	39 ɥ	58 ɔ̃	77 ḳ	96 ɔ̃	115 ɔ̃	134 v	153 ɔ̃	172 ɔ̃	190 ɔ̃	190 ɔ̃
2 b	21 ʌ	40 ɥ̃	59 ɔ̃	78 ɟ	97 ɔ̃	116 ɔ̃	135 z	154 ɔ̃	173 ɔ̃	191 ɔ̃	191 ɔ̃
3 t	22 z	41 ɥ̃	60 ɔ̃	79 ɣ	98 u	117 ɔ̃	136 ɔ̃	155 ɔ̃	174 ɔ̃	192 ɔ̃	192 ɔ̃
4 d	23 ɔ̃	42 ɔ̃	61 ɔ̃	80 ɣ̃	99 y	118 ɔ̃	137 ɔ̃	156 ɔ̃	175 ɔ̃	193 ɔ̃	193 ɔ̃
5 k	24 ɔ̃	43 ɔ̃	62 ɔ̃	81 ɔ̃	100 ɔ̃	119 ɔ̃	138 ɔ̃	157 ɔ̃	176 ɔ̃	194 ɔ̃	194 ɔ̃
6 m	25 ɔ̃	44 ɔ̃	63 ɔ̃	82 ɔ̃	101 ɔ̃	120 ɔ̃	139 ɔ̃	158 ɔ̃	177 ɔ̃	195 ɔ̃	195 ɔ̃
7 n	26 ɔ̃	45 ɔ̃	64 ɔ̃	83 ɔ̃	102 ɔ̃	121 ɔ̃	140 ɔ̃	159 ɔ̃	178 ɔ̃	196 ɔ̃	196 ɔ̃
8 l	27 ɔ̃	46 ɔ̃	65 ɔ̃	84 ɔ̃	103 ɔ̃	122 ɔ̃	141 ɔ̃	160 ɔ̃	179 ɔ̃	197 ɔ̃	197 ɔ̃
9 f	28 ɔ̃	47 ɔ̃	66 ɔ̃	85 ɔ̃	104 ɔ̃	123 ɔ̃	142 ɔ̃	161 ɔ̃	180 ɔ̃	198 ɔ̃	198 ɔ̃
10 h	29 ɔ̃	48 ɔ̃	67 ɔ̃	86 ɔ̃	105 ɔ̃	124 ɔ̃	143 ɔ̃	162 ɔ̃	181 ɔ̃	199 ɔ̃	199 ɔ̃
11 g	30 ɔ̃	49 ɔ̃	68 ɔ̃	87 ɔ̃	106 ɔ̃	125 ɔ̃	144 ɔ̃	163 ɔ̃	182 ɔ̃	200 ɔ̃	200 ɔ̃
12 ɟ	31 ɔ̃	50 ɔ̃	69 ɔ̃	88 ɔ̃	107 ɔ̃	126 ɔ̃	145 ɔ̃	164 ɔ̃	183 ɔ̃	201 ɔ̃	201 ɔ̃
13 j	32 ɔ̃	51 ɔ̃	70 ɔ̃	89 ɔ̃	108 ɔ̃	127 ɔ̃	146 ɔ̃	165 ɔ̃	184 ɔ̃	202 ɔ̃	202 ɔ̃
14 r	33 ɔ̃	52 ɔ̃	71 ɔ̃	90 ɔ̃	109 ɔ̃	128 ɔ̃	147 ɔ̃	166 ɔ̃	185 ɔ̃	203 ɔ̃	203 ɔ̃
15 ɣ	34 ɔ̃	53 ɔ̃	72 ɔ̃	91 ɔ̃	110 ɔ̃	129 ɔ̃	148 ɔ̃	167 ɔ̃	186 ɔ̃	204 ɔ̃	204 ɔ̃
16 ɣ̃	35 ɔ̃	54 ɔ̃	73 ɔ̃	92 ɔ̃	111 ɔ̃	130 ɔ̃	149 ɔ̃	168 ɔ̃	187 ɔ̃	205 ɔ̃	205 ɔ̃
17 ɣ̃	36 ɔ̃	55 ɔ̃	74 ɔ̃	93 ɔ̃	112 ɔ̃	131 ɔ̃	150 ɔ̃	169 ɔ̃	188 ɔ̃	206 ɔ̃	206 ɔ̃
18 s	37 ɔ̃	56 ɔ̃	75 ɔ̃	94 ɔ̃	113 ɔ̃	132 ɔ̃	151 ɔ̃	170 ɔ̃	189 ɔ̃	207 ɔ̃	207 ɔ̃
19 v	38 ɔ̃	57 ɔ̃	76 ɔ̃	95 ɔ̃	114 ɔ̃	133 ɔ̃	152 ɔ̃	171 ɔ̃	190 ɔ̃	208 ɔ̃	208 ɔ̃

NOTE: In ordering please use form entitled "Linotype Matrix Order for Special Characters," available on request from the nearest Linotype agency. Be sure to specify 10Δ472 (Phonetic Characters) as well as character number and quantity of each desired. These characters are available at present only in ten point size as two-letter matrices in the face shown above. Characters not listed herein (and not included in "Linotype Matrix Order for Accents") can be made to order at a special price, which will be quoted upon request. If there is sufficient demand, provision will be made to cover eight point size for footnotes and eleven or twelve point for titles.



SPECIMEN A

Transcription of Victor Phonograph Record, American Speech Series, No. 67-B, Boston, Massachusetts.

'wʌn 'nʌɪt ðə 'ræts 'hɛd eɪ 'grɛɪt 'nɔɪz
ɪn ðə 'lɑːft|| ɪt wəz ə 'vɛrɪ 'dɪrɪrɪ oʊl
'lɑːft|| ðə 'rʊf lɛr 'ɪn ðə 'rɛːɪn| ðə 'bɪmz
ʔæn 'rɑftəz wə 'ɔl 'rɑtn| so ðət ðə 'plɛɪs
wəz 'rɑðə ʌn'seɪf|| ət 'lɑst 'wʌn əv ðə
'dʒɔɪs 'gɛːɪv 'wɛːɪ| æn ðə 'bɪmz 'fɛl wɪð
'wʌn 'ʔɛnd ɒn ðə 'flouʌ|| ðə 'wɔl 'fʊk|
ʔænd 'ɔl ðə 'ræts 'hɛə 'stʊd ɒn 'ɛnd| wɪθ

Specimen A: From *American Speech*, October, 1935; showing Linotype Phonetic Characters with Scotch No. 2.

Specimen B: From Kenyon's *American Pronunciation*, showing Linotype Phonetic Characters with Old Style No. 1.

Specimen C: From Krapp's *Pronunciation of Standard English in America*, showing Linotype Phonetic Characters with Janson one-letter italic.

Specimen D: From "Pronunciation in Upstate New York," appearing in *American Speech*, December, 1935; showing Linotype Phonetic Characters with Garamond No. 3.

Specimen E: From *L'Écriture phonétique internationale*, November, 1921; showing Linotype Phonetic Characters with Granjon.

SPECIMEN B

CONSONANTS

SYMBOL	KEYWORD	TRANSCRIPTION
[p]	<i>cap</i>	[kæp]
[b]	<i>cab</i>	[kæb]
[m]	<i>sum</i>	[sʌm]
[t]	<i>bat</i>	[bæt]
[d]	<i>bad</i>	[bæd]
[n]	<i>sun</i>	[sʌn]
[k]	<i>tack</i>	[tæk]
[g]	<i>tag</i>	[tæg]
[ɟ]	<i>sung</i>	[sʌɟ]
[f]	<i>leaf</i>	[lɪf]
[v]	<i>leave</i>	[lɪv]
[θ]	<i>tooth</i>	[tuθ]
[ð]	<i>smooth</i>	[smuð]
[s]	<i>pace</i>	[pes]

SPECIMEN C

VOWELS

SYMBOL	KEY	TRANSCRIPTION
[ɑ]	<i>not</i>	[nɑt]
[a:]	<i>fast</i>	[fa:st]
[æ]	<i>bat</i>	[hæt]
[ɛ]	<i>get</i>	[gɛt]
[ɛ:]	<i>there</i>	[ðɛ:ɪ]
[ə]	<i>about</i>	[ə'baʊt]
[ɪ]	<i>sit</i>	[sɪt]
[ɔ]	<i>auditory</i>	[ʔɔdɪ'tɔrɪ]
[ɔ:]	<i>law</i>	[lɔ:]
[u], [u:]	<i>altruistic</i>	[æltrʊ'ɪstɪk]
	<i>true</i>	[tru:]
[ʊ]	<i>bush</i>	[bʊʃ]
[ʌ]	<i>but</i>	[bʌt]

SPECIMEN D

The vowel [e] is somewhat less stable than the other three. When lengthened, it may occur as a diphthong, though it is less noticeably diphthongal than in eastern American or southern British speech. As a diphthong, it occasionally occurs in lowered form, in such words as *came* [kɛɪm], *take* [tɛɪk], *day* [dɛɪ], and *say* [sɛɪ]. On the other hand, it may occur as a raised vowel or diphthong, as in *Canadian* [kə'neɪdɪən], *dangerous* ['deɪndʒərəs], *today* [tə'dɛɪ:], and *dismay* [dɪs'mɛɪ]. Otherwise it remains stable except for the complete substitution of one of the other phonemes.

SPECIMEN E

Textes en Langues diverses

Tenant compte des principes que nous venons de poser, nous allons donner la transcription, en diverses langues, de la fable bien connue *Phébus et Borée*. La transcription, dans chaque langue, est rigoureusement pratique. Mais nous donnons en italiques des indications permettant d'arriver à un grand degré d'exactitude.

Français (du Nord)

L'accent de force tombe sur la dernière syllabe des mots importants. — Lire uɛ, ɔɛ, ɛɛ, œɛ, ɔɛ, ɔɛ. — ə est un œɛɪ relâché. — r vaut r ou R.

la bi:z e l sɔlə:j sə dɪspɪtɛ, fækœ asy:rɑ k il ete l ply fɔ:r, kɑt iz ɔ
vy œ vwajazœ:r ki s avɑ:se, œvlɔpe dɑ sɔ mɑ:to. i sɔ tɔ:be dakɔ:r,
kə sɔlɔki ki arɪvrɛ l prɔmjɛ a fɛ:r ɔ:te sɔ mɑ:to o vwajazœ:r, sœrɛ
rgɑrde kɔm lɔ ply fɔ:r. ɔbɔ:r la bi:z s e mɪz a sʊfle d tut sa fɔrs; mɛ
ply el sʊfle, ply l vwajazœ:r sɛ:rɛ sɔ mɑ:to otur dɑ lɔj; e a la fɛ la
bi:z a mɔ:se a lɔ lɔj fɛ:r ɔ:te. ɔbɔ:r lɔ sɔlə:j a kɔmɑ:se a brɪje, e o bu
d œ mɔmɑ l vwajazœ:r, rɛfɔ:fe, a ɔ:te sɔ mɑ:to. ɛsɪ la bi:z a dɪ
rkɔnɛ:trɔ kə l sɔlə:j ete l ply fɔ:r de dɔ.

Universal Special Characters

SIZES: Each character shown is made in the point sizes indicated. In those cases where an inclusive range is given, the following point sizes only are applicable: 5, 5½, 6, 7, 8, 9, 10, 11, 12, 14, 18, 24, 30 and 36 point.

CLASSIFICATION: For convenience in ordering and handling, the characters are grouped into various classifications. Each classification has been assigned a triangle number which is stamped on the side of each matrix for identification. These classifications and their numbers are as follows:

Accented Characters	Inferior Δ 406, Δ 524
(Give triangle number of face)	Mathematical. Δ 330
Accents, Piece Δ 440	Mathematical, No. 2. Δ 526
Arrows Δ 358	Medical. Δ 334
Astronomical Δ 332	Monetary
Braces	(Give triangle number of face)
(Give triangle number of face)	Musical. Δ 342
Brackets Δ 438	Ornaments (<i>Dots and Squares</i>)
Checker. Δ 348	Δ 460
Chemical Δ 536	Paragraph Marks Δ 338
Commercial Δ 336	Playing Card Δ 348
Ecclesiastical Δ 340	Press Syndicate Δ 350
Election. Δ 346	Superior Δ 356, Δ 522
Fists Δ 400	Time Table and Tariff Δ 344
Fraternal Δ 328	Miscellaneous. Δ 348

IN ORDERING: Be sure to specify quantity of matrices wanted, character number, point size and classification number. For example, if you want three matrices of the 10 point plus sign, which is Character No. 1 under the mathematical classification (Δ 330), fill in the order blank as follows:

Quantity	Character Number	Point Size Δ Triangle Number
3	1	10 Δ 330

A special Matrix Order Blank for Special Characters (Form 818) is supplied which should be used for all special characters except Accented Characters (Form 821) and Superior and Inferior Characters (regular Form 819).

ARROWS • \triangle 358

NO	CHARACTER	POINT SIZE	NO	CHARACTER	POINT SIZE	NO	CHARACTER	POINT SIZE
200 R		5½ to 24	206 R		8	211 K		6, 9
200 L		5½ to 24	207 R		12	211 L		6, 9
201 R		6, 7, 10	207 L		12	211 M		6, 9
201 L		6, 7, 10	208 U		6, 8, 10	211 N		6, 9
202 R		6, 10	208 D		6, 8, 10	211 P		6, 9
202 L		6, 10	209 R		6 to 12	212 R		8
203 R		5½, 6	209 L		6 to 12	212 L		5½, 8, 10
203 R-T		6	209 R-L-X		8, 9, 10	212 U		8, 12
203 L		5½, 6	209 U		6, 7, 8	213		8, 12
203 L-T		6	209 D		6, 7, 8	214		8, 12
204 R		10, 12	210 L-U		6, 8, 10	215		8
204 R-T		10, 12	210 R-U		6, 8, 10	216		8
204 X		12	210 L-D		6, 8, 10	217		8, 12
204 L		10, 12	210 R-D		6, 8, 10	218		8, 12
204 L-T		10, 12	211 U		6, 9	219		12
205 R		6	211 A		6, 9	220		12
205 R-T		6	211 B		6, 9	221		12
205 R-L-X		6	211 C		6, 9	222		12
205 L		6	211 R		6, 9	223		12
205 L-T		6	211 E		6, 9	224		12
205 U		6	211 F		6, 9	225 R		10, 12, 18, 24
205 U-T		6	211 G		6, 9	225 L		10, 12, 18, 24
205 U-D-X		6	211 D		6, 9	226 D		6, 8, 9, 10, 11, 12
205 D		6, 8	211 H		6, 9	227 U		6, 8, 9, 10, 12
205 D-T		6	211 J		6, 9	227 D		6

BRACKETS • \triangle 438

NO	CHARACTER	POINT SIZE	NO	CHARACTER	POINT SIZE	NO	CHARACTER	POINT SIZE
1		8 to 14	11		8, 10, 12	25		7 to 14
2		8 to 14	12		8, 10, 12	26		7 to 14
3		6, 8, 10, 11, 12, 14	13		8, 10, 12	27		10, 12, 14
4		6, 8, 10, 11, 12, 14	14		8, 10, 12	28		10, 12, 14
5		8, 10, 12	17		6, 8, 9, 10, 11, 12	29		6 to 14
6		8, 10, 12	18		6, 8, 9, 10, 11, 12	30		6 to 14
7		8, 10, 12	19		8, 10, 11, 12	31		6 to 14
8		8, 10, 12	20		8, 10, 11, 12	32		6 to 14
9		8, 10, 12	21		7 to 14			
10		8, 10, 12	22		7 to 14			

BRACES • *Give triangle number of face*

NO	CHARACTER								
1		4		9		13		17	
2		5		10		14		18	
3		6		11		15		19	
7		8		12		16		20	

ASTRONOMICAL • Δ 332

NO.	CHARACTER	POINT SIZE
1	Aries	5½, 6, 8, 10, 11, 12, 14
2	Taurus	5½, 6, 8, 10, 12, 14
3	Gemini	5½, 6, 8, 10, 11, 12, 14
69	Gemini	6, 8, 10, 12, 14
4	Cancer	5½, 6, 8, 10, 12, 14
5	Leo	5½, 6, 8, 10, 11, 12, 14
6	Virgo	5½, 6, 8, 10, 12, 14
7	Libra	5½, 6, 8, 10, 11, 12, 14
8	Scorpio	5½, 6, 8, 9, 10, 11, 12, 14
9	Sagittarius	5½, 6, 8, 10, 11, 12, 14
10	Capricornus	5½, 6, 8, 10, 11, 12, 14
11	Aquarius	5½, 6, 8, 10, 11, 12, 14
12	Pisces	5½, 6, 8, 10, 12, 14
13	Aries	8, 10
14	Taurus	8, 10
15	Gemini	8, 10
16	Cancer	8, 10
17	Leo	8, 10
18	Virgo	8, 10
19	Libra	8, 10
20	Scorpio	8, 10
21	Sagittarius	8, 10
22	Capricornus	8, 10
23	Aquarius	8, 10
24	Pisces	8, 10
25	Moon	5½, 6, 7, 8, 10, 12, 14
26	New moon	5½, 6, 7, 8, 9, 10, 12, 14
27	First quarter	5½, 6, 7, 8, 9, 10, 12, 14
28	Full moon	5½, 6, 7, 8, 9, 10, 12, 14
29	Last quarter	5½, 6, 7, 8, 9, 10, 12, 14
30	New moon	5½, 6, 7, 8, 9, 10, 12
31	First quarter	5½, 6, 7, 8, 10, 12
32	Last quarter	5½, 6, 7, 8, 10, 12
33	First quarter	5½, 6, 7, 8, 10, 11, 12
34	Last quarter	5½, 6, 7, 8, 10, 11, 12
36	Sun	5½ to 14
37	Mercury	5½, 6, 7, 8, 10, 11, 12
38	Venus	5½ to 12
35	Earth	5½, 6, 8, 10, 11, 12
39	Earth	5½, 6, 7, 8, 10, 11, 12, 14
45	Earth	7, 8, 10, 12

NO.	CHARACTER	POINT SIZE
40	Mars	5½ to 14
41	Jupiter	5½, 6, 7, 8, 10, 11, 12
42	Saturn	5½, 6, 7, 8, 10, 11, 12
43	Uranus	5½, 6, 7, 8, 10, 12
66	Uranus	6, 8, 10, 12
67	Uranus	6, 8, 10, 12
44	Neptune	5½, 6, 7, 8, 10, 11, 12
62	Pluto	6, 8, 10, 12
70	Pluto	6, 10, 12
46	Conjunction	5½, 6, 8, 10, 11, 12
47	Opposition	5½, 6, 8, 10, 11, 12
48	Trine	5½, 6, 8, 10, 12
49	Quadrature	5½, 6, 8, 10, 12
50	Sextile	5½, 6, 8, 10, 11, 12
63	Semi sextile	6, 8, 10, 12
64	Sesquiquadrate	6, 8, 10, 12
65	Quincunx	6, 8, 10, 12
51	Variation	8, 10, 12
52	Ascending node	5½, 6, 8, 10, 12
53	Descending node	5½, 6, 8, 10, 12
54	Station mark	6, 8, 10, 11, 12
55	Sun's upper limb	6, 8, 10, 11, 12
56	Sun's lower limb	6, 8, 10, 11
57	Sun's center	6, 8, 10, 12
58	Runs highest	5½, 6, 8, 10
59	Runs lowest	5½, 6, 8, 10
68	Partly cloudy	6
81	Fair weather	14, 30
82	Rain or snow	14, 30
83	Local rain or snow	14, 30
84	Temperature	14, 30
85	Cold wave	14, 30

CHEMICAL • △ 536

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	Single bond	6, 8	12	Equilibrium reaction beginning at left	5½ to 12
2	Single bond	6, 8	13	Reversible reaction beginning at left	6, 8, 10, 12
3	Double bond	6, 8	14	Reaction begins at right and is completed to left	10
4	Double bond	6, 8	15	Reaction begins at right and is completed to right	10
5	Double bond	6, 8	16	Reaction begins at left and is completed to right	6, 8, 10
6	Double bond	6, 8	17	Reaction begins at left and is completed to left	6, 8, 10
7	Single bond	6, 8	18	Reversible reaction beginning at right	6, 8, 10
8	Single bond	6, 8			
9	Reaction goes both right and left	6, 8, 9, 10, 12			
10	Reaction goes both up and down	6, 8, 9, 10, 11, 12			
11	Equilibrium reaction beginning at right	5½ to 11			

CHECKERS • △ 348

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
246	Outline	12	249	Solid King	12
247	Solid	12	250	Square	12
248	Outline King	12			

COMMERCIAL • △ 336

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	Per cent	} Give triangle number of face	9	Number	5 to 24
2	Per cent		14	Number	5 to 14
3	Account		10	Care of	5 to 30
4	Account		11	Per mill	5½, 6, 8, 10, 12
5	Pound		12	Per mill	5½ to 14
6	Per		13	Ditto	6, 7, 8, 10, 12, 14
8	At, to		16	Encircled number	5½

ECCLESIASTICAL • △ 340

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	Latin cross	6, 7, 8, 10, 11, 12, 14	16	Calvary cross	18
2	Maltese cross	6, 7, 8, 9, 10, 12, 14	18	Response	8, 10, 12, 14
3	Maltese cross	5 to 14	19	Response	6 to 14
8	Maltese cross	6 to 14	20	Response	6, 8, 9, 10, 11, 12, 14
4	Latin cross	6 to 14	21	Response	6, 7, 8, 10, 12
5	Greek cross	6 to 14	22	Versicle	6, 7, 8, 9, 10, 12, 14
6	St. Andrews cross	6, 8, 10, 12	23	Versicle	6, 7, 8, 9, 10, 12
7	Cross of St. George	6, 7, 8, 9, 10, 12	24	Versicle	6 to 14
9	Miscellaneous	8 to 14	26	Versicle	6, 8, 9, 10, 11, 12, 14
10	Double death cross	6, 8, 10, 12			

FRATERNAL • \triangle 328

NO	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	Master Mason	6, 8, 10	8	Eastern Star	6, 18, 24
2	Master Mason	12, 18, 24	9	Grotto	6
3	Past Master	6	10	Shriner	6, 10, 12
4	Chapter Mason	6, 8, 10, 12, 18, 24	11	Sun	6, 8
5	Masonic Chapter	6	13	Odd Fellow	6, 12
6	Knight Templar	6	14	Camel	12
7	Eastern Star	6			

MATHEMATICAL • \triangle 330

NO	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	$+$ Plus	5 to 14	88	\leq Less than or equal to	6 to 12
2	$-$ Minus	5 to 14	81	\leq Less than or equal to	5½ to 12
3	\times Multiplied by	5 to 14	17	\leq Less than or equal to	5½ to 12
4	\div Divided by	5 to 14	124	\lessgtr Less than or greater than	8, 9, 10
5	$=$ Equal to	5 to 14	91	\geq Greater than or equal to	6 to 12
6	\pm Plus or minus	5 to 14	77	\geq Greater than or equal to	5½ to 12
7	\mp Minus or plus	5 to 14	84	\geq Greater than or equal to	5½ to 12
56	\equiv Plus or equal	5½ to 12	25	\doteq Equivalent to	6, 8, 9, 10
73	\equiv Double plus	6 to 12	106	∇ Not equivalent	6 to 12
8	\propto Variation	6 to 12	107	∇ Not equivalent	6, 8, 9, 10, 12
9	∞ Infinity	5 to 14	28	\sphericalangle Angle	6 to 12
10	\int Integral	6 to 14	72	\sphericalangle Angle	6 to 12
11	\sim Difference	6 to 12	76	\sphericalangle Angles	6 to 12
112	\sphericalsim Difference	6, 8, 9, 10, 12	35	\perp Right angle	6 to 12
12	\sphericalsim Difference between	6 to 12	29	\triangle Triangle	4 to 14
60	\sphericalsim Difference excess	6, 8, 9, 10, 12	74	\triangle Triangles	6, 8, 9, 10, 12
92	\odot Differential	6 to 12	111	\sphericalsim Equal angles	6, 8, 9, 10, 12
13	\equiv Identical with; congruent	6 to 12	30	\therefore Hence, therefore	5 to 14
87	∇ Not identical with	6, 8, 9, 10, 12	31	\because Because	5 to 14
14	∇ Not equal to	6 to 12	32	\prime Minute	4 to 14
15	\approx Nearly equal to	6, 8, 9, 10, 12	33	$''$ Second	4 to 14
61	\approx Equals approximately	6 to 12	34	$^{\circ}$ Degree	4 to 14
93	\approx Equals approximately	6, 8, 9, 10	67	\cdot Dotted minute	6, 8, 9, 10, 11
16	\geq Equal to or greater than	6, 8, 9, 10, 12	64	$\cdot\cdot$ Dotted second	6, 8, 9, 10
120	\leq Equal to or less than	6, 8, 9, 10, 12	65	\circ Dotted degree	6, 8, 9, 10
80	\cdot Multiplied by	6 to 12	71	$\cancel{\cdot}$ Cancelled second	6, 8, 9, 10
18	\therefore Ratio	6 to 12	36	\perp Perpendicular to	5½ to 12
19	\therefore Proportion	6 to 12	68	\perp Perpendiculars	6, 8, 9, 10, 12
20	\therefore Geometrical proportion	6 to 12	37	\parallel Parallel	6 to 12
21	$<$ Less than	6 to 12	78	\parallel Parallels	6, 8, 9, 10, 12
58	$<$ Less than	6, 8, 9, 10	38	\equiv Equal and parallel	6, 8, 9, 10, 12
22	$>$ Greater than	6 to 12	121	∇ Not parallels	6, 8, 9, 10
57	$>$ Greater than	6, 8, 9, 10	39	\doteq Approaches a limit	6 to 12
125	\geq Greater than or less than	6, 8, 9, 10	26	\circ Circle	5 to 14
23	\leq Not less than	6 to 12	75	\odot Circles	6, 8, 9, 10, 12
24	\leq Not greater than	6 to 12	27	\square Square	4 to 14

MATHEMATICAL • Δ 330 (continued)

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
94	Squares	6, 8, 9, 10, 12	110	2 nd root	6 to 12
89	Arc	6 to 12	59	Horizontal integral	6 to 14
90	Arc	6 to 12	66	Horizontal radical	7 to 14
40	Sector	6 to 10	63	Assertion sign	6 to 10
79	Segment	6, 8, 9, 10, 12	82	Triple prime	6 to 10
41	Rectangle	6 to 14	96	Is measured by	6, 8, 9, 10, 12
95	Rectangles	6, 8, 9, 10, 12	97	Summation of	7, 9, 12, 14
42	Rhomboid	6, 8, 9, 10, 12	98	π Pi, 3.1416	7, 9, 11, 12, 14
62	Rhomboids	6, 8, 9, 10, 12	99	ϵ Base (2.718) of natural system of logarithms	7, 9, 12
100	Pentagon	6, 8, 9, 10, 12	113	θ Theta	6 to 12
101	Ellipse	6, 8, 9, 10, 12	114	ϕ Phi	6, 8, 9, 10, 12, 14
83	Diameter	6 to 12	115	Δ Delta	6, 8, 9, 10, 12
43	Cube	6 to 12	85	Double left arrow	6 to 12
122	Radical	6 to 14	86	Double right arrow	6 to 12
44	Root	4 to 14	117	\bar{c} Mean value of c	10
45	Root	5½ to 12	55	Rising diagonal	5½ to 14
46	Root	6 to 14	54	Falling diagonal	5½ to 14
47	Cube root	6 to 14	69	Parallel rising diagonal	6 to 12
48	Fourth root	6 to 14	70	Parallel falling diagonal	6 to 12
49	Fifth root	6 to 12	102	Rising Parallels	6 to 12
50	Sixth root	6 to 12	103	Falling parallels	6 to 12
51	Seventh root	6 to 12	104	Triple vertical	6 to 10
52	Eighth root	6 to 12	108	Triple horizontal	6 to 10
53	Ninth root	6 to 12			
109	Nth root	6 to 12			

MATHEMATICAL No. 2 • Δ 526

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	$+$ Plus	12	29	Δ Triangle	12
2	$-$ Minus	12	74	\triangle Triangles	12
3	\times Multiplied by	12	30	\therefore Hence, therefore	12
4	\div Divided by	12	36	\perp Perpendicular to	12
5	$=$ Equal to	12	68	\perp Perpendiculars	12
11	\sim Difference	12	37	\parallel Parallel	12
12	\neq Difference between	12	26	\bigcirc Circle	12
13	\equiv Identical with, congruent	12	75	\odot Circles	12
14	\neq Not equal to	12	27	\square Square	12
61	\approx Equals approximately	12	94	Squares	12
21	$<$ Less than	12	42	Rhomboid	12
22	$>$ Greater than	12	62	Rhomboids	12
28	\sphericalangle Angle	12	96	Is measured by	12
76	\sphericalangle Angles	12			

ELECTION • △ 346

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	 Republican	12, 24	102	 Ballot Circle	12, 18, 20, 24
2	 Democratic	12, 24	129	 Ballot Circle	14 to 36
3	 Prohibition	12, 24	105	 Ballot Square	12, 14, 18, 20, 24, 28, 30, 36
4	 Progressive	12, 24	111	 Ballot Square	6 to 36
5	 Independent Progressive	12, 24	106	 Ballot Cross	8, 12
6	 Socialist	12, 24	107	 Sectional Ballot Square	6, 9, 10, 11, 12, 14
7	 American Labor	12, 24	108	 Sectional Ballot Square	6, 9, 10, 11, 12, 14
9	 Farmer Labor	12, 24	109	 Sectional Ballot Square	6, 9, 10, 11, 12, 14
10	 Republican Elephant	10, 24	110	 Sectional Ballot Square	6, 9, 10, 11, 12, 14
11	 Liberal	12, 24	123	 Sectional Ballot Square	10, 20
12		24	124	 Sectional Ballot Square	10, 20
13		24	125	 Sectional Ballot Square	10, 20
14		24	126	 Sectional Ballot Square	10, 20
15		24	128	 Voting Machine Lever	36
17	 Democratic Donkey	10	103	 Voting Machine Lever	26, 36
19	 American	12, 24	104	 Voting Machine Lever	14, 30
20	 Communist	24			

FISTS • △ 400

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	 Left outline	5½, 10	6	 Right solid	4 to 36
2	 Right outline	5½, 10	7	 Left solid	6, 7
3	 Left outline	4 to 36	8	 Right solid	6, 7
4	 Right outline	4 to 36	9	 Left mailed	14
5	 Left solid	4 to 36	10	 Right mailed	14
11	 Upper solid	12	12	 Upper solid	24
12	 Upper solid	24	15	 Upper outline	10

MEDICAL • △ 334

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	R Recipe	5 to 24	4	Ⓜ Scruple	5½ to 12
2	℥ Ounce	5½ to 14	5	℥ Drop	5½, 6, 8, 9, 10, 11, 12, 14
3	℥ Dram	5½ to 12	6	Ⓜ Mix	6, 8, 10, 12

MONETARY

(Give triangle number of face)

NO.	CHARACTER	NO.	CHARACTER	NO.	CHARACTER
1	\$ Dollar	9	₡ Moneda Nacional	17	c Centavo
2	£ Sterling	10	₡ Oro Sellado	18	d Pence
3	₡ Colon	11	₡ Mark	19	₡ Cordova peso
4	₡ Peseta	12	₡ Pfennig	20	f Florin
5	₡ Rupee	13	₡ Bolivar	22	₡ Sucre
6	₡ Yen	14	₡ Taels	23	₡ Sucre
7	¢ Cent	15	₡ Milreis	24	₡ Quetzal
8	/ Shilling	16	₡ Pound, Italian		

MUSICAL • △ 342

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	# Sharp	5 to 14	9	× Double sharp	6, 8, 10, 12
2	b Flat	5 to 14	12	o Full note	6, 8, 10, 12
3	n Natural	5 to 14	13	♪ ½ note	6, 8, 10, 11, 12
4	⅛ note	6, 8, 10, 11, 12, 14	14	⏸ Hold	6, 8, 10, 12
8	¼ note	6, 8, 10, 11, 12, 14	15	⏹ Repeat	6, 8, 10, 12
5	½ note	6, 8, 10, 11, 12, 14	16	⏹ Repeat	6, 8, 10, 12
6	G clef	6, 8, 10, 12, 14	17	♪ Joined ⅛ notes	12
7	F clef	6, 8, 10, 12, 14	18	♪ Joined ¼ notes	12

ORNAMENTS • △ 460

(Dots and Squares)

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
Dots (Center of Slug):			Dots (Center of Cap H):			Squares (Center of Slug):		
1	•	5½ to 18	8	●	24, 30	19	■	6, 8, 10
2	•	5½ to 18	9	●	24, 36	20	■	6
3	•	8 to 24				21	■	8, 10
4	•	8 to 24				18	■	36
5	•	10 to 30						
6	•	14 to 30	25	•	6 to 14			
7	•	18 to 36	26	•	6 to 14			
			27	•	6, 8, 9, 10, 12			

TIME TABLE and TARIFF • △ 344

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
1	◆	5½, 6, 7, 8, 10, 12, 14	161	Ⓜ	6, 7, 8, 9, 10, 12	42	Ⓜ	8, 10, 11
56	◆	6, 7, 8, 9, 10, 12	21	Ⓜ	6, 10, 12	43	Ⓜ	8, 10, 11
2	●	4, 5½, 6, 8, 9, 10	10	Ⓝ	6, 8, 10	44	Ⓜ	8, 10, 11
3	⬇	5½, 6, 8, 10, 12	11	Ⓝ	6, 8, 10, 12	45	Ⓜ	8, 10, 11
33	⬇	6, 8	16	Ⓝ	6, 8, 10	46	Ⓜ	8, 10, 11
6	▲	4, 5½, 6, 7, 8, 9, 10, 12, 14	24	Ⓝ	8, 10	47	Ⓜ	8, 10, 11
54	▼	6, 7, 8, 10, 12, 14	14	Ⓝ	6, 8, 10	48	Ⓜ	8, 10, 11
41	△	6, 8, 10, 11	18	Ⓝ	6, 8, 10	49	Ⓜ	8, 10, 11
128	△	6, 8, 10	20	Ⓝ	6, 8, 10	50	Ⓜ	8, 10, 11
160	◇	8	26	Ⓝ	6, 8, 10	63	Ⓜ	8, 11
55	◇	6, 7, 8	64	Ⓝ	8, 10	88	Ⓜ	6, 8, 11
8	◇	6, 8, 10	34	Ⓝ	6, 8, 10	89	Ⓜ	6, 8, 11
38	+	6, 8, 10	27	Ⓝ	6, 8, 10, 12	90	Ⓜ	6, 8, 11
51	□	4, 6, 8, 10, 12	28	Ⓝ	6, 8, 10	91	Ⓜ	6, 8, 11
7	■	4, 5, 5½, 6, 8, 10, 12, 14	101	AM	6, 8, 10	92	Ⓜ	6, 8, 11
62	*	6, 8, 10, 12, 14	102	PM	6, 8, 10	93	Ⓜ	6, 8, 11
4	*	4, 6, 8, 10, 11	84	A	8	94	Ⓜ	6, 8, 11
5	⋮	5½, 6, 8, 10	85	B	8	95	Ⓜ	6, 8, 11
30	⌘	6, 8, 10	86	C	8	96	Ⓜ	6, 8, 11
36	#	6, 8, 10, 11	87	D	8	97	Ⓜ	6, 8, 11
57	○	5½, 6, 8, 10	99	E	8	98	Ⓜ	6, 8
126	⊙	6, 7, 8, 10, 12	100	F	8	107	Ⓜ	6, 8
127	⊙	6, 8, 10	104	G	8	108	Ⓜ	6, 8
159	⊙	8	105	H	8	109	Ⓜ	6, 8
37	○	5, 6, 8, 10	103	T	8	110	Ⓜ	6, 8
39	⊕	5½, 6, 8, 10	65	1	6, 8, 10, 11	111	Ⓜ	6, 8
40	⊗	6, 8, 10	66	2	6, 8, 10, 11	112	Ⓜ	6, 8
9	Ⓐ	6, 8, 10, 12	67	3	6, 8, 10, 11	113	Ⓜ	6, 8
15	Ⓐ	6, 8, 10	68	4	6, 8, 10, 11	114	Ⓜ	6, 8
22	Ⓐ	8, 10	69	5	6, 8, 10, 11	115	Ⓜ	6, 8
17	Ⓐ	6, 8, 10	70	6	6, 8, 10, 11	116	Ⓜ	6, 8
19	Ⓐ	6, 8, 10	71	7	6, 8, 10, 11	117	Ⓜ	6, 8
25	Ⓐ	6, 8, 10	72	8	6, 8, 10, 11	118	Ⓜ	6, 8
12	Ⓢ	6, 8, 10	73	9	6, 8, 10, 11	119	Ⓜ	6, 8
32	Ⓢ	8	74	0	6, 8, 10, 11	120	Ⓜ	6, 8
106	Ⓢ	7	75	1	8, 11	121	Ⓜ	6, 8
60	Ⓢ	5 to 12	76	2	8, 11	122	Ⓜ	6, 8
31	Ⓢ	4, 5, 5½, 6, 7, 8, 10, 11	77	3	8, 11	123	Ⓜ	6, 8
23	Ⓢ	5, 6, 8, 10	78	4	8, 11	124	Ⓜ	6, 8
13	Ⓢ	5½, 6, 7, 8, 10, 12	79	5	8, 11	125	Ⓜ	6, 8
150	Ⓢ	6, 7	80	6	8, 11	① to ⑤0	6, 8, 10	
			81	7	8, 11	⑤1 to ⑩0	6, 8	
			82	8	8, 11	⑩1 to ③00	8	
			83	9	8, 11			

PRESS SYNDICATE • △ 350

NO.	CHARACTER	POINT SIZE	NO.	CHARACTER	POINT SIZE
13	(U.P.) United Press	5½ to 18	200	(NC) National Catholic	8
23	(AP) Associated Press	5 to 18	226	(CP) Canadian Press	6, 7, 7½, 8, 10
144	(INS) International News Service	5½ to 14	259	(US) Universal Service	7, 7½

MISCELLANEOUS • △ 348

NO	CHARACTER	POINT SIZE	NO	CHARACTER	POINT SIZE
10	Check Mark	6, 8, 10, 12, 14, 18, 24	467	Terrapijn	10
13	(En) Horizontal Parallel	5 to 14	481	Caret	8, 10, 11
13	(Em) Horizontal Parallel	5 to 14	594	Inverted Caret	8, 10, 11
21	Vertical Parallel	5 to 36	544	Summation	6, 8, 10, 12
23	Race Chart Sign	5½, 6, 8, 10, 12, 14	564	Caduceus	6
30	Vertical Line	6 to 14	621	Encircled lower case o	5, 5½, 6, 8
31	Vertical Line	8, 9, 10, 12	748	Acorn	6
34	Bell	5½, 6, 8, 10, 12	769	French Horn	6, 7, 8, 9, 10, 12
503	Bell	6	770	Castle	6 to 10
92	Inverted Triangle	8, 10	771	Camera	6, 7, 8, 9, 10, 12
103	Telegraph	6, 7, 8, 9, 10, 12	772	Garage	6 to 10
106	Wavy Line	6 to 14	773	Locomotive	6, 7, 8, 9, 10, 12
112	Anchor	6, 7, 8, 10, 12	774	Pacing Horse	6 to 10
150	Anchor	8, 12	775	Horse and Cab	6, 7, 8, 9, 10, 12
151	Anchor	6, 7, 8, 10, 12, 14	776	Steamboat	6, 7, 8, 9, 10, 12
152	Anchor	6, 8, 10	778	Telegraph Office	6 to 10
153	Anchor	11, 14	963	Breve Sign	8
251	Strike (Bowling)	5½, 8	964	Breve Sign	8
252	Spare (Bowling)	5½, 6, 8, 9, 10	967	Vertical Slug Check Mark	8, 10
293	Encircled Circle	5½, 6, 8, 10, 12	972	Window Envelope Corner	6, 12
336	Envelope	6, 7, 8, 9, 10, 12	973	Window Envelope Corner	6, 12
338	Horizontal Rectangle	8, 9, 14	974	Window Envelope Corner	12
339	Vertical Rectangle	8	975	Window Envelope Corner	12
355	Telephone Receiver	8, 10	979	Indicia	10, 12
425	Cow	10	980	Indicia	12
426	Rooster	10			

PARAGRAPH MARKS • △ 338

NO	CHARACTER	POINT SIZE	NO	CHARACTER	POINT SIZE	NO	CHARACTER	POINT SIZE
13		5½ to 30	22		6 to 30	31		6, 8, 9, 10, 12, 14
14		6 to 36	23		8, 10, 12, 14	32		6 to 24
16		6 to 14	24		6 to 24	33		10, 12, 14, 24
17		8, 10	26		7 to 14	34		6 to 14
18		8, 10, 11, 12, 14	27		12	35		16
19		10, 11, 14, 18	28		7, 8, 10	36		16
20		14 to 30	29		6, 8, 9, 10, 12, 14	37		16
21		6, 8, 10, 11, 12, 14	30		7 to 14			

PLAYING CARD • △ 348

NO	CHARACTER	POINT SIZE	NO	CHARACTER	POINT SIZE
133	Spade	5, 6, 7, 8, 10, 11, 12, 18, 24	330	Spade	5, 6, 7, 8, 10, 11, 12
134	Heart	5, 6, 7, 8, 10, 11, 12, 18, 24	332	Heart	5, 6, 7, 8, 10, 11, 12
135	Diamond	5, 6, 7, 8, 10, 11, 12, 18, 24	331	Diamond	5, 6, 7, 8, 10, 11, 12
132	Club	5, 6, 7, 8, 10, 11, 12, 18, 24	329	Club	5, 6, 7, 8, 10, 11, 12
136	Eagle	8, 10, 11, 12			

RULED FORMS
AND TABULAR
WORK ON THE
LINO TYPE  

TRADE LINO TYPE MARK

MERGENTHALER
LINO TYPE COMPANY

BROOKLYN, NEW YORK

New York City, Chicago, San Francisco, New Orleans

Canadian Linotype, Limited, Toronto

Representatives in the Principal Cities of the World

RULED FORM MATRICES

A complete series of characters for setting the most intricate Ruled or Leader form is available and will be of particular value to printers specializing in this class of work. With them it is possible to produce on the Linotype an endless variety of work of this kind at low cost.

The vertical characters are made in four sizes (6, 8, 10 and 12 point) in two-letter matrices and in two sizes (18 and 24 point) in one-letter matrices. The horizontal characters are made in two sizes. The 12 point size will align

with the cross strokes of any of the two-letter sizes while the 24 point will align with either of the one-letter sizes. When ordering rule and leader matrices, specify $\Delta 354$ as well as the point size and character number desired.

The following is a complete list of the characters available, with the width of each character indicated in points, the decimal equivalents of which are: 2 points, .0277; 3 points, .0416; 6 points, .0833; 12 points, .1666; 18 points, .250; 24 points, .3333.

12 POINT, TWO-LETTER							
Verticals		Extensions and Leaders		Verticals		Extensions	
No. 1 3 Points	↑	No. 4 2 Points	-	No. 22 18 Points	-----	No. 24 3 Points	↑
No. 8 3 Points	↑	No. 5 3 Points	-	No. 23 24 Points	-----	No. 37 3 Points	↑
No. 2 3 Points	↑	No. 6 6 Points	--			No. 35 3 Points	↑
No. 3 3 Points	↑	No. 7 12 Points	---			No. 36 3 Points	↑
↑		-----				↑	
						↑	No. 18 2 Points
						↑	-
						↑	No. 19 3 Points
						↑	=
						↑	-
						↑	No. 20 6 Points
						↑	=
						↑	-
						↑	No. 21 12 Points
						↑	=
						↑	---
						↑	---

24 POINT, ONE-LETTER							
Verticals		Extensions • Leaders		Verticals	Extensions	Verticals	Extensions
No. 1 3 Points	↑	No. 1a 3 Points	↑	No. 35 3 Points	↑	No. 24 3 Points	↑
No. 8 3 Points	↑	No. 4 2 Points	-	No. 35a 3 Points	-	No. 18a 2 Points	-
No. 2 3 Points	↑	No. 4a 2 Points	-	No. 36a 3 Points	-	No. 19a 3 Points	-
No. 3 3 Points	↑	No. 5 3 Points	-	No. 36 3 Points	-	No. 20a 6 Points	-
		No. 5a 3 Points	-			No. 21a 12 Points	-
		No. 6 6 Points	--			No. 24a 3 Points	↑
		No. 6a 6 Points	--			No. 37 3 Points	↑
		No. 7 12 Points	---			No. 37a 3 Points	↑
		No. 7a 12 Points	---			No. 19 3 Points	=
		No. 22 18 Points	-----			No. 20 6 Points	=
		No. 22a 18 Points	-----			No. 21 12 Points	=
		No. 23 24 Points	-----				
		No. 23a 24 Points	-----				

OVERLINE FIGURES

Special Figures with overline for use with the 12 and 18 point sizes of box and rule matrices are made with a hairline stroke over the figure, the stroke aligning with the horizontal character of the box and rule matrices when used in the same line. These figures are used for line num-

bers in sales slips. The 12 point is used for 12 point spacing between lines and the 18 point size for 18 point spacing. The following is a list of the characters available in both the 12 and 18 point sizes. When ordering, specify $\Delta 354$ and point size and character number desired.

12 POINT, TWO-LETTER

Width of character 4 points or .0553

No. 25	No. 26	No. 27	No. 28	No. 29	No. 30	No. 31	No. 32	No. 33	No. 34
$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$	$\overline{7}$	$\overline{8}$	$\overline{9}$	$\overline{0}$
$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$	$\overline{7}$	$\overline{8}$	$\overline{9}$	$\overline{0}$

18 POINT, ONE-LETTER

Width of character 6 points or .0833

No. 25	No. 26	No. 27	No. 28	No. 29	No. 30	No. 31	No. 32	No. 33	No. 34
$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$	$\overline{7}$	$\overline{8}$	$\overline{9}$	$\overline{0}$

VERTICAL LEADERS

Blank ruled forms of any size can be composed easily on the Linotype by the use of leader matrices punched vertically (:) instead of horizontally (....). The production of these forms is simply a matter of recasting. Determine the exact amount of space required between the horizontal leader lines, set a single line of matrices with the vertical leaders, properly spaced, and recast a sufficient number of slugs to fill the required space. Brass rules can be easily inserted between the slugs where desired.

Vertical leaders are made in 6 to 30 point sizes in the following styles: 6 point, 2, 3 or 4 dots, and 2, 3 or 4 strokes; 8 point, 4 or 6 dots, and 2 or 4 strokes; 10 point, 6 dots, and 2, 4 or 6 strokes; 12 point, 2, 4 or 6 dots and 2, 4, 6 or 8

strokes; 14 point, 6 strokes; 18 point, 9 strokes; 24 point, 12 strokes; 30 point, 14 strokes.

The width of columns is regulated by the number of slugs used. Where 6 point slugs are used, the column widths, or distance between down rules, will be multiples of 6 point and with 12 point, multiples of 12 point. Spacing between horizontal rule or leader lines may be varied to suit any requirement.

When ordering vertical leader matrices, specify the point size and style desired. The matrices are all made on a uniform setwise size of .0553, or 4 points.

The accompanying specimen shows how the matrices are used, the first line being opened up to make the illustration clear.



VERTICAL SLUG MATRICES

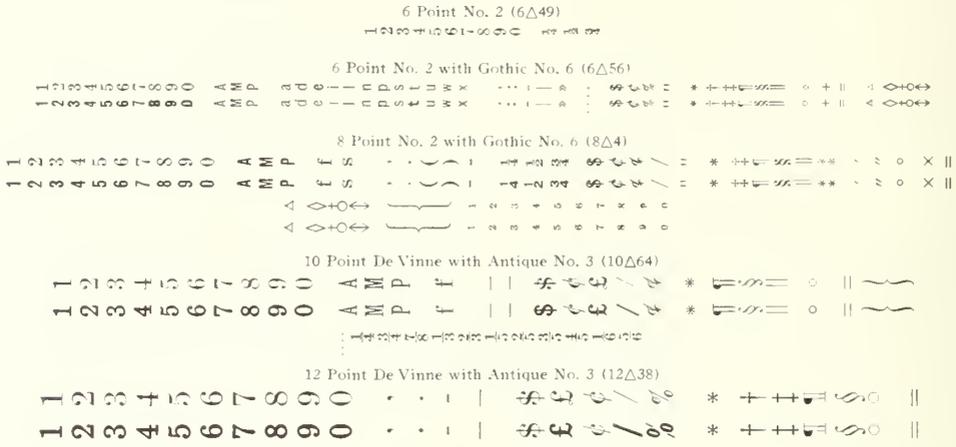
These matrices differ from ordinary matrices in that the characters are punched horizontally instead of vertically. When cast, they appear one below another on the vertical slug, instead of side by side as on the usual slug. In making up the form, the vertical slugs are placed ends up and arranged side by side. The slugs give perfect alignment of the figures and permit of the insertion of ordinary brass rule between the columns.

The general rule is that these figures cast on a slug one-half their point size, so that the same space will appear between two or more figures on the vertical slugs as would be the case with normal setting on horizontal slugs. No special equipment is required for the use of 10- or 12-point matrices. For 6- and 8-point matrices,

which call for 3- and 4-point slugs, respectively, special mold liners, ejector blades, ejector blade links and an ejector blade guide are required.

Three- and 4-point liners can be used in the regular Universal Adjustable 5- to 14-point mold by filing the banking screws so that they will not project above the liners. Ejector blades, links and the guide to eject 4-point slugs need not be replaced by the regular parts when casting larger slugs. However, this will be necessary in the case of the similar parts for the 3-point slugs incidental to the use of 6-point vertical slug matrices. The knife block can be set to trim either 3- or 4-point slugs by readjusting the right hand knife 5-point setting screw.

Vertical slug matrices are available as shown in the following faces and sizes:



VERTICAL GOTHIC

For food-store-ad work, a valuable aid both to condensation and economical composition is found in the Vertical Characters of Gothic Con-

densed No. 2. These characters are cast horizontally on the slug, like this:

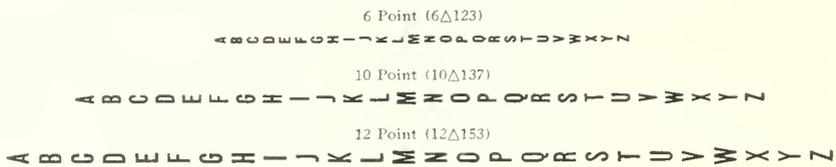
G A N S D O Z L B S

The slugs are cut to the proper length and inserted between the large figures, like this:

6 ^C 29c 5 ^D 48c 4 ^L 25c

Complete alphabets are available in 6-, 10- and 12-point sizes. The 6- and 10-point sizes cast in

the center of a 6-point slug, the 12-point in the center of an 8-point slug.



GERRARD MORGAN & COMPANY

Manufacturers of

HIGHEST QUALITY DRESS GOODS

LITTLE ROCK, ARKANSAS

Shipped by.....

Date..... 19.....

NO.	CODE WORD	NAME AND ADDRESS OF BUYER	GRADE			STOCK NO.	SHIPPED VIA
			A	B	C		
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							
21							

For Office Record Only

SALESMAN'S QUOTATION

Customer

Street Address

City or Town

Quantity	Description	Price

Remarks

Ship via

Order No. *Date*

Salesman

SPECIFICATIONS

ABOVE—Set with 18 point Box and Rule Matrices Nos. 1, 5, 6, 7, 8, 22 and 23 and 6 point Matrix No. 8. Horizontal rules are brass. 18 point Special Figures with overline, as shown on page 3, were used for line numbers. Type: 6, 8, 10, 12 and 18 point Benedictine.

RIGHT—Set with 12 point Box and Rule Matrices Nos. 1, 3, 5, 7, 22 and 23. Horizontal rules cast from 2 point Matrix Slide No. 301. Type: 6, 8, 12 and 18 point Bodoni.

Linotype Leaders

A summary of the various styles of leaders
available on the Linotype—designed to meet differing
printing and publishing conditions

REGULAR LEADERS match the weight of face with which they are used and cast type high. Furnished in round dot or hyphen style in two, four or six dots or strokes to the em.



UNIVERSAL LEADERS are for book and jobbing work. The weight of the dot or stroke is uniform in all point sizes regardless of the style of the face with which they are used. These leaders are .003 shallower than type high, so they will not punch through the paper in printing. Universal round dot leaders are furnished two, four and six dots to the em, and hyphen leaders in two and four strokes to the em.



THIN LEADERS are used with either of the above styles for close justification when only one spaceband is used in the line. Available in quarter-em widths in round dot or hyphen style, 8, 10, 12 and 14 point sizes.



NEWSPAPER LEADERS. The regular round dot or hyphen leader .005 shallower than type high to minimize punching through the paper.



NEWSPAPER RADIAL LEADERS, round dot style only, are made with a rounded or radial printing surface to prevent perforating paper and damaging press blankets. .005 shallower than type high.



LEADER ALIGNING DASHES cast a continuous unbroken line. Useful for jobbing work. Can be supplied in all standard alignments in uniform set-widths of 2, 3 and 12 points. Also available in en and em widths as substitutes for regular dot or hyphen leaders.



JOBGING LEADERS are made in 6, 8, 10, 12 and 14 point alignments, two and four strokes, and on 6 and 12 point set-width only. The weight of the stroke and the set-width of the character is uniform in all point sizes.



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
New York City, Chicago, San Francisco, New Orleans. Canadian Linotype,
Limited, Toronto. Representatives in the Principal Cities of the World

Universal Dot Leaders

12 point
6 Dots to the em

APPLICATION of _____ of _____
State of _____ for indemnity against loss or damage
by Fire and Lightning _____ by ROYAL
INSURANCE COMPANY, Limited, in the sum of _____
specified, commencing on the _____ day of _____ 19

10 point
4 Dots to the em

APPLICATION of _____ of _____ State of _____
for indemnity against loss or damage by Fire or Lightning _____
by ROYAL INSURANCE COMPANY, Limited, in the sum of _____
commencing on the _____ day of _____ 19
Rate for Dwelling and Contents _____ Garage _____ Barn Buildings _____

9 point
4 Dots to the em

APPLICATION of _____ of _____ State of _____
for indemnity against loss or damage by Fire or Lightning _____
by ROYAL INSURANCE COMPANY, Limited, in the sum of _____
commencing on the _____ day of _____ 19
Rate for Dwelling and Contents _____ Garage _____ Barn Buildings _____

8 point
4 Dots to the em

APPLICATION of _____ of _____ the term of _____ years, on property
State of _____ for indemnity against as below specified, commencing on the
loss or damage by Fire and Lightning _____ day of _____ 19
_____ by ROYAL Rate for Dwelling and Contents _____
INSURANCE COMPANY, Limited, in the **Garage _____ Barn Buildings _____**
sum of _____ DOLLARS, for **Barn Personal _____ Live Stock _____**

Universal Hyphen Leaders

12 point
4 Strokes to the em

APPLICATION of _____ of _____
State of _____ for indemnity against loss or damage
by Fire and Lightning _____ by ROYAL
INSURANCE COMPANY, Limited, in the sum of _____
specified, commencing on the _____ day of _____ 19

10 point
4 Strokes to the em

APPLICATION of _____ of _____ State of _____
for indemnity against loss or damage by Fire or Lightning _____
by ROYAL INSURANCE COMPANY, Limited, in the sum of _____
commencing on the _____ day of _____ 19
Rate for Dwelling and Contents _____ Garage _____ Barn Buildings _____

9 point
4 Strokes to the em

APPLICATION of _____ of _____ State of _____
for indemnity against loss or damage by Fire or Lightning _____
by ROYAL INSURANCE COMPANY, Limited, in the sum of _____
commencing on the _____ day of _____ 19
Rate for Dwelling and Contents _____ Garage _____ Barn Buildings _____

8 point
4 Strokes to the em

APPLICATION of _____ of _____ the term of _____ years, on property
State of _____ for indemnity against as below specified, commencing on the
loss or damage by Fire and Lightning _____ day of _____ 19
_____ by ROYAL Rate for Dwelling and Contents _____
INSURANCE COMPANY, Limited, in the **Garage _____ Barn Buildings _____**
sum of _____ DOLLARS, for **Barn Personal _____ Live Stock _____**

Jobbing Leaders

LINOTYPE^{MADE}

..... 6 Point	..... 6 354
..... 8 Point	..... 8 354
..... 10 Point	..... 10 354
..... 12 Point	..... 12 354
..... 14 Point	..... 14 354

**6 to 14
point**

6 and 12 point set
widths only

SPECIMENS OF JOBBING LEADERS IN USE

E—398 to 2240

Part No.	Price	Part No.	Price	Part No.	Price	Part No.	Price
398	7.00	667	.06	946	.30	1150	.40
399	2.05	668	3.05	947	.08	1157	.55
		684	2.50	948	.55	1159	.03
400	1.95	685	5.50	950	.90		
401	2.75	687	2.20	951	2.75		
403	.17	692	.65	952	.20		
406	1.95	697	.25	953	.22		
408	6.75			960	1.60		
409	.65	703	.35	961	1.20		
411	3.40	738	.03	966	.50		
415	.45	742	.08	967	.11		
416	.10	743	.30	968	.20		
417	.30	744	.17	974	.17		
419	17.25	745	.22	989	1.30		
420	.40	759	.22	991	.03		
421	.35	791	2.50	993	1.00		
422	.17	792	.35	994	2.30		
423	.45	795	2.00	995	10.20		
424	.03	796	1.85	996	4.00		
429	.22	797	.12	997	.08		
430	.08			998	7.55		
442	.01	801	4.40				
443	.50	802	.45	1004	.02		
447	1.20	804	.17	1011	.30		
466	.01	805	.12	1014	7.90		
484	.05	806	.70	1020	.01		
487	2.20	807	.06	1021	.05		
493	1.20	809	4.50	1024	.07		
499	.06	818	.75	1025	4.70		
		819	.75	1026	.95		
503	.10	837	.04	1028	.70		
507	1.20	838	2.75	1032	2.75		
523	.04	847	3.30	1033	.17		
525	.02	859	.03	1034	.65		
526	.55	860	.35	1035	3.30		
527	.04	861	.15	1036	2.15		
531	2.75	864	1.85	1037	2.15		
537	3.00	865	1.60	1042	.04		
538	.40	878	3.30	1043	.18		
539	.10	883	1.15	1046	8.00		
540	.35	887	.22	1050	1.00		
543	2.85	889	.95	1051	3.95		
544	6.35	890	.06	1054	7.60		
551	.07	891	.22	1064	13.35		
571	.40	892	.45	1077	14.70		
572	.09	893	2.05	1078	.90		
578	16.80	894	2.05	1079	.22		
579	2.05	896	.30	1082	.04		
581	7.15	897	.55	1094	5.25		
582	1.00	898	1.75	1095	2.50		
583	.65			1096	.10		
584	1.00	920	.50	1097	.07		
585	2.05	922	.11	1098	4.50		
586	1.70	927	1.95	1099	6.60		
588	8.55	928	.22				
590	.45	931	1.50	1103	5.80		
591	.10	932	.22	1104	.07		
		933	.08	1105	1.20		
631	4.90	935	.09	1106	.40		
657	3.20	940	.07	1112	4.15		
659	4.70	941	.08	1120	.35		
661	.12	942	.08	1121	33.85		
662	.11	943	.02	1126	.04		
665	.14	944	1.00	1146	.07		

Left: Price List, in 6- and 8-point Bell Gothic Light and Bold, using 6 and 8-point Linotype Jobbing Leaders. Display: Memphis Extra Bold and 10-point Memphis Bold. Rules: 2-point Plain Rule Matrix Slides No. 401 and 405.

Below: Contents page from *Handbook of Chemistry and Physics*, published by Chemical Rubber Co., Cleveland, Ohio; set in 10-point, 8-point No. 1 and 6-point Excelsior with Italic and Small Caps with Linotype Jobbing Leaders.

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Linotype FIGURES

The following pages present a complete showing of Linotype Figures. They are grouped under various classifications and arranged by point size. Within the point size they are shown in order of set-width size, alphabetically. The sequence of classifications is:

	<i>Point Size Range</i>
One-Letter, Roman	5 to 14
One-Letter, <i>Italic</i>	10 to 14
Two-Letter, Roman <i>with Italic</i>	4 to 24
Two-Letter, Roman with Bold	4 to 24
One-Letter Display, Roman	16 to 60
One-Letter Display, <i>Italic</i>	18 to 36
*Regular Advertising Figures, Roman <i>and Italic</i>	16 to 30
*Special Advertising Figures	30 to 48

	<i>Point Size Range</i>
Superior Figures:	
One-Letter Display	18 to 48
*Regular Advertising Figures	18 and 24
Decimal Figures	6 to 10
Small Cap Figures	6 to 12
Cancelled Figures	8 and 11
Vertical Slug Figures	6 to 12

**These figures are arranged to show together all sizes in a given family, with the families in alphabetical order.*

For ready interpretation of the set-width sizes, consult the following table which shows the largest figures that may be accommodated in the various magazines.

MAIN MAGAZINE:	<i>Largest Figure</i>
90-Channel, regular channels . . . . .	.1107
90-Channel, ad. figure channels . . . . .	.166
72-Channel . . . . .	.2075
Wide 72-Channel . . . . .	.249

AUXILIARY MAGAZINE:	<i>Largest Figure</i>
28-Channel . . . . .	.218
34-Channel, left side . . . . .	.219
34-Channel, right side . . . . .	.221
Wide 34-Channel, left side . . . . .	.315
Wide 34-Channel, right side . . . . .	.311

Unless specifically stated otherwise, all figures are to be considered as being on the standard alignment of their point size.



Mergenthaler Linotype Company, Brooklyn, New York
 NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS, CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

ONE-LETTER, ROMAN-5 to 14 Point

5 Point

- No. 18 (5Δ1) Size, .035
1234567890
1234567890 Special No. 1. Size, .046
- *No. 10 (5Δ8) Special No. 4. Size, .0415
1234567890
- No. 18 (5Δ1) Size, .046
1234567890 Special No. 1
- *GOTHIC No. 9 (5Δ10) Size, .0692
1234567890
- *SPECIAL GOTHIC No. 9 (5Δ6) Size, .0692
(6 Point Alignment)
1234567890
1 Special No. 1

5 1/2 Point

- No. 2 (5 1/2Δ5) Size, .0385
1234567890
- No. 3 (5 1/2Δ7) Size, .0385
1234567890
- CLARENDON No. 1 (5 1/2Δ11) Size, .046
1234567890
- No. 1 (5 1/2Δ1) Size, .046
1234567890
- BOLD FACE No. 1 (5 1/2Δ9) Size, .063**
1234567890
- *SPECIAL GOTHIC No. 9 (5 1/2Δ38) Size, .083
(Special Alignment)
1234567890

6 Point

- GOTHIC CONDENSED No. 2 (6Δ53) Size, .0415
1234567890
- No. 2 (6Δ21) Size, .042
1234567890
- No. 3 (6Δ5) Size, .042
1234567890
- No. 12 (6Δ15) Size, .042
1234567890
- GOTHIC CONDENSED No. 4 (6Δ97) Size, .0484
1234567890
- GOTHIC No. 3 (6Δ59) Size, .0484
1234567890 Special No. 1
- CLARENDON No. 1 (6Δ19) Size, .050
1234567890
- GOTHIC No. 3 (6Δ59) Size, .050
1234567890
Special No. 1. Size, .0484
1234567890
- No. 1 (6Δ1) Size, .050
1234567890
Special No. 1. Size, .056
1234567890
- BOLD FACE No. 1 (6Δ57) Size, .056**
1234567890
- No. 1 (6Δ1) Size, .056
1234567890 Special No. 1
- GOTHIC No. 16 (6Δ125) Size, .0692
1234567890
- BOLD FACE No. 3 (6Δ45) Size, .070**
1234567890
2 7 Special No. 1

ROYAL GOTHIC (6Δ29) Size, .077
(7 Point Alignment)
1234567890

*ROYAL GOTHIC (6Δ226) Size, .077
(7 Point Alignment)
1234567890
4 Special No. 1

*SPECIAL GOTHIC No. 9 (6Δ116) Size, .083
(Special Alignment)
1234567890

6 1/2 Point

IONIC No. 5
(6 1/2Δ6) Size, .0553. Special No. 5
1234567890

7 Point

- No. 2 (7Δ21) Size, .049
1234567890
- GOTHIC CONDENSED No. 1 (7Δ43) Size, .0553
(Special Alignment). Casts on 5 1/2 point body.
1234567890
- GOTHIC No. 4 (7Δ15) Size, .056
1234567890
- *GOTHIC No. 4 (7Δ60) Size, .056
1234567890
- No. 1 (7Δ1) Size, .059
1234567890
- GOTHIC No. 2 (7Δ13) Size, .063
1234567890
- DORIC No. 1 (7Δ23) Size, .077
1234567890
- BOLD FACE No. 1 (7Δ31) Size, .084**
1234567890
- BOLD FACE No. 3 (7Δ27) Size, .084**
1234567890
- ***BOLD FACE No. 3 (7Δ52) Size, .084**
1234567890

8 Point

- GOTHIC CONDENSED No. 2 (8Δ39) Size, .0484
1234567890
1234567890 Special No. 1, 10 pt. alignment
- RUSSIAN CHURCH (8Δ101) Size, .0484
1234567890
- LINO TEXT (8Δ151) Size, .0553
1234567890
- TITLE No. 1 (8Δ29) Size, .056
1234567890
1234567890
- CLARENDON No. 1 (8Δ25) Size, .059
(High Alignment)
1234567890
- CLARENDON No. 1 (8Δ91) Size, .059
1234567890
- GOTHIC No. 3 (8Δ41) Size, .059
(High Alignment)
1234567890

No. 1 (8Δ1) Size, .059. (High Alignment)
1234567890

BOLD FACE No. 6 (8Δ105) Size, .0622
1234567890

GOTHIC CONDENSED No. 1 (8Δ69) Size, .0622
1234567890

*GOTHIC No. 8 (8Δ130) Size, .0692
1234567890

PABST EXTRA BOLD (8Δ392) Size, .0692
1234567890

REMINGTON TYPEWRITER with Underscore
(8Δ32) Size, .0692
1234567890
1234567890

BOLD FACE No. 1 (8Δ131) Size, .070
(High Alignment)
1234567890 Special No. 1

IONIC No. 1 (8Δ85) Size, .070
1234567890

*ANTIQUE BLACK No. 1 (8Δ314) Size, .0742
1234567890

GOTHIC No. 16 (8Δ159) Size, .083
1234567890

*GOTHIC No. 16 (8Δ260) Size, .083
1234567890

GOTHIC No. 41 (8Δ157) Size, .083
1234567890

CELTIC No. 1 (8Δ59) Size, .084
1234567890

BOLD FACE No. 9 (8Δ133) Size, .0899
1234567890

ROYAL GOTHIC (8Δ49) Size, .091.
(9 Point Alignment)
1234567890

9 Point

***BOLD FACE No. 1 (9Δ74) Size, .083**
1234567890

10 Point

- GOTHIC CONDENSED No. 2 (10Δ41) Size, .0553
1234567890
- CASLON TEXT (10Δ91) Size, .0692
1234567890
- GOTHIC No. 38 (10Δ115) Size, .0692
1234567890
- LINO TEXT (10Δ125) Size, .0692
1234567890
- NARCISS (10Δ123)
Size, Figure 1, .0553; 2 to 0, .0692
1234567890
- CLARENDON No. 1 (10Δ25) Size, .070
1234567890

*Indicates Duplicate Character

10 Point, continued

GERMAN No. 2 (10Δ19) Size, .070
1234567890

CONDENSED OUTLINE (10Δ101) Size, .0761
1234567890

BOLD FACE No. 6 (10Δ103) Size, .083
1234567890

CHELTENHAM BOLD (10Δ61) Size, .083
1234567890

GOTHIC CONDENSED No. 1 (10Δ69) Size, .083
1234567890

*PABST EXTRA BOLD (10Δ320) Size, .083
1234567890 Special No. 1

REMINGTON TYPEWRITER with Underscore
(10Δ272) Size, .083
1234567890
1234567890

UNDERWOOD TYPEWRITER with Underscore
(10Δ270) Size, .0833
1234567890
1234567890

UNDERWOOD TYPEWRITER No. 4 with Underscore
(10Δ394) Size, .0833
1234567890
1234567890

GOTHIC No. 3 (10Δ43) Size, .084
1234567890

*ANTIQUÉ BLACK No. 1 (10Δ282) Size, .089
1234567890

DORIC No. 1 (10Δ63) Size, .091
1234567890

GOTHIC No. 16 (10Δ139) Size, .0968
1234567890

*GOTHIC No. 16 (10Δ224) Size, .0968
1234567890

GOTHIC No. 41 (10Δ143) Size, .0968
1234567890

*POSTER BODONI (10Δ326) Size, .0968
1234567890 Special No. 1

BOLD FACE No. 3 (10Δ75) Size, .098
1234567890

*BOLD FACE No. 3 (10Δ94) Size, .098
1234567890

TWO LINE No. 1B (10Δ67) Size, .098
1234567890

11 Point

RUSSIAN CHURCH (11Δ45) Size, .0692
1234567890

GOTHIC CONDENSED No. 1 (11Δ17) Size, .084
1234567890

TWO LINE (11Δ23) Size, .0965
1234567890

DORIC No. 2 (11Δ19) Size, .098
1234567890

BOLD FACE No. 3 (11Δ31) Size, .105
1234567890

*BOLD FACE No. 3 (11Δ40) Size, .105
1234567890

12 Point

DeVINNE EXTRA CONDENSED (12Δ73)
Size, .0553
1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(12Δ77) Size, .0692
1234567890

GOTHIC CONDENSED No. 2 (12Δ17) Size, .0692
1234567890

DeVINNE CONDENSED (12Δ21) Size, .083
1234567890

GOTHIC No. 13 (12Δ436) Size, .083
(Casts on 10 point body)
1234567890

GOTHIC No. 1B (12Δ65)
Size, Figure 1, .0553; 2 to 0, .083
1234567890

(Also Special No. 1 Figure 1, .083)

GOTHIC No. 3B (12Δ129) Size, .083
1234567890

LINO TEXT (12Δ109) Size, .083
1234567890

NARCISS (12Δ127)
Size, Figure 1, .0692; 2 to 0, .083
1234567890

ROMAN BOLD CONDENSED (12Δ67) Size, .083
1234567890

ANTIQUÉ CONDENSED (12Δ51) Size, .084
1234567890

CASLON TEXT (12Δ29) Size, .084
1234567890

CLARENDON No. 1 (12Δ5) Size, .084
1234567890

CONDENSED TITLE No. 1 (12Δ7) Size, .084
1234567890

CONDENSED TITLE No. 2 (12Δ11) Size, .084
1234567890

CONDENSED OUTLINE (12Δ69) Size, .0899
1234567890

CHELTENHAM BOLD (12Δ27) Size, .091
1234567890

GOTHIC CONDENSED No. 1 (12Δ13) Size, .091
1234567890

BOLD FACE No. 6 (12Δ75) Size, .0968
1234567890

*BOLD FACE No. 7 (12Δ180) Size, .0968
1234567890

GOTHIC CONDENSED OUTLINE (12Δ125)
Size: Figure 4, .1176; Balance, .0968
(15 Point Alignment)

1234567890

PABST EXTRA BOLD (12Δ292) Size, .0968
1234567890 Special No. 1

REMINGTON TYPEWRITER with Underscore
(12Δ202) Size, .0968
1234567890
1234567890

REMINGTON TYPEWRITER No. 4 with Underscore
(12Δ370) Size, .100
1234567890
1234567890

STENDGRAF TYPEWRITER (12Δ37) Size, .100
1234567890

UNDERWOOD TYPEWRITER with Underscore
(12Δ200) Size, .100
1234567890
1234567890

UNDERWOOD TYPEWRITER No. 2 with Underscore
(12Δ264) Size, .100
1234567890
1234567890

GOTHIC No. 15 (12Δ238) Size, .1107
1234567890

GOTHIC No. 16 (12Δ163) Size, .1107
1234567890

GOTHIC No. 16 (12Δ158) Size, .1107
1234567890

GOTHIC No. 41 (12Δ167) Size, .1107
1234567890

LINING GOTHIC No. 1 (12Δ55) Size, .1107
1234567890

*POSTER BODONI (12Δ298) Size, .1107
1234567890 Special No. 1

BOLD FACE No. 1 (12Δ25) Size, .112
1234567890

BOLD FACE No. 3 (12Δ53) Size, .112
1234567890

*BOLD FACE No. 3 (12Δ62) Size, .112
1234567890

TWO LINE (12Δ39) Size, .1176
1234567890

*Indicates Duplicate Character

14 Point

DeVINNE EXTRA CONDENSED (14Δ31)
Size, .070

1234567890

CHELTENHAM BOLD EXTRA COND. (14Δ43)
Size, .083

1234567890

GOTHIC CONDENSED No. 2 (14Δ3) Size, .083

1234567890

Special No. 1

LINO TEXT (14Δ95) Size, .083
(13 Point Alignment)

1234567890

ANTIQUÉ CONDENSED (14Δ29) Size, .0968

1234567890

BASKERVILLE CONDENSED (14Δ1) Size, .0968

1234567890

CASLON BOLD CONDENSED (14Δ117) Size, .0968

1234567890

CENTURY BOLD (14Δ7) Size, .0968

1234567890

CHELTENHAM BOLD CONDENSED (14Δ39)
Size, .0968

1234567890

GOTHIC CONDENSED No. 1 (14Δ5) Size, .0968

1234567890

GOTHIC No. 13 (14Δ61) Size, .0968

1234567890

GOTHIC No. 18 (14Δ33)
Size, Figure 1, .0624; 2 to 0, .0968

1234567890

MEMPHIS BOLD (14Δ129) Size, .0968

1234567890

7 Special No. 15

NARCISS (14Δ85)
Size, Figure 1, .083; 2 to 0, .0968

1234567890

BOLD FACE No. 6 (14Δ65) Size, .1107

1234567890

GOTHIC No. 16 (14Δ119) Size, .1107

1234567890

*GOTHIC No. 16 (14Δ92) Size, .1107

1234567890

GOTHIC No. 38 (14Δ87) Size, .1107
(15 Point Alignment)

1234567890

Special No. 1, Figure 1, .083; 2 to 0, .166

1234567890

GOTHIC No. 41 (14Δ121) Size, .1107

1234567890

GOTHIC RELIEF (14Δ77) Size, .1107

1234567890

MID GOTHIC (14Δ11) Size, .1107

1234567890

*PABST EXTRA BOLD (14Δ172) Size, .1107

1234567890 Special No. 1

*POSTER BODONI (14Δ174) Size, .1107

1234567890 Special No. 1

CHELTENHAM BOLD (14Δ13) Size, .1176

1234567890

*BOLD FACE No. 3 (14Δ16) Size, .1383

1234567890

GOTHIC No. 16 (14Δ9) Size, .1383

1234567890

GOTHIC No. 38 (14Δ87)
Special No. 1: Figure 1, .083; 2 to 0, .166
(15 Point Alignment)

1234567890

**One-Letter, Italic
10 to 14 Point**

10 Point

CARD ITALIC (10Δ131)

Size: Figure 1, .0484; 2 to 0, .0761

1234567890

LAW ITALIC (10Δ49) Size, .084

1234567890

12 Point

CARD ITALIC (12Δ141)

Size: Figure 1, .0484; 2 to 0, .083

1234567890

LAW ITALIC (12Δ33) Size, .098

1234567890

14 Point

CARD ITALIC (14Δ97)

Size: Figure 1, .0553; 2 to 0, .0968

1234567890

*Indicates Duplicate Character

TWO-LETTER, ROMAN *with ITALIC*—4 to 24 Point

4 Point

CENTURY EXPANDED with *ITALIC* (4Δ4)
Size, .0484

1234567890
1234567890

5 Point

CASLON No. 3 with *ITALIC* (5Δ28) Size, .0415

1234567890
1234567890
1234567890
1234567890

IONIC No. 5 with *ITALIC* (5Δ26) Size, .0415

1234567890
1234567890

OLD STYLE No. 1 with *ITALIC* (5Δ30) Size, .0415

1234567890
1234567890
1234567890
1234567890

CASLON BOLD with *ITALIC* (5Δ38) Size, .046

1234567890
1234567890

No. 10 with *ITALIC* (5Δ8) Size, .0484

1234567890
1234567890

5½ Point

EXCELSIOR with *ITALIC* (5½Δ50) Size, .046

1234567890
1234567890

1234567890 Special No. 2. Size, .050

1234567890

IONIC No. 5 with *ITALIC* (5½Δ44) Size, .046

1234567890
1234567890

1234567890 Special No. 2. Size, .050

1234567890

No. 1 with *ITALIC* (5½Δ4) Size, .046

1234567890 Special No. 1
1234567890

No. 2 with *ITALIC* (5½Δ22) Size, .0484

1234567890
1234567890

EXCELSIOR with *ITALIC* (5½Δ50) Size, .050

1234567890 Special No. 2
1234567890

IONIC No. 5 with *ITALIC* (5½Δ44) Size, .050

1234567890 Special No. 2
1234567890

No. 1 with *ITALIC* (5½Δ4) Size, .050

1234567890
1234567890

1234567890 Special No. 1. Size, .046

1234567890

No. 4 with *ITALIC* (5½Δ18) Size, .0553

1234567890
1234567890

BOLD FACE No. 1 with *ITALIC* (5½Δ6) Size, .063

1234567890
1234567890

6 Point

BODONI with *ITALIC* (6Δ158) Size, .0415

1234567890
1234567890

BODONI BOOK with *ITALIC* (6Δ192) Size, .0415

1234567890
1234567890

CENTURY EXPANDED with *ITALIC* (6Δ47)
Size, .0415

1234567890 Special No. 2
1234567890

GARAMOND with *ITALIC* (6Δ274) Size, .0415

1234567890
1234567890
5 Special No. 2
5

1234567890
1234567890

5 Special No. 1
5

GRANJON with *ITALIC* (6Δ372) Size, .0415

1234567890
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1234567890

No. 21 with *ITALIC* (6Δ150) Size, .0415

1234567890
1234567890

1234567890 Special No. 3. Size, .0484

1234567890

OLD STYLE No. 3 with *ITALIC* (6Δ102)
Size, .0415

1234567890
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1234567890

ORIGINAL OLD STYLE with *ITALIC* (6Δ86)
Size, .0415

1234567890
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1234567890

No. 2 with *ITALIC* (6Δ4) Size, .042

1234567890 Special No. 2
1234567890

No. 28 with *ITALIC* (6Δ34) Size, .0445

1234567890
1234567890

RUSSIAN No. 8 with *ITALIC* (6Δ58) Size, .0445

1234567890
1234567890

ANTIQUE No. 1 with *ITALIC* (6Δ98) Size, .0484

1234567890
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CASLON BOLD with *ITALIC* (6Δ410) Size, .0484

1234567890
1234567890

CASLON No. 2 with *ITALIC* (6Δ202) Size, .0484

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CASLON No. 3 with *ITALIC* (6Δ160) Size, .0484

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CASLON OLD FACE with *ITALIC* (6Δ224)
Size, .0484

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CENTURY EXPANDED with *ITALIC* (6Δ42)
Size, .0484

1234567890
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1234567890 Special No. 2. Size, .0415

1234567890

CHELTENHAM BOLD COND. with *ITALIC*
(6Δ232) Size, .0484

1234567890
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CLASSIC with *ITALIC* (6Δ20) Size, .0484

1234567890
1234567890

CLOISTER with *ITALIC* (6Δ280) Size, .0484

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ELZEVIR No. 3 with *ITALIC* (6Δ220) Size, .0484

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EXCELSIOR with *ITALIC* (6Δ320) Size, .0484

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FRANKLIN OLD STYLE with *ITALIC* (6Δ228)
Size, .0484

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GARAMOND BOLD with *ITALIC* (6Δ286)
Size, .0484

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IONIC No. 5 with *ITALIC* (6Δ302) Size, .0484

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1234567890

MEMPHIS BOLD with *ITALIC* (6Δ364)
Size, .0484

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1234567890

MEMPHIS LIGHT with *ITALIC* (6Δ368)
Size, .0484

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1234567890

MEMPHIS MEDIUM with *ITALIC* (6Δ326)
Size, .0484

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1234567890

METROMEDIUM No. 2 with *ITALIC* (6Δ392)
Size, .0484

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1234567890

No. 1 with *ITALIC* (6Δ2) Size, .0484

1234567890 Special No. 2
1234567890

No. 21 with *ITALIC* (6Δ150) Size, .0484

1234567890 Special No. 3
1234567890

OLD STYLE No. 7 with *ITALIC* (6Δ194)
Size, .0484

1234567890
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1234567890

SCOTCH with *ITALIC* (6Δ96) Size, .0484

1234567890
1234567890

TEXTYPE with *ITALIC* (6Δ304) Size, .0484

1234567890
1234567890

No. 1 with *ITALIC* (6Δ2) Size, .050

1234567890 Special No. 1
1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

6 Point, continued

No. 2 with ITALIC (6Δ4) Size, .050
1234567890 Special No. 1
1234567890

No. 12 with ITALIC (6Δ22) Size, .050
1234567890
1234567890

OLD STYLE No. 1 with ITALIC (6Δ8) Size, .050
1234567890
1234567890
1234567890
1234567890

No. 16 with ITALIC (6Δ62) Size, .0519
1234567890
1234567890

BENEDICTINE with ITALIC (6Δ244) Size, .0553
1234567890
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BENEDICTINE BOOK with ITALIC (6Δ250)
Size, .0553
1234567890
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BODONI BOLD with ITALIC (6Δ156) Size, .0553
1234567890
1234567890

BOOKMAN with ITALIC (6Δ394) Size, .0553
1234567890
1234567890

CHELTENHAM BOLD with ITALIC (6Δ162)
Size, .0553
1234567890
1234567890

CLOISTER BOLD with ITALIC (6Δ268)
Size, .0553
1234567890
1234567890

DeVINNE with ITALIC (6Δ24) Size, .0553
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (6Δ396)
Size, .0553
1234567890
1234567890

GARAMOND No. 3 with ITALIC (6Δ398)
Size, .0553
1234567890
1234567890

METROBLACK No. 2 with ITALIC (6Δ434)
Size, .0553
1234567890
1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD
ITALIC (6Δ182) Size, .0553
1234567890
1234567890
1234567890
1234567890

OPTICON with ITALIC (6Δ424) Size, .0553
1234567890
1234567890

PARAGON with ITALIC (6Δ390) Size, .0553
1234567890
1234567890

No. 1 with ITALIC (6Δ2) Size, .056
1234567890
1234567890
1234567890 Special No. 1, Size, .050
1234567890
1234567890 Special No. 2, Size, .0484
1234567890

No. 2 with ITALIC (6Δ4) Size, .056
1234567890
1234567890
1234567890 Special No. 1, Size, .050
1234567890
1234567890 Special No. 2, Size, .042
1234567890

No. 3 with ITALIC (6Δ10) Size, .056
1234567890
1234567890

6½ Point

IONIC No. 5 with ITALIC (6¾Δ6) Size, .0553
1234567890
1234567890

6¾ Point

IONIC No. 5 with ITALIC (6¾Δ4) Size, .0553
(7 Point Alignment)
1234567890
1234567890

7 Point

BODONI with ITALIC (7Δ92) Size, .0484
1234567890
1234567890

BODONI BOOK with ITALIC (7Δ94) Size, .0484
1234567890
1234567890

CASLON No. 137 with ITALIC (7Δ168)
Size, .0484

1234567890
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No. 21 with ITALIC (7Δ66) Size, .0484
1234567890 Special No. 1
1234567890

TEXTYPE with ITALIC (7Δ132) Size, .0484
1234567890
1234567890

No. 21 with ITALIC (7Δ66) Size, .049
1234567890 Special No. 2
1234567890

BASKERVILLE with ITALIC (7Δ184) Size, .050
(6 Point Alignment)
1234567890
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No. 24 with ITALIC (7Δ26) Size, .0519
1234567890
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No. 28 with ITALIC (7Δ18) Size, .0519
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1234567890

CASLON No. 3 with ITALIC (7Δ154) Size, .0553
1234567890
1234567890
1234567890
1234567890

CENTURY EXPANDED with ITALIC (7Δ88)
Size, .0553
1234567890
1234567890

ELECTRA with ITALIC (7Δ182)
Size: Figure 1, .0415; 2 to 0, .0553
1234567890
1234567890

1234567890 (Casts on 8 Point Body)
1234567890

EXCELSIOR No. 1 with ITALIC (7Δ140)
Size, .0553
1234567890
1234567890

EXCELSIOR No. 2 with ITALIC (7Δ142)
Size, .0553
1234567890
1234567890

FRANKLIN OLD STYLE with ITALIC (7Δ98)
Size, .0553
1234567890
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1234567890

IONIC No. 5 with ITALIC (7Δ126) Size, .0553
1234567890
1234567890

No. 2 with ITALIC (7Δ46) Size, .0553
1234567890
1234567890

No. 21 with ITALIC (7Δ66) Size, .0553
1234567890
1234567890
1234567890 Special No. 1, Size, .0484
1234567890

1234567890 Special No. 2, Size, .049
1234567890

No. 21B with ITALIC (7Δ152) Size, .0553
1234567890
1234567890

OLD STYLE No. 7 with ITALIC (7Δ96) Size, .0553
1234567890
1234567890
1234567890
1234567890

CASLON with ITALIC (7Δ8) Size, .056
1234567890
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1234567890

OLD STYLE No. 1 with ITALIC (7Δ14) Size, .056
1234567890
1234567890
1234567890
1234567890

BOOKMAN with ITALIC (7Δ170) Size, .059
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (7Δ174)
Size, .059
1234567890
1234567890

GARAMOND No. 3 with ITALIC (7Δ172)
Size, .059
1234567890
1234567890

No. 1 with ITALIC (7Δ4) Size, .059
1234567890
1234567890

PARAGON with ITALIC (7Δ164) Size, .059
1234567890
1234567890

No. 16 with ITALIC (7Δ6) Size, .0593
1234567890
1234567890

BENEDICTINE with ITALIC (7Δ104) Size, .0622
1234567890
1234567890
1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

7 Point, continued

BENEDICTINE BOOK with ITALIC (7Δ110)
Size, .0622
1234567890
1234567890
1234567890
1234567890

BODONI BOLD with ITALIC (7Δ176) Size, .0622
1234567890
1234567890

BOLD FACE No. 1 with ITALIC (7Δ12) Size, .077
1234567890
1234567890

7½ Point

EXCELSIOR with ITALIC (7½Δ28) Size, .0622
1234567890
1234567890

IONIC No. 5 with ITALIC (7½Δ4) Size, .0622
(8 Point Alignment)
1234567890
1234567890

OPTICON with ITALIC (7½Δ16) Size, .0622
1234567890
1234567890

PARAGON with ITALIC (7½Δ20) Size, .0622
1234567890
1234567890

8 Point

BASKERVILLE with ITALIC (8Δ420) Size, .0553
(7 Point Alignment)
1234567890
1234567890
1234567890
1234567890

BODONI with ITALIC (8Δ262) Size, .0553
1234567890
1234567890
1234567890 Special No. 3. Size, .0593
1234567890

BODONI BOOK with ITALIC (8Δ280) Size, .0553
1234567890
1234567890
1234567890 Special No. 3. Size, .0593
1234567890

CAMBRIDGE with ITALIC (8Δ22) Size, .0553
1234567890
1234567890

CASLON No. 2 with ITALIC (8Δ298) Size, .0553
1234567890
1234567890
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CASLON No. 3 with ITALIC (8Δ208) Size, .0553
1234567890
1234567890
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1234567890

CASLON No. 137 with ITALIC (8Δ466)
Size, .0553
1234567890
1234567890
1234567890
1234567890

CASLON OLD FACE with ITALIC (8Δ312)
Size, .0553
1234567890
1234567890
1234567890
1234567890
1234567890
345 7 9 Special No. 3. Casts on 7 point body)
345 7 9

CENTURY BOLD with ITALIC (8Δ308) Size, .0553
1234567890
1234567890

CHELTENHAM BOLD CONDENSED with ITALIC
(8Δ176) Size, .0553
1234567890
1234567890

CLOISTER with ITALIC (8Δ378) Size, .0553
1234567890
1234567890
1234567890
1234567890

ELZEVIR with ITALIC (8Δ182) Size, .0553
1234567890
1234567890

ELZEVIR No. 3 with ITALIC (8Δ306) Size, .0553
1234567890
1234567890
1234567890
1234567890

ESTIENNE with ITALIC (8Δ446) Size, .0553
(7 Point Alignment)
1234567890
1234567890
1234567890
1234567890

GARAMOND with ITALIC (8Δ372) Size, .0553
1234567890
1234567890
5 Special No. 2
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5 Special No. 1
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GRANJON with ITALIC (8Δ386) Size, .0553
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JANSON with ITALIC (8Δ436) Size, .0553
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1234567890 (Casts on 9 Point Body)
1234567890
(Also Special No. 1 Figure 1, .0415)

MEMPHIS BOLD with ITALIC (8Δ448)
Size, .0553
1234567890
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MEMPHIS LIGHT with ITALIC (8Δ450)
Size, .0553
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MEMPHIS MEDIUM with ITALIC (8Δ456)
Size, .0553
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METROMEDIUM No. 2 with ITALIC (8Δ494)
Size, .0553
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No. 2 with ITALIC (8Δ252) Size, .0553
1234567890 Special No. 1
1234567890

No. 21 with ITALIC (8Δ214) Size, .0553
1234567890
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1234567890 Special No. 3
1234567890

OLD ROMAN with ITALIC (8Δ200) Size, .0553
1234567890
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OLD STYLE No. 1 with ANTIQUE No. 1 ITALIC
(8Δ152) Size, .0553
1234567890
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OLD STYLE No. 1 with CHELTENHAM BOLD
ITALIC (8Δ284) Size, .0553
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OLD STYLE No. 3 with ITALIC (8Δ116)
Size, .0553
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OLD STYLE No. 7 with ITALIC (8Δ212)
Size, .0553
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1234567890 Special No. 1
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ORIGINAL OLD STYLE with ITALIC (8Δ138)
Size, .0553
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SCOTCH No. 2 with ITALIC (8Δ416) Size, .0553
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1234567890 Special No. 1. Size, .056
1234567890

TEXTYPE with ITALIC (8Δ396) Size, .0553
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1234567890 Special No. 3. Size, .059
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CASLON with ITALIC (8Δ24) Size, .056
1234567890
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CHELTENHAM with ITALIC (8Δ12) Size, .056
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Linotype fractions for the above figures are shown in the fraction section immediately following

8 Point, continued

OLD STYLE No. 1 with ITALIC (8Δ30) Size, .056

1234567890
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SCOTCH with ITALIC (8Δ42) Size, .056
(High Alignment)

1234567890
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SCOTCH with ITALIC (8Δ82) Size, .056

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SCOTCH No. 2 with ITALIC (8Δ416) Size, .056

1234567890 Special No. 1
 1234567890

DeVINNE with ITALIC (8Δ18) Size, .059
(High Alignment)

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DeVINNE with ITALIC (8Δ118) Size, .059

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No. 1 with ITALIC (8Δ10) Size, .059
(High Alignment)

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No. 1 with ITALIC (8Δ98) Size, .059

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No. 2 with ITALIC (8Δ2) Size, .059
(High Alignment)

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No. 2 with ITALIC (8Δ252) Size, .059

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1234567890 Special No. 1. Size, .0553
1234567890No. 4 with ITALIC (8Δ14) Size, .059
(High Alignment)

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No. 16 with ITALIC (8Δ54) Size, .059

1234567890 Special No. 5
 1234567890

No. 19 with ITALIC (8Δ38) Size, .059
(High Alignment)

1234567890
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TEXTYPE with ITALIC (8Δ396) Size, .059

1234567890 Special No. 3
 1234567890

BODONI with ITALIC (8Δ262) Size, .0593

1234567890 Special No. 3
 1234567890

BODONI BOOK with ITALIC (8Δ280) Size, .0593

1234567890 Special No. 3
 1234567890

No. 24 with ITALIC (8Δ100) Size, .0593

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No. 28 with ITALIC (8Δ48) Size, .0593

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RUSSIAN CONDENSED No. 2 with ITALIC
(8Δ96) Size, .0593

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RUSSIAN No. 11 with ITALIC (8Δ110)
Size, .0593

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ANTIQUE No. 1 with ITALIC (8Δ114) Size, .0622

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BOOKMAN with ITALIC (8Δ470) Size, .0622

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CLASSIC with ITALIC (8Δ28) Size, .0622

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CLOISTER BOLD with ITALIC (8Δ370)
Size, .0622

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ELECTRA with ITALIC (8Δ484)

Size: Figure 1, .0484; 2 to 0, .0622
 1234567890
 1234567890

(Also Special No. 1 Figure 1, .0622)

1234567890 (Casts on 9 point body)
 1234567890
 (Also Special No. 1 Figure 1, .0622)

EXCELSIOR No. 1 with ITALIC (8Δ432)
Size, .0622

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EXCELSIOR No. 2 with ITALIC (8Δ444)
Size, .0622

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FRANKLIN OLD STYLE with ITALIC (8Δ316)
Size, .0622

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GARAMOND BOLD with ITALIC (8Δ380)
Size, .0622

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GARAMOND BOLD No. 3 with ITALIC (8Δ476)
Size, .0622

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GARAMOND No. 3 with ITALIC (8Δ478)
Size, .0622

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IONIC No. 5 with ITALIC (8Δ384) Size, .0622

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PARAGON with ITALIC (8Δ464) Size, .0622

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CENTURY EXPANDED with ITALIC (8Δ26)
Size, .063

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No. 16 with ITALIC (8Δ54) Size, .0667

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1234567890 Special No. 5. Size, .059

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BENEDICTINE with ITALIC (8Δ274) Size, .0692

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BENEDICTINE BOLD with ITALIC (8Δ364)
Size, .0692

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BENEDICTINE BOOK with ITALIC (8Δ360)
Size, .0692

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BODONI BOLD with ITALIC (8Δ222) Size, .0692

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CHELTENHAM BOLD with ITALIC (8Δ60)
Size, .0692

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METROBLACK No. 2 with ITALIC (8Δ512)
Size, .0692

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METROLITE No. 2 with ITALIC (8Δ516)
Size, .0692

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OPTICON with ITALIC (8Δ496) Size, .0692

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TITLE No. 2 with ITALIC (8Δ44) Size, .070

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1234567890 Special No. 1

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MEMPHIS EXTRA BOLD with ITALIC (8Δ506)
Size, .0761

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POSTER BODONI with ITALIC (8Δ412) Size, .083

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Where two styles of figures are shown, old style and modernized, specify which style is desired

9 Point

GRANJON with ITALIC (9△142) Size, .056
 1234567890
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1234567890 Special No. 1, Size, .0622
1234567890

BASKERVILLE with ITALIC (9△128) Size, .0622
 (8 Point Alignment)
 1234567890
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BODONI BOOK with ITALIC (9△104) Size, .0622
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CASLON with ITALIC (9△18) Size, .0622
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CASLON No. 3 with ITALIC (9△130) Size, .0622
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CASLON No. 137 with ITALIC (9△144)
 Size, .0622
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CASLON OLD FACE with ITALIC (9△82)
 Size, .0622
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 345 7 9 Special No. 4 (8 point body)
 345 7 9

CHELtenham with ITALIC (9△46) Size, .0622
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ELZEVIR No. 3 with ITALIC (9△78) Size, .0622
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GARAMOND with ITALIC (9△102) Size, .0622
 1234567890
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 5 Special No. 2
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 5 Special No. 1
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GRANJON with ITALIC (9△142) Size, .0622
 1234567890 Special No. 1
1234567890

MEMPHIS BOLD with ITALIC (9△148)
 Size, .0622
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MEMPHIS MEDIUM with ITALIC (9△146)
 Size, .0622
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No. 1 with ITALIC (9△44) Size, .0622
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No. 21 with ITALIC (9△60) Size, .0622
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OLD STYLE No. 7 with ITALIC (9△62) Size, .0622
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SCOTCH No. 2 with ITALIC (9△126) Size, .0622
 1234567890
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 2345 Special No. 1
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TEXTYPE with ITALIC (9△122) Size, .0622
 1234567890
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DeVINNE with ITALIC (9△4) Size, .063
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No. 13 with ITALIC (9△28) Size, .063
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OLD STYLE No. 1 with ITALIC (9△2) Size, .063
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No. 2B with ITALIC (9△32) Size, .0667
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ANTIQUe No. 1 with ITALIC (9△132) Size, .0692
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BOOKMAN with ITALIC (9△150) Size, .0692
 1234567890
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CENTURY EXPANDED with ITALIC (9△58)
 Size, .0692
 1234567890
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ELECTRA with ITALIC (9△160)
 Size: Figure 1, .0553; 2 to 0, .0692
 1234567890
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(Also Special No. 1 Figure 1, .0692)
 1234567890 'Casts on 10 point body'
 1234567890
 (Also Special No. 1 Figure 1, .0692)

EXCELSIOR with ITALIC (9△134) Size, .0692
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FRANKLIN OLD STYLE with ITALIC (9△84)
 Size, .0692
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GARAMOND BOLD No. 3 with ITALIC (9△154)
 Size, .0692
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GARAMOND No. 3 with ITALIC (9△152)
 Size, .0692
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IONIC No. 5 with ITALIC (9△114) Size, .0692
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PARAGON with ITALIC (9△156) Size, .0692
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No. 16 with ITALIC (9△12) Size, .0742
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BENEDICTINE with ITALIC (9△90) Size, .0761
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BENEDICTINE BOOK with ITALIC (9△94)
 Size, .0761
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10 Point

CLOISTER with ITALIC (10△31) Size, .0622
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ESTIENNE with ITALIC (10△408) Size, .0622
 (9 Point Alignment)
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GRANJON with ITALIC (10△118) Size, .0622
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No. 14 with ITALIC (10△166) Size, .0667
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Linotype fractions for the above figures are shown in the fraction section immediately following

10 Point, continued

ANTIQUÉ No. 1 with ITALIC (10△92) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>	CH. ELTENHAM BOLD CONDENSED with ITALIC (10△148) Size, .0692 1234567890 <i>1234567890</i>	JANSON with ITALIC (10△388) Size, .0692 1234567890 <i>1234567890</i> 1234567890 (Casts on 11 point body) <i>1234567890</i> (Also Special No. 1 Figure 1, .0553)
BASKERVILLE with ITALIC (10△378) Size, .0692 (9 Point Alignment) 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>	CLASSIC with ITALIC (10△22) Size, .0692 1234567890 <i>1234567890</i>	MEMPHIS BOLD with ITALIC (10△412) Size, .0692 1234567890 <i>1234567890</i>
BENEDICTINE with ITALIC (10△240) Size, .0692 1234567890 Special No. 1 <i>1234567890</i>	CLOISTER BOLD with ITALIC (10△302) Size, .0692 1234567890 <i>1234567890</i>	MEMPHIS LIGHT with ITALIC (10△414) Size, .0692 1234567890 <i>1234567890</i>
BODONI with ITALIC (10△218) Size, .0692 1234567890 <i>1234567890</i> 1234567890 Special No. 3, Size, .0742 <i>1234567890</i>	ELECTRA with ITALIC (10△422) Size: Figure 1, .0553; 2 to 0, .0692 1234567890 <i>1234567890</i> (Also Special No. 1 Figure 1, .0692) 1234567890 (Casts on 11 point body) <i>1234567890</i> (Also Special No. 1 Figure 1, .0692)	MEMPHIS MEDIUM with ITALIC (10△418) Size, .0692 1234567890 <i>1234567890</i>
BODONI BOOK with ITALIC (10△250) Size, .0692 1234567890 <i>1234567890</i> 1234567890 Special No. 3, Size, .0742 <i>1234567890</i>	ELZEVIR with ITALIC (10△160) Size, .0692 1234567890 <i>1234567890</i>	METROMEDIUM No. 2 with ITALIC (10△462) Size, .0692 1234567890 <i>1234567890</i>
CAMBRIDGE with ITALIC (10△28) Size, .0692 1234567890 <i>1234567890</i>	ELZEVIR No. 3 with ITALIC (10△274) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>	No. 9 with ITALIC (10△20) Size, .0692 1234567890 <i>1234567890</i>
CASLON No. 2 with ITALIC (10△260) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>	EXCELSIOR with ITALIC (10△386) Size, .0692 1234567890 <i>1234567890</i>	No. 21 with ITALIC (10△186) Size, .0692 1234567890 <i>1234567890</i> 1234567890 Special No. 1 <i>1234567890</i> 1234567890 Special No. 3 <i>1234567890</i>
CASLON No. 3 with ITALIC (10△180) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>	FRANKLIN OLD STYLE with ITALIC (10△284) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>	OLD ROMAN with ITALIC (10△192) Size, .0692 1234567890 <i>1234567890</i>
CASLON No. 137 with ITALIC (10△424) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>	FRENCH OLD STYLE with ITALIC (10△30) Size, .0692 1234567890 <i>1234567890</i>	OLD STYLE No. 1 with ANTIQUE ITALIC (10△128) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>
CASLON OLD FACE with ITALIC (10△280) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i> (Casts on 9 point body) 34579 Special No. 2 34579	GARAMOND with ITALIC (10△304) Size, .0692 1234567890 <i>1234567890</i> 5 Special No. 2 5 1234567890 <i>1234567890</i> 5 Special No. 1 5	OLD STYLE No. 3 with ITALIC (10△98) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>
CENTURY BOLD with ITALIC (10△268) Size, .0692 1234567890 <i>1234567890</i>	GARAMOND BOLD No. 3 with ITALIC (10△436) Size, .0692 1234567890 <i>1234567890</i>	OLD STYLE No. 7 with ITALIC (10△184) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>
	GARAMOND No. 3 with ITALIC (10△440) Size, .0692 1234567890 <i>1234567890</i>	ORIGINAL OLD STYLE with ITALIC (10△4) Size, .0692 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i> 1234567890 <i>1234567890</i>

Where two styles of figures are shown, old style and modernized, specify which style is desired

10 Point, continued

PABST EXTRA BOLD CONDENSED with ITALIC (10Δ410) Size, .0692

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PABST OLD STYLE with ITALIC (10Δ194) Size, .0692

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SCOTCH No. 2 with ITALIC (10Δ374) Size, .0692

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1234567890 Special No. 1. Size, .070

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TEXTYPE with ITALIC (10Δ324) Size, .0692

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1234567890 Special No. 3. Size, .074

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TITLE No. 7 with ITALIC (10Δ178) Size, .0692

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UNILINE with ITALIC (10Δ104) Size, .0692

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CASLON with ITALIC (10Δ8) Size, .070

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DeVINNE with ITALIC (10Δ24) Size, .070

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No. 1 with ITALIC (10Δ101) Size, .070

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No. 6 with ITALIC (10Δ114) Size, .070

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No. 13 with ITALIC (10Δ26) Size, .070

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OLD STYLE No. 1 with ITALIC (10Δ6) Size, .070

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SCOTCH with ITALIC (10Δ36) Size, .070

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SCOTCH No. 2 with ITALIC (10Δ374) Size, .070

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TITLE No. 2 with ITALIC (10Δ40) Size, .070

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TEXTYPE with ITALIC (10Δ324) Size, .074

1234567890 Special No. 4
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BODONI with ITALIC (10Δ218) Size, .0742

1234567890 Special No. 3
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BODONI BOOK with ITALIC (10Δ250) Size, .0742

1234567890 Special No. 3
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No. 16 with ITALIC (10Δ48) Size, .0742

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1234567890 Special No. 1. Size, .0761

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No. 24 with ITALIC (10Δ42) Size, .0742

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No. 28 with ITALIC (10Δ54) Size, .0742

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RUSSIAN CONDENSED No. 2 with ITALIC (10Δ66) Size, .0742

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RUSSIAN No. 11 with ITALIC (10Δ88) Size, .0742

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BOOKMAN with ITALIC (10Δ428) Size, .0761

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CENTURY EXPANDED with CENTURY BOLD ITALIC (10Δ226) Size, .0761

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GARAMOND BOLD with ITALIC (10Δ314) Size, .0761

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IONIC No. 5 with ITALIC (10Δ390) Size, .0761

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No. 5 with ITALIC (10Δ33) Size, .0761

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No. 16 with ITALIC (10Δ48) Size, .0761

1234567890 Special No. 1
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OPTICON with ITALIC (10Δ468) Size, .0761

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PARAGON with ITALIC (10Δ448) Size, .0761

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CENTURY EXPANDED with ITALIC (10Δ16) Size, .077

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CHELTENHAM with ITALIC (10Δ18) Size, .077

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BENEDICTINE with ITALIC (10Δ240) Size, .083

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1234567890 Special No. 1. Size, .0692

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BENEDICTINE BOLD with ITALIC (10Δ296) Size, .083

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BENEDICTINE BOOK with ITALIC (10Δ292) Size, .083

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BODONI BOLD with ITALIC (10Δ196) Size, .083

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CHELTENHAM BOLD with ITALIC (10Δ82) Size, .083

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CHELTENHAM WIDE with CHELTENHAM BOLD ITALIC (10Δ266) Size, .083

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METROBLACK No. 2 with ITALIC (10Δ47) Size, .083

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PABST EXTRA BOLD with ITALIC (10Δ376) Size, .083

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VULCAN BOLD with ITALIC (10Δ360) Size, .083

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12 **0** Special No. 1
12 **0**

Linotype fractions for the above figures are shown in the fraction section immediately following

10 Point, continuedMEMPHIS EXTRA BOLD with ITALIC (10Δ444)
Size, .0968**1234567890**
1234567890POSTER BODONI with ITALIC (10Δ326)
Size, .0968**1234567890**
1234567890**10½ Point**OLD STYLE No. 7 with ITALIC (10½Δ2)
Size, .0692 (10 Point Alignment)1234567890 (Casts on 10 Point Body)
1234567890**11 Point**

GRANJON with ITALIC (11Δ102) Size, .0622

1234567890
1234567890
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CLOISTER with ITALIC (11Δ98) Size, .0657

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1234567890BASKERVILLE with ITALIC (11Δ116) Size, .0761
(10 Point Alignment)1234567890
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CAMBRIDGE with ITALIC (11Δ8) Size, .0761

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CASLON No. 2 with ITALIC (11Δ112) Size, .0761

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1234567890CASLON No. 137 with ITALIC (11Δ122)
Size, .07611234567890
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1234567890CASLON OLD FACE with ITALIC (11Δ76)
Size, .07611234567890
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1234567890(Casts on 10 point body)
345 7 9 Special No. 3.
345 7 9

CHELTENHAM with ITALIC (11Δ48) Size, .0761

1234567890
1234567890ELECTRA with ITALIC (11Δ124)
Size: Figure 1, .0622; 2 to 0, .07611234567890
1234567890

(Also Special No. 1 Figure 1, .0761)

1234567890 (Casts on 12 point body)
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(Also Special No. 1 Figure 1, .0761)

ELZEVIR No. 3 with ITALIC (11Δ74) Size, .0761

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EXCELSIOR with ITALIC (11Δ120) Size, .0761

1234567890
1234567890FRANKLIN OLD STYLE with ITALIC (11Δ78)
Size, .07611234567890
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GARAMOND with ITALIC (11Δ96) Size, .0761

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5 Special No. 2
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5 Special No. 1

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GARAMOND BOLD No. 3 with ITALIC (11Δ130)
Size, .07611234567890
1234567890GARAMOND No. 3 with ITALIC (11Δ126)
Size, .07611234567890
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JANSON with ITALIC (11Δ118) Size, .0761

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12345678901234567890 (Casts on 12 point body)
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(Also Special No. 1 Figure 1, .0622)

No. 21 with ITALIC (11Δ56) Size, .0761

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1234567890OLD STYLE No. 7 with ITALIC (11Δ58)
Size, .07611234567890
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SCOTCH No. 2 with ITALIC (11Δ110) Size, .0761

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1234567890 Special No. 1, Size, .077

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DeVINNE with ITALIC (11Δ14) Size, .077

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No. 1 with ITALIC (11Δ2) Size, .077

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No. 9 with ITALIC (11Δ18) Size, .077

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OLD STYLE No. 1 with ITALIC (11Δ4) Size, .077

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SCOTCH with ITALIC (11Δ10) Size, .077

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SCOTCH No. 2 with ITALIC (11Δ110) Size, .077

1234567890 Special No. 1
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RUSSIAN No. 1 with ITALIC (11Δ44) Size, .0816

1234567890
1234567890CENTURY EXPANDED with ITALIC (11Δ104)
Size, .0831234567890
1234567890CHELTENHAM BOLD with ITALIC (11Δ106)
Size, .083**1234567890**
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CASLON with ITALIC (11Δ12) Size, .084

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BENEDICTINE with ITALIC (11Δ84) Size, .0899

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Where two styles of figures are shown, old style and modernized, specify which style is desired

11 Point, continued

BENEDICTINE BOOK with ITALIC (11Δ88)
Size, .0899

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BOOKMAN with ITALIC (11Δ132) Size, .0899

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DORIC No. 1 with BOLD FACE ITALIC No. 4
(11Δ42) Size, .1038

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11½ Point

CASLON OLD FACE with ITALIC (11½Δ4)
Size, .0761 (11 Point Alignment)

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1234567890 (Casts on 12 point body)

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SCOTCH with ITALIC (11½Δ2) Size, .0816
(11 Point Alignment)

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12 Point

CLOISTER with ITALIC (12Δ284) Size, .0692

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ESTIENNE with ITALIC (12Δ380) Size, .0692
(11 Point Alignment)

1234567890 Special No. 1
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GRANJON with ITALIC (12Δ288) Size, .0692

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ANTIQUÉ No. 1 with ITALIC (12Δ68) Size, .083

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BASKERVILLE with ITALIC (12Δ314) Size, .083
(11 Point Alignment)

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BENEDICTINE with ITALIC (12Δ176) Size, .083
Special No. 1

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BODONI with ITALIC (12Δ160) Size, .083

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BODONI BOOK with ITALIC (12Δ186) Size, .083

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CASLON No. 2 with ITALIC (12Δ74) Size, .083

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CASLON No. 3 with ITALIC (12Δ120) Size, .083

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CASLON No. 137 with ITALIC (12Δ440)
Size, .083

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CASLON OLD FACE with ITALIC (12Δ236)
Size, .083

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CENTURY BOLD with ITALIC (12Δ198)
Size, .083

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CENTURY EXPANDED with CENTURY BOLD
ITALIC (12Δ166) Size, .083

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CHELtenham BOLD CONDENSED with ITALIC
(12Δ98) Size, .083

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CLOISTER BOLD with ITALIC (12Δ276)
Size, .083

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ELECTRA with ITALIC (12Δ384)
Size: Figure 1, .0692; 2 to 0, .083

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(Also Special No. 1 Figure 1, .083)

1234567890 (Casts on 13 point body)
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Also Special No. 1 Figure 1, .083

ELZEVIR No. 3 with ITALIC (12Δ224) Size, .083

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ESTIENNE with ITALIC (12Δ380) Size, .083
(11 Point Alignment)

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1234567890 Special No. 1 Size, .0692

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FRANKLIN OLD STYLE with ITALIC (12Δ240)
Size, .083

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GARAMOND with ITALIC (12Δ278) Size, .083

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5 Special No. 1
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GARAMOND BOLD No. 3 with ITALIC (12Δ452)
Size, .083

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GARAMOND No. 3 with ITALIC (12Δ454)
Size, .083

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IONIC No. 5 with ITALIC (12Δ320) Size, .083

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JANSON with ITALIC (12Δ314) Size, .083

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1234567890 (Casts on 13 point body)

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(Also Special No. 1 Figure 1, .0692)

Linotype fractions for the above figures are shown in the fraction section immediately following

12 Point, continuedMEMPHIS BOLD with ITALIC (12Δ388)
Size, .083**1234567890**
1234567890MEMPHIS LIGHT with ITALIC (12Δ390)
Size, .0831234567890
1234567890MEMPHIS MEDIUM with ITALIC (12Δ398)
Size, .0831234567890
1234567890METROMEDIUM No. 2 with ITALIC (12Δ464)
Size, .083**1234567890**
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(Also Special No. 1 Figure 1, .0692)

No. 21 with ITALIC (12Δ262) Size, .083

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OLD ROMAN with ITALIC (12Δ128) Size, .083

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1234567890OLD STYLE No. 1 with ANTIQUE ITALIC No. 1
(12Δ78) Size, .0831234567890
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OLD STYLE No. 3 with ITALIC (12Δ96) Size, .083

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1234567890OLD STYLE No. 7 with ITALIC (12Δ190)
Size, .0831234567890
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1234567890
1234567890PABST EXTRA BOLD CONDENSED with ITALIC
(12Δ382) Size, .083**1234567890**
1234567890PABST OLD STYLE with ITALIC (12Δ130)
Size, .0831234567890
1234567890

SCOTCH No. 2 with ITALIC (12Δ374) Size, .083

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TEXTYPE with ITALIC (12Δ324) Size, .083

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TITLE No. 2 with ITALIC (12Δ60) Size, .083

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TITLE No. 7 with ITALIC (12Δ124) Size, .083

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UNILINE with ITALIC (12Δ100) Size, .083

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CASLON with ITALIC (12Δ12) Size, .084

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CHELTENHAM with ITALIC (12Δ18) Size, .084

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DeVINNE with ITALIC (12Δ14) Size, .084

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No. 1 with ITALIC (12Δ2) Size, .084

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OLD STYLE No. 1 with ITALIC (12Δ4) Size, .084

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1234567890ORIGINAL OLD STYLE with ITALIC (12Δ6)
Size, .0841234567890
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SCOTCH with ITALIC (12Δ10) Size, .084

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No. 16 with ITALIC (12Δ40) Size, .089

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1234567890RUSSIAN CONDENSED No. 2 with ITALIC
(12Δ54) Size, .0891234567890
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RUSSIAN No. 11 with ITALIC (12Δ48) Size, .089

1234567890
1234567890CHELTENHAM BOLD with ITALIC (12Δ46)
Size, .0899**1234567890**
1234567890CHELTENHAM WIDE with CHELTENHAM BOLD
ITALIC (12Δ196) Size, .08991234567890
1234567890

CLASSIC with ITALIC (12Δ20) Size, .090

1234567890
1234567890CENTURY EXPANDED with ITALIC (12Δ22)
Size, .0911234567890
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BENEDICTINE with ITALIC (12Δ176) Size, .0968

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Special No. 1, Size, .083

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BENEDICTINE BOLD with ITALIC (12Δ260)
Size, .0968**1234567890**
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1234567890BENEDICTINE BOOK with ITALIC (12Δ258)
Size, .09681234567890
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BODONI BOLD with ITALIC (12Δ132) Size, .0968

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BOOKMAN with ITALIC (12Δ444) Size, .0968

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1234567890DeVINNE OUTLINE with ITALIC (12Δ108)
Size, .09681234567890
1234567890GARAMOND BOLD with ITALIC (12Δ286)
Size, .0968**1234567890**
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Where two styles of figures are shown, old style and modernized, specify which style is desired

12 Point, continued

METROBLACK No. 2 with ITALIC (12△476)
Size, .0968

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METROLITE No. 2 with ITALIC (12△478)
Size, .0968

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PABST EXTRA BOLD with ITALIC (12△292)
Size, .0968

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TITLE No. 5 with TITLE ITALIC No. 6 (12△114)
Size, .0968

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VULCAN BOLD with ITALIC (12△300) Size, .0968

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12 **o** Special No. 1
12 **o**

MEMPHIS EXTRA BOLD with ITALIC (12△458)
Size, .1107

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POSTER BODONI with ITALIC (12△298)
Size, .1107

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14 Point

CLOISTER with ITALIC (14△162) Size, .083

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GRANJON with ITALIC (14△170) Size, .083

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ANTIQUÉ No. 1 with ITALIC (14△56) Size, .0968

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BASKERVILLE with ITALIC (14△188) Size, .0968
(13 Point Alignment)

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BENEDICTINE with ITALIC (14△106) Size, .0968
Special No. 1

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BODONI with ITALIC (14△94) Size, .0968

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BODONI BOOK with ITALIC (14△114) Size, .0968

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CASLON with ITALIC (14△34) Size, .0968

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CASLON No. 3 with ITALIC (14△54) Size, .0968

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CASLON OLD FACE with ITALIC (14△132)
Size, .0968

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(Casts on 13 point body) Special No. 2

345 7 9
345 7 9

CENTURY BOLD with ITALIC (14△124)
Size, .0968

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CENTURY EXPANDED with CENTURY BOLD
ITALIC (14△102) Size, .0968

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CENTURY EXPANDED with ITALIC (14△58)
Size, .0968

1234567890 Special No. 1
1234567890

CHELTENHAM with CHELTENHAM BOLD
CONDENSED ITALIC (14△128) Size, .0968

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CHELTENHAM with ITALIC (14△4) Size, .0968

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CHELTENHAM BOLD CONDENSED with ITALIC
(14△46) Size, .0968

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CLOISTER BOLD with ITALIC (14△154)
Size, .0968

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DeVINNE with ITALIC (14△84) Size, .0968

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ELECTRA with ITALIC (14△216)
Size: Figure 1, .083; 2 to 0, .0968

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(Also Special No. 1 Figure 1, .0968)
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(Also Special No. 1 Figure 1, .0968)

ELZEVIÉ No. 3 with ITALIC (14△126) Size, .0968

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ESTIENNE with ITALIC (14△202) Size, .0968
(Special Alignment)

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EXCELSIOR with ITALIC (14△218) Size, .0968

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Linotype fractions for the above figures are shown in the fraction section immediately following

14 Point, continued

FRANKLIN OLD STYLE with ITALIC (14Δ134)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

GARAMOND with ITALIC (14Δ156) Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
 1 2 3 4 5 6 7 8 9 0
 5 Special No. 2
 5

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
 5 Special No. 1
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GARAMOND BOLD No. 3 with ITALIC (14Δ228)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

GARAMOND No. 3 with ITALIC (14Δ236)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

JANSON with ITALIC (14Δ178) Size, .0968
(13 Point Alignment)

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

(Also Special No. 1 Figure 1, .0692)

MEMPHIS BOLD with ITALIC (14Δ206)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

MEMPHIS LIGHT with ITALIC (14Δ208)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

MEMPHIS MEDIUM with ITALIC (14Δ212)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

METROMEDIUM No. 2 with ITALIC (14Δ246)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

OLD ROMAN with ITALIC (14Δ64) Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

OLD STYLE No. 1 with ITALIC (14Δ76)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

OLD STYLE No. 7 with ITALIC (14Δ120)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

ORIGINAL OLD STYLE with ITALIC (14Δ2)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

PABST EXTRA BOLD CONDENSED with ITALIC
(14Δ204) Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

PABST OLD STYLE with ITALIC (14Δ66)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

SCOTCH with ITALIC (14Δ142) Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

TEXTYPE with ITALIC (14Δ220) Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

TITLE No. 5 with No. 7 ITALIC (14Δ108)
Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

TITLE No. 7 with ITALIC (14Δ60) Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

No. 36 with ITALIC (14Δ12) Size, .098

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

CENTURY EXPANDED with ITALIC (14Δ58)
Size, .1037

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

Special No. 1. Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

No. 16 with ITALIC (14Δ14) Size, .1038

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

BENEDICTINE with ITALIC (14Δ106) Size, .1107

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

Special No. 1. Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

Special No. 1. Size, .0968

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

BENEDICTINE BOLD with ITALIC (14Δ150)
Size, .1107

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

BENEDICTINE BOOK with ITALIC (14Δ146)
Size, .1107

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

BODONI BOLD with ITALIC (14Δ68) Size, .1107

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

BOOKMAN with ITALIC (14Δ232) Size, .1107

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

CHELTENHAM BOLD with ITALIC (14Δ30)
Size, .1107

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

CLEARFACE BOLD with ITALIC (14Δ148)
Size, .1107. (15 Point Alignment)

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

DeVINNE OUTLINE with ITALIC (14Δ52)
Size, .1107

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

Where two styles of figures are shown, old style and modernized, specify which style is desired

14 Point, continued

GARAMOND BOLD with ITALIC (14Δ164)
Size, .1107

I 2 3 4 5 6 7 8 9 0
I 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

MEMPHIS EXTRA BOLD with ITALIC (14Δ241)
Size, .1107

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METROBLACK No. 2 with ITALIC (14Δ250)
Size, .1107

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PABST EXTRA BOLD with ITALIC (14Δ172)
Size, .1107

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POSTER BODONI with ITALIC (14Δ174)
Size, .1107

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VULCAN BOLD with ITALIC (14Δ176) Size, .1107

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12 **o** Special No. 1
12 **o**

18 Point

BENEDICTINE with ITALIC (18Δ18) Size, .1107

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BODONI with ITALIC (18Δ38) Size, .1107
(16 Point Alignment)

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BODONI BOLD with ITALIC (18Δ10) Size, .1107
(16 Point Alignment)

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CENTURY EXPANDED with ITALIC (18Δ44)
Size, .1107

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CHELTENHAM BOLD CONDENSED with ITALIC
(18Δ24) Size, .1107

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CLOISTER with ITALIC (18Δ14)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

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CLOISTER BOLD with ITALIC (18Δ12)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

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GARAMOND BOLD with ITALIC (18Δ22)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

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GARAMOND BOLD No. 3 with ITALIC (18Δ58)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

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GARAMOND No. 3 with ITALIC (18Δ62)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

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MEMPHIS BOLD with ITALIC (18Δ20)
Size, .1107

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MEMPHIS MEDIUM with ITALIC (18Δ28)
Size, .1107

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METROBLACK No. 2 with ITALIC (18Δ46)
Size, .1107

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Special No. 1
Size: Figure 1, .1107; 2 to 0, .1522

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METROLITE No. 2 with ITALIC (18Δ50)
Size, .1107

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METROMEDIUM No. 2 with ITALIC (18Δ54)
Size, .1107

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TEXTYPE with ITALIC (18Δ30) Size, .1107

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MEMPHIS EXTRA BOLD with ITALIC (18Δ52)
Size: Figure 1, .1107; 2 to 0, .1383

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METROBLACK No. 2 with ITALIC (18Δ46)
Special No. 1
Size: Figure 1, .1107; 2 to 0, .1522

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CASLON No. 3 with ITALIC (18Δ66)
Size: Figure 1, .1383; 2 to 0, .166
(19 Point Alignment)

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PABST EXTRA BOLD with ITALIC (18Δ42)
Size, .166

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POSTER BODONI with ITALIC (18Δ26)
Size: Figure 1, .1522; 2 to 0, .1798

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1234567890

24 Point

CLOISTER BOLD with ITALIC (24Δ12)
Size: Figure 1, .1245; 2 to 0, .1522
(22 Point Alignment)

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1234567890

GARAMOND BOLD No. 3 with ITALIC (24Δ58)
Size: Figure 1, .1245; 2 to 0, .1522
(22 Point Alignment)

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BODONI BOLD with ITALIC (24Δ10)
Size: Figure 1, .1383; 2 to 0, .166
(22 Point Alignment)

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Linotype fractions for the above figures are shown in the fraction section immediately following

24 Point, continued

GARAMOND BOLD with ITALIC (24Δ22)
Size: Figure 1, .1383; 2 to 0, .166
(22 Point Alignment)

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1234567890

METROBLACK No. 2 with ITALIC (24Δ46)
Size: Figure 1, .1383; 2 to 0, .1937

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METROLITE No. 2 with ITALIC (24Δ50)
Size: Figure 1, .1383; 2 to 0, .1937

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METROMEDIUM No. 2 with ITALIC (24Δ54)
Size: Figure 1, .1383; 2 to 0, .1937

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1234567890

CASLON No. 3 with ITALIC (24Δ66)
Size: Figure 1, .1798; 2 to 0, .2075

123456789
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POSTER BODONI with ITALIC (24Δ26)
Size: Figure 1, .1937; 2 to 0, .249

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EXCELSIOR with GOTHIC No. 3 (5½Δ54)
Size, .046
1234567890
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IONIC No. 5 with BOLD FACE No. 2 (5½Δ42)
Size, .046
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1234567890 Special No. 2. Size, .050
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No. 1 with CLARENDON No. 1 (5½Δ8) Size, .046
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1234567890 Special No. 1. Size, .050
1234567890

No. 2B with BOLD FACE No. 2B (5½Δ36)
Size, .046
1234567890 Special No. 1
1234567890
1234567890 Special No. 2
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1234567890 Special No. 3
1234567890

No. 11 with GOTHIC CONDENSED No. 4
(5½Δ24) Size, .0484
1234567890
1234567890
1234567890 Special No. 1
1234567890

OPTICON with BOLD FACE No. 2 (5½Δ60)
Size, .0484
1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (5½Δ48)
Size, .050
1234567890 Special No. 2
1234567890

IONIC No. 5 with BOLD FACE No. 2 (5½Δ42)
Size, .050
1234567890 Special No. 2
1234567890

IONIC No. 5 with GOTHIC No. 16 (5½Δ64)
Size, .050
1234567890
1234567890

No. 1 with BOLD FACE No. 2 (5½Δ12) Size, .050
1234567890
1234567890

No. 1 with CLARENDON No. 1 (5½Δ8) Size, .050
1234567890 Special No. 1
1234567890

No. 2 with BOLD FACE No. 2 (5½Δ2) Size, .050
1234567890
1234567890

No. 2B with BOLD FACE No. 2B (5½Δ36)
Size, .050
1234567890
1234567890
1234567890 Special No. 1. Size, .046
1234567890

1234567890 Special No. 2. Size, .046
1234567890
1234567890 Special No. 3. Size, .046
1234567890

PARAGON with PARAGON BOLD (5½Δ66)
Size, .050
1234567890
1234567890

GOTHIC No. 17 with BOLD FACE No. 2 (5½Δ28)
Size, .0519
1234567890
1234567890

No. 4 with BOLD FACE No. 2 Condensed (5½Δ32)
Size, .0553
1234567890
1234567890
1234567 Special No. 1
234567

**TWO-LETTER,
ROMAN with BOLD—4 to 24 Point**

4 Point

CENTURY EXPANDED with GOTHIC No. 16
(4Δ2) Size, .0484
1234567890
1234567890

4¾ Point

No. 6 with GOTHIC No. 16 (4¾Δ2) Size, .0553
(Special Alignment)
1234567890
1234567890

5 Point

EXCELSIOR with BOLD FACE No. 2 (5Δ32)
Size, .0415
1234567890
1234567890
1234567890 Special No. 1. Size, .050
1234567890

EXCELSIOR with GOTHIC No. 3 (5Δ30)
Size, .0415
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (5Δ24)
Size, .0415
1234567890
1234567890

No. 10 with GOTHIC No. 4 (5Δ2) Size, .0415
1234567890
1234567890

1234567890 Special No. 1. Size, .0484
1234567890
1234567890 Special No. 2. Size, .0519
1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD
(5Δ20) Size, .0415
1234567890
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No. 1 with GOTHIC CONDENSED No. 1 (5Δ4)
Size, .046
1234567890
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No. 18 with ANTIQUE BLACK No. 1 (5Δ18)
Size, .046
1234567890 Special No. 2
1234567890

No. 10 with GOTHIC No. 4 (5Δ2) Size, .0484
1234567890 Special No. 1
1234567890

EXCELSIOR with BOLD FACE No. 2 (5Δ32)
Size, .050
1234567890 Special No. 1
1234567890

No. 10 with GOTHIC No. 4 (5Δ2) Size, .0519
1234567890 Special No. 2
1234567890

No. 18 with ANTIQUE BLACK No. 1 (5Δ18)
Size, .0553
1234567890
1234567890
1234567890 Special No. 2. Size, .046
1234567890

No. 22 with SPECIAL GOTHIC No. 9 (5Δ14)
Size, .0732
1234567890
1234567890

5½ Point

TELETYPE IONIC No. 5 with BOLD FACE No. 2
(5½Δ52) Size, .0441
1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (5½Δ48)
Size, .046
1234567890
1234567890
1234567890 Special No. 2. Size, .050
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

5 1/2 Point, continued

No. 4 with GOTHIC No. 9 (5 1/2 Δ 46) Size, .0553
 1234567890
 1234567890

No. 1 with BOLD FACE No. 1 (5 1/2 Δ 10) Size, .063
 1234567890
 1234567890

BOLD FACE No. 1 with 10 Point CLARENDON
 No. 1 (5 1/2 Δ 14) Size, .070
 1234567890
 1234567890 (10 Point Alignment)

6 Point

BOLD FACE No. 9C with GOTHIC No. 31C
 (6 Δ 214) Size: Figure 1, .0346; 2 to 0, .0415
 (Special Alignment)

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 1234567890
 (Also Special No. 1 Figure 1, .0415)

GOTHIC No. 25A with GOTHIC CONDENSED
 No. 2 (6 Δ 164) Size, .0415

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GOTHIC No. 29C with GOTHIC No. 30C (6 Δ 206)
 Size: Figure 1, .0346; 2 to 0, .0415
 (Special Alignment)

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 (Also Special No. 1 Figure 1, .0415)

GOTHIC No. 31C with GOTHIC No. 32C (6 Δ 262)
 Size: Figure 1, .0346; 2 to 0, .0415
 (Special Alignment)

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 (Also Special No. 1 Figure 1, .0415)

GOTHIC No. 31C with GOTHIC No. 33C (6 Δ 270)
 Size: Figure 1, .0346; 2 to 0, .0415
 (Special Alignment)

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GOTHIC No. 32C with GOTHIC No. 33C (6 Δ 242)
 Size: Figure 1, .0346; 2 to 0, .0415
 (Special Alignment)

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 (Also Special No. 1 Figure 1, .0415)

GRANJON with GRANJON BOLD (6 Δ 306)
 Size, .0415

1234567890
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No. 21 with ANTIQUE No. 6 (6 Δ 88) Size, .0415
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 1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD
 (6 Δ 124) Size, .0415

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OLD STYLE No. 1 with TITLE No. 1 (6 Δ 90)
 Size, .0415

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OLD STYLE No. 1 with TITLE No. 2 (6 Δ 112)
 Size, .0415

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No. 2 with GOTHIC CONDENSED No. 2 (6 Δ 82)
 Size, .042

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No. 12 with GOTHIC No. 8 (6 Δ 32) Size, .042
 1234567890 Special No. 4
 1234567890

No. 28 with Egyptienne Seree No. 1 (6 Δ 60)
 Size, .045

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BELL GOTHIC LIGHT and BOLD (6 Δ 418)
 Size, .0484

1234567890
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CENTURY EXPANDED with CENTURY BOLD
 (6 Δ 94) Size, .0484

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EXCELSIOR with BOLD FACE No. 2 (6 Δ 314)
 Size, .0484

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EXCELSIOR with GOTHIC No. 3 (6 Δ 366)
 Size, .0484

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EXCELSIOR with MEMPHIS BOLD (6 Δ 426)
 Size, .0484

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GOTHIC No. 25B with 8 Point GOTHIC
 CONDENSED No. 2 (6 Δ 166) Size, .0484

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 1234567890 (8 Point Alignment)

IONIC No. 5 with BOLD FACE No. 2 (6 Δ 288)
 Size, .0484

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LINING MEMPHIS LIGHT B with LINING
 MEMPHIS BOLD B (6 Δ 386) Size, .0484
 (Special Alignment)

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LINING METROMEDIUM B with LINING
 METROTHIN B (6 Δ 380) Size, .0484
 (Special Alignment)

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MEMPHIS LIGHT with MEMPHIS BOLD (6 Δ 322)
 Size, .0484

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MEMPHIS MEDIUM with MEMPHIS BOLD
 (6 Δ 416) Size, .0484

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METROMEDIUM with METROTHIN (6 Δ 300)
 Size, .0484

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(Also Special No. 1 Figure 1, .0346)

No. 1 with BOLD FACE No. 2 (6 Δ 12) Size, .0484

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No. 8 with BOLD FACE No. 2 (6 Δ 122) Size, .0484

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No. 10 with GOTHIC No. 4 (6 Δ 76) Size, .0484

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No. 11 with GOTHIC CONDENSED No. 4 (6 Δ 120)
 Size, .0484

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3 56 89 Special No. 1
 3 56 89
 5 Special No. 2

1234567890 Special No. 6. Size, .0534
 1234567890

5 Special No. 7
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1234567890 Special No. 4 Size, .0553
 1234567890

3 5 Special No. 4
 3 5

(8 Point Alignment, 8 Point Body)
 1234567890 Special No. 9. Size, .0484

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No. 11B with GOTHIC CONDENSED No. 4B
 (6 Δ 176) Size, .0484

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No. 16 with CENTURY BOLD (6 Δ 116) Size, .0484

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TELETYPE EXCELSIOR with GOTHIC No. 3
 (6 Δ 324) Size, .0484

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 1234567890

TEXTYPE with BOLD FACE No. 2 (6 Δ 296)
 Size, .0484

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1234567890 Special No. 5. Size, .056
 1234567890

No. 1 with CLARENDON No. 1 (6 Δ 48) Size, .050

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No. 2 with CONDENSED TITLE No. 3 (6 Δ 118)
 Size, .050

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No. 2 with GOTHIC No. 3 (6 Δ 6) Size, .050

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OLD STYLE No. 1 with ANTIQUE No. 1 (6 Δ 14)
 Size, .050

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TELETYPE PARAGON with PARAGON BOLD
 (6 Δ 432) Size, .050

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GERMAN No. 3 with BOLD FACE No. 2 (6 Δ 18)
 Size, .052

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No. 11 with GOTHIC CONDENSED No. 4 (6 Δ 120)
 Size, .0534

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5 Special No. 7
 5

BENEDICTINE BOOK with BENEDICTINE
 (6 Δ 264) Size, .0553

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BOLD FACE 9B with GOTHIC No. 31B (6 Δ 216)
 Size: Figure 1, .0415; 2 to 0, .0553
 (Special Alignment)

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(Also Special No. 1 Figure 1, .0553)

CENTURY EXPANDED with CHELTENHAM BOLD
 (6 Δ 172) Size, .0553

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CHELTENHAM WIDE with CHELTENHAM BOLD
 (6 Δ 180) Size, .0553

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CLOISTER WIDE with CLOISTER BOLD (6 Δ 276)
 Size, .0553

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GOTHIC No. 29A with GOTHIC No. 30A (6 Δ 210)
 Size: Figure 1, .0346; 2 to 0, .0553
 (Special Alignment)

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(Also Special No. 1 Figure 1, .0553)

Linotype fractions for the above figures are shown in the fraction section immediately following

6 Point, continued

GOTHIC No. 29B with GOTHIC No. 30B (6Δ208)
Size: Figure 1, .0346; 2 to 0, .0553
(Special Alignment)

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(Also Special No. 1 Figure 1, .0553)

GOTHIC No. 31B with GOTHIC No. 32B (6Δ260)
Size: Figure 1, .0415; 2 to 0, .0553
(Special Alignment)

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(Also Special No. 1 Figure 1, .0553)

GOTHIC No. 31B with GOTHIC No. 33B (6Δ254)
Size: Figure 1, .0415; 2 to 0, .0553
(Special Alignment)

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GOTHIC No. 32B with GOTHIC No. 33B (6Δ240)
Size: Figure 1, .0415; 2 to 0, .0553
(Special Alignment)

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1234567890

(Also Special No. 1 Figure 1, .0553)

LINING MEMPHIS LIGHT A with LINING
MEMPHIS BOLD A (6Δ384) Size, .0553
(Special Alignment)

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LINING METROMEDIUM A with LINING
METROTHIN A (6Δ378) Size, .0553
(Special Alignment)

1234567890
1234567890

METROBLACK with METROLITE (6Δ298)
Size, .0553

1234567890
1234567890

(Also Special No. 1 Figure 1, .0415)

No. 11 with GOTHIC CONDENSED No. 4 (6Δ120)
Size, .0553

1234567890 Special No. 3
1234567890

3 5 Special No. 4
3 5

No. 12 with GOTHIC No. 8 (6Δ32) Size, .0553

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1234567890 Special No. 1
1234567890

1234567890 Special No. 4, Size, .042

1234567890

3 Special No. 3, Size, .0553

3 56 9 Special No. 2, Size, .0553

56 9

No. 17 with CONDENSED TITLE No. 5 (6Δ132)
Size, .0553

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OPTICON with BOLD FACE No. 2 (6Δ420)
Size, .0553

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PARAGON with PARAGON BOLD (6Δ388)
Size, .0553

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DeVINNE with ANTIQUE No. 3 (6Δ28) Size, .056

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DeVINNE with GOTHIC No. 7 (6Δ44) Size, .056

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No. 1 with BOLD FACE No. 1 (6Δ46) Size, .056

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No. 1 with GOTHIC No. 2 (6Δ36) Size, .056

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No. 1 with GOTHIC No. 8 (6Δ100) Size, .056

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No. 2 with ANTIQUE No. 2 (6Δ50) Size, .056

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No. 2 with BOLD FACE No. 1 (6Δ70) Size, .056

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No. 2 with BOLD FACE No. 2 (6Δ186) Size, .056

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TEXTYPE with BOLD FACE No. 2 (6Δ296)
Size, .056

1234567890 Special No. 5
1234567890

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No. 28 with ANTIQUE BLACK No. 1 (6Δ74)
Size, .0593

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GOTHIC No. 25C with GOTHIC No. 26C (6Δ168)
Size, .0622

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LINING MEMPHIS LIGHT with LINING
MEMPHIS BOLD (6Δ382) Size, .0622
(Special Alignment)

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LINING METROMEDIUM with LINING
METROTHIN (6Δ376) Size, .0622
(Special Alignment)

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BOLD FACE No. 9A with GOTHIC No. 31A
(6Δ218) Size: Figure 1, .0553; 2 to 0, .0692
(Special Alignment)

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(Also Special No. 1 Figure 1, .0692)

GOTHIC No. 25 with GOTHIC No. 26 (6Δ170)
Size, .0692

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GOTHIC No. 29 with GOTHIC No. 30 (6Δ204)
Size: Figure 1, .0415; 2 to 0, .0692
(Special Alignment)

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(Also Special No. 1 Figure 1, .0692)

GOTHIC No. 31A with GOTHIC No. 32A (6Δ258)

Size: Figure 1, .0553; 2 to 0, .0692
(Special Alignment)

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(Also Special No. 1 Figure 1, .0692)

GOTHIC No. 31A with GOTHIC No. 33A (6Δ252)

Size: Figure 1, .0553; 2 to 0, .0692
(Special Alignment)

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GOTHIC No. 32A with GOTHIC No. 33A (6Δ238)

Size: Figure 1, .0553; 2 to 0, .0692
(Special Alignment)

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(Also Special No. 1 Figure 1, .0692)

LINING CARD GOTHIC MEDIUM with BOLD
(6Δ414) Size: Figure 1, .0415; 2 to 0, .0692
(Special Alignment)

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BOLD FACE No. 9 with GOTHIC No. 31 (6Δ212)

Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment)

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(Also Special No. 1 Figure 1, .083)

GOTHIC No. 31 with GOTHIC No. 32 (6Δ256)

Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment)

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1234567890

(Also Special No. 1 Figure 1, .083)

GOTHIC No. 31 with GOTHIC No. 33 (6Δ248)

Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment)

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GOTHIC No. 32 with GOTHIC No. 33 (6Δ236)

Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment)

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1234567890

(Also Special No. 1 Figure 1, .083)

6½ Point

No. 2A with BOLD FACE No. 2A (6½Δ4)
Size, .050, (6 Point Alignment)

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1234567890

1234567890

IONIC No. 5 with BOLD FACE No. 2 (6½Δ2)

Size, .0553

1234567890
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1234567890

6¾ Point

IONIC No. 5 with BOLD FACE No. 2 (6¾Δ2)

Size, .0553, (7 Point Alignment)

1234567890
1234567890

1234567890

7 Point

TEXTYPE with BOLD FACE No. 2 (7Δ130)
Size, .0484

1234567890
1234567890

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No. 21 with GOTHIC No. 4 (7Δ102) Size, .049

1234567890
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EGYPTIENNE SERREE No. 1 with NORMANDE
No. 4 (7Δ24) Size, .0519

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No. 28 with EGYPTIENNE SERREE No. 1 (7Δ20)

Size, .0519

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1234567890

1234567890

No. 28 with NORMANDE No. 4 (7Δ40)

Size, .0519

1234567890
1234567890

1234567890

BELL GOTHIC LIGHT and BOLD (7Δ188)

Size, .0553

1234567890
1234567890

1234567890

CENTURY EXPANDED with CENTURY BOLD
(7Δ80) Size, .0553

1234567890
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EXCELSIOR No. 1 with BOLD FACE No. 2
(7Δ138) Size, .0553

1234567890
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Where two styles of figures are shown, old style and modernized, specify which style is desired

7 Point, continued

EXCELSIOR No. 1 with GOTHIC No. 3 (7Δ156)
Size, .0553
1234567890
1234567890

EXCELSIOR No. 2 with BOLD FACE No. 2
(7Δ136) Size, .0553
1234567890
1234567890

EXCELSIOR No. 2 with GOTHIC No. 3 (7Δ158)
Size, .0553
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (7Δ122)
Size, .0553
1234567890
1234567890

No. 2 with BOLD FACE No. 2 (7Δ86) Size, .0553
1234567890
1234567890

No. 2 with CONDENSED TITLE No. 3 (7Δ62)
Size, .0553
1234567890
1234567890

No. 12 with GOTHIC No. 11 (7Δ118) Size, .0553
1234567890
1234567890

No. 16 with CENTURY BOLD (7Δ50) Size, .0553
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1234567890

OLD STYLE No. 1 with ANTIQUE No. 1
(7Δ48) Size, .0553

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TELETYPE PARAGON with PARAGON BOLD
(7Δ186) Size, .0553
1234567890
1234567890

No. 2 with GOTHIC No. 3 (7Δ30) Size, .056
1234567890
1234567890

No. 1 with BOLD FACE No. 1 (7Δ38) Size, .059
1234567890
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No. 1 with BOLD FACE No. 2 (7Δ90) Size, .059
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OPTICON with BOLD FACE No. 2 (7Δ166)
Size, .059
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PARAGON with PARAGON BOLD (7Δ162)
Size, .059
1234567890
1234567890

No. 1 with GOTHIC No. 4 (7Δ42) Size, .0593
1234567890
1234567890

BENEDICTINE BOOK with BENEDICTINE
(7Δ120) Size, .0622
1234567890
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No. 2 with GOTHIC No. 8 (7Δ74) Size, .0622
1234567890
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No. 2 with BOLD FACE No. 1 (7Δ2) Size, .063
1234567890
1234567890

No. 2 with ANTIQUE BLACK No. 1 (7Δ58)
Size, .0667
1234567890
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No. 28 with ANTIQUE BLACK No. 1 (7Δ22)
Size, .0667
1234567890
1234567890

No. 1 with DORIC No. 1 (7Δ38) Size, .077
1234567890
1234567890

7 1/2 Point

EXCELSIOR with BOLD FACE No. 2 (7 1/2Δ6)
Size, .0622
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (7 1/2Δ2)
Size, .0622. (8 Point Alignment)
1234567890
1234567890

OPTICON with BOLD FACE No. 2 (7 1/2Δ10)
Size, .0622
1234567890
1234567890

PARAGON with PARAGON BOLD (7 1/2Δ18)
Size, .0622
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1234567890

7 3/4 Point

EXCELSIOR with BOLD FACE No. 2 (7 3/4Δ2)
Size, .0622. (8 Point Alignment)
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8 Point

CHELTENHAM CONDENSED with CHELTENHAM
BOLD CONDENSED (8Δ166) Size, .0553
1234567890
1234567890

DeVINNE with 7 Point CENTURY BOLD (8Δ230)
Size, .0553
1234567890
1234567890

ERBAR LIGHT CONDENSED with ERBAR BOLD
CONDENSED (8Δ504) Size, .0553
1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD
CONDENSED (8Δ318) Size, .0553
1234567890
1234567890

GOTHIC No. 13 with DeVINNE CONDENSED
(8Δ204) Size, .0553
1234567890
1234567890

GRANJON with GRANJON BOLD (8Δ148)
Size, .0553
1234567890
1234567890

IONIC No. 4 with ANTIQUE No. 8 (8Δ452)
Size, .0553
1234567890
1234567890

IONIC No. 4 with ANTIQUE No. 8 Self Spacing
(8Δ454) Size, .0553
1234567890
1234567890

MEMPHIS LIGHT and BOLD (8Δ442) Size, .0553
1234567890
1234567890

MEMPHIS MEDIUM with MEMPHIS BOLD
(8Δ488) Size, .0553
1234567890
1234567890

METROMEDIUM with METROTHIN (8Δ414)
Size, .0553
1234567890
1234567890
(Also Special No. 1 Figure 1, 0415)

No. 17 with CONDENSED TITLE No. 5 (8Δ242)
Size, .0553
1234567890
1234567890

No. 21 with ANTIQUE No. 6 (8Δ282) Size, .0553
(High Alignment)
1234567890
1234567890

No. 21 with ANTIQUE No. 6 (8Δ140) Size, .0553
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No. 26 with ANTIQUE No. 2 (8Δ126) Size, .0553
1234567890
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OLD STYLE No. 1 with CHELTENHAM BOLD
(8Δ218) Size, .0553

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OLD STYLE No. 1 with TITLE No. 1 (8Δ134)
Size, .0553

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OLD STYLE No. 1 with TITLE No. 2 (8Δ196)
Size, .0553

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1234567890 Special No. 1. Size, .070
1234567890

RAILROAD IONIC No. 3 with ANTIQUE No. 2
(8Δ124) Size, .0553

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1234567890

SCOTCH with JENSON (8Δ162) Size, .0553
1234567890
1234567890

TELETYPE No. 2 with CONDENSED TITLE No. 3
(8Δ500) Size, .0553
1234567890
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TEXTYPE with BOLD FACE No. 2 (8Δ394)
Size, .0553

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Linotype fractions for the above figures are shown in the fraction section immediately following

8 Point, continued

UNILINE with TITLE No. 1 (8Δ90) Size, .0553
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No. 4 with CLARENDON No. 1 (8Δ72)
 Size, .056
 (High Alignment)
 1234567890 Special No. 1
 1234567890

No. 4 with CLARENDON No. 1 (8Δ74)
 Size, .056
 1234567890 Special No. 1
 1234567890

No. 12 with GOTHIC No. 11 (8Δ158) Size, .056
 1234567890
 1234567890

No. 19 with TITLE No. 1 (8Δ40) Size, .056
 (High Alignment)
 1234567890
 1234567890
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OLD STYLE No. 1 with ANTIQUE No. 1 (8Δ50)
 Size, .056
 1234567890 Special No. 1
 1234567890

No. 2 with CONDENSED TITLE No. 3 (8Δ6)
 Size, .0588
 1234567890
 1234567890

DeVINNE with ANTIQUE No. 3 (8Δ16) Size, .059
 (High Alignment)
 1234567890
 1234567890

DeVINNE with ANTIQUE No. 3 (8Δ164) Size, .059
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DeVINNE with TITLE No. 1 (8Δ234) Size, .059
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No. 1 with BOLD FACE No. 2 (8Δ194) Size, .059
 1234567890
 1234567890
 2 Special No. 2
 2

No. 1 with GOTHIC CONDENSED No. 2 (8Δ132)
 Size, .059
 (High Alignment)
 1234567890
 1234567890

No. 2 with GOTHIC No. 3 (8Δ70) Size, .059
 (High Alignment)
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No. 4 with CLARENDON No. 1 (8Δ74)
 Size, .059
 1234567890
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 1234567890 Special No. 1. Size, .056
 1234567890

No. 4 with CLARENDON No. 1 (8Δ72)
 Size, .059
 (High Alignment)
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 1234567890 Special No. 1. Size, .056
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OLD STYLE No. 1 with ANTIQUE No. 1 (8Δ50)
 Size, .059
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 1234567890 Special No. 1. Size, .056
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TEXTYPE with BOLD FACE No. 2 (8Δ394)
 Size, .059
 1234567890 Special No. 3
 1234567890

EGYPTIENNE SEREE No. 1 with NORMANDE
 No. 4 (8Δ46) Size, .0593
 1234567890
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No. 28 with EGYPTIENNE SERRE No. 1 (8Δ56)
 Size, .0593
 1234567890
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No. 28 with NORMANDE No. 4 (8Δ92) Size, .0593
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RUSSIAN CONDENSED No. 2 with ANTIQUE
 BLACK No. 2 (8Δ94) Size, .0593
 1234567890
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RUSSIAN No. 3 LIGHT and BOLD (8Δ120)
 Size, .0593
 1234567890
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RUSSIAN No. 11 with ANTIQUE BLACK No. 2
 (8Δ58) Size, .0593
 1234567890
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TELETYPE IONIC No. 5 with BOLD FACE No. 2
 (8Δ518) Size, .0599
 1234567890
 1234567890

BELL GOTHIC LIGHT and BOLD (8Δ508)
 Size, .0622
 1234567890
 1234567890

CENTURY EXPANDED with CENTURY BOLD
 (8Δ122) Size, .0622
 1234567890
 1234567890

CLASSIC with CENTURY BOLD (8Δ108)
 Size, .0622
 1234567890
 1234567890

CLOISTER WIDE with CLOISTER BOLD (8Δ374)
 Size, .0622
 1234567890
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EXCELSIOR with MEMPHIS BOLD (8Δ502)
 Size, .0622
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EXCELSIOR No. 1 with BOLD FACE No. 2
 (8Δ424) Size, .0622
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EXCELSIOR No. 2 with BOLD FACE No. 2
 (8Δ440) Size, .0622
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EXCELSIOR No. 2 with GOTHIC No. 3 (8Δ468)
 Size, .0622
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IONIC No. 5 with BOLD FACE No. 2 (8Δ382)
 Size, .0622
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No. 16 with CENTURY BOLD (8Δ128) Size, .0622
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PARAGON with PARAGON BOLD (8Δ462)
 Size, .0622
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GERMAN No. 3 with BOLD FACE No. 2 (8Δ20)
 Size, .0665
 1234567890
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BENEDICTINE BOOK with BENEDICTINE
 (8Δ366) Size, .0692
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CENTURY EXPANDED with CHELTENHAM
 BOLD (8Δ254) Size, .0692
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CHELTENHAM WIDE with CHELTENHAM BOLD
 (8Δ156) Size, .0692
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ELZEVIOR with CHELTENHAM BOLD (8Δ104)
 Size, .0692
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GOTHIC No. 3 with TITLE No. 2 (8Δ168)
 Size, .0692
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GOTHIC No. 44 with GOTHIC No. 42 (8Δ490)
 Size: Figure 1, .0553; 2 to 0, .0692
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GOTHIC No. 45 with GOTHIC No. 43 (8Δ492)
 Size: Figure 1, .0553; 2 to 0, .0692
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METROBLACK with METROLITE (8Δ410)
 Size, .0692
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 1234567890
 (Also Special No. 1 Figure 1, .0553)

Where two styles of figures are shown, old style and modernized, specify which style is desired

8 Point, continued

No. 1 with TITLE No. 2 (8Δ192) Size, .0692
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No. 2 (High Alignment) with 10 Point CLARENDON No. 1 (8Δ88) Size, .0692
 1234567890
1234567890 (10 Point Alignment)

OPTICON with BOLD FACE No. 2 (8Δ482) Size, .0692
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REMINGTON No. 2 with REMINGTON No. 3 (8Δ422) Size, .0692
 1234567890
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GOTHIC No. 3 (High Alignment) with 10 Point CLARENDON No. 1 (8Δ66) Size, .070
 1234567890
1234567890 (10 Point Alignment)

GOTHIC No. 3 with 10 Point CLARENDON No. 1 (8Δ144) Size, .070
 1234567890
1234567890 (10 Point Alignment)

IONIC No. 1 (High Alignment) with 10 Point CLARENDON No. 1 (8Δ62) Size, .070
1234567890
1234567890 (10 Point Alignment)

IONIC No. 1 with 10 Point CLARENDON No. 1 (8Δ178) Size, .070
1234567890
1234567890 (10 Point Alignment)

No. 2 with BOLD FACE No. 1 (8Δ8) Size, .070 (High Alignment)
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No. 2 with BOLD FACE No. 1 (8Δ210) Size, .070
 1234567890
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No. 2 with GOTHIC No. 8 (8Δ240) Size, .070
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OLD STYLE No. 1 with TITLE No. 2 (8Δ196) Size, .070
 1234567890 Special No. 1
1234567890

No. 28 with ANTIQUE BLACK No. 1 (8Δ52) Size, .0742
 1234567890
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GOTHIC No. 16 with CHELTENHAM BOLD (8Δ320) Size, .083
1234567890
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GOTHIC No. 16 with TITLE No. 4 (8Δ206) Size, .083
1234567890
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TARIFF TYPEWRITER (8Δ434) Size, .0833
 1234567890
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GOTHIC No. 25 with GOTHIC No. 26 (8Δ266) Size, .0899. (9 Point Alignment)
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 1234567890

9 Point

MEMPHIS LIGHT with BOLD (9Δ140) Size, .0622
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OLD STYLE No. 1 with ANTIQUE No. 1 (9Δ48) Size, .0622
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TEXTYPE with BOLD FACE No. 2 (9Δ118) Size, .0622
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DeVINNE with ANTIQUE No. 3 (9Δ6) Size, .063
 1234567890
1234567890
 3 5 Special No. 1
 3 5

DeVINNE with 10 Point GOTHIC No. 4 (9Δ42) Size, .0667. (11 Point Alignment)
 1234567890
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EGYPTIENNE SERREE No. 1 with NORMANDE No. 4 (9Δ26) Size, .0667
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No. 28 with EGYPTIENNE SERREE No. 1 (9Δ14) Size, .0667
 1234567890
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No. 28 with NORMANDE No. 4 (9Δ24) Size, .0667
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CENTURY EXPANDED with CENTURY BOLD (9Δ72) Size, .0692
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EXCELSIOR with BOLD FACE No. 2 (9Δ136) Size, .0692
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IONIC No. 5 with BOLD FACE No. 2 (9Δ112) Size, .0692
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No. 16 with CENTURY BOLD (9Δ56) Size, .0692
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OPTICON with BOLD FACE No. 2 (9Δ162) Size, .0692
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PARAGON with PARAGON BOLD (9Δ158) Size, .0692
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GERMAN No. 3 with BOLD FACE No. 2 (9Δ10) Size, .074
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BENEDICTINE BOOK with BENEDICTINE (9Δ100) Size, .0761

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No. 28 with ANTIQUE BLACK No. 1 (9Δ34) Size, .0816

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No. 2 with BOLD FACE No. 1 (9Δ40) Size, .083

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10 Point

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (10Δ416) Size, .0622

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GRANJON with GRANJON BOLD (10Δ376) Size, .0622

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CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (10Δ142) Size, .0692

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CLASSIC with CENTURY BOLD (10Δ86) Size, .0692

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CLOISTER WIDE with CLOISTER BOLD (10Δ306) Size, .0692

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EXCELSIOR with BOLD FACE No. 2 (10Δ380) Size, .0692

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EXCELSIOR with MEMPHIS BOLD (10Δ466) Size, .0692

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GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (10Δ286) Size, .0692

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GOTHIC No. 13 with DeVINNE CONDENSED (10Δ154) Size, .0692

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MEMPHIS LIGHT with MEMPHIS BOLD (10Δ398) Size, .0692

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MEMPHIS MEDIUM with MEMPHIS BOLD (10Δ484) Size, .0692

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Linotype fractions for the above figures are shown in the fraction section immediately following

10 Point, continuedMETROMEDIUM with METROTHIN (10Δ370)
Size, .0692**1234567890****1234567890**

(Also Special No. 1 Figure 1, .0553)

No. 21 with ANTIQUE No. 6 (10Δ124) Size, .0692

1234567890**1234567890**OLD STYLE No. 1 with CHELTENHAM BOLD
(10Δ158) Size, .0692**1234567890****1234567890****1234567890****1234567890**OLD STYLE No. 1 with TITLE No. 1 (10Δ120)
Size, .0692**1234567890****1234567890****1234567890****1234567890**OLD STYLE No. 1 with TITLE No. 2 (10Δ170)
Size, .0692**1234567890****1234567890****1234567890****1234567890**

SCOTCH with JENSON (10Δ138) Size, .0692

1234567890**1234567890**TEXTYPE with BOLD FACE No. 2 (10Δ322)
Size, .0692**1234567890****1234567890****1234567890** Special No. 3. Size, .074**1234567890**

UNILINE with TITLE No. 1 (10Δ72) Size, .0692

1234567890**1234567890****1234567890****1234567890**

DeVINNE with ANTIQUE No. 3 (10Δ12) Size, .070

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DeVINNE with TITLE No. 1 (10Δ206) Size, .070

1234567890**1234567890**No. 13 with CLARENDON No. 1 (10Δ56)
Size, .070**1234567890****1234567890**OLD STYLE No. 1 with ANTIQUE No. 1 (10Δ44)
Size, .070**1234567890****1234567890****1234567890****1234567890**OLD STYLE No. 1 with CLARENDON No. 1
(10Δ58) Size, .070**1234567890****1234567890****1234567890****1234567890**GERMAN No. 3 with BOLD FACE No. 2 (10Δ38)
Size, .074**1234567890****1234567890**TEXTYPE with BOLD FACE No. 2 (10Δ322)
Size, .074**1234567890** Special No. 3**1234567890**EGYPTIENNE SERRE No. 3 with NORMANDE
No. 4 (10Δ132) Size, .0742**1234567890****1234567890**No. 14 with CLARENDON No. 1 (10Δ176)
Size, .0742**1234567890****1234567890**No. 28 with EGYPTIENNE SEREE No. 1 (10Δ68)
Size, .0742**1234567890****1234567890**No. 28 with NORMANDE No. 4 (10Δ74)
Size, .0742**1234567890****1234567890**RUSSIAN CONDENSED No. 2 with ANTIQUE
BLACK No. 2 (10Δ90) Size, .0742**1234567890****1234567890**RUSSIAN No. 3 LIGHT and BOLD (10Δ108)
Size, .0742**1234567890****1234567890**RUSSIAN No. 11 with ANTIQUE BLACK No. 2
(10Δ80) Size, .0742**1234567890****1234567890**SMALL RUSSIAN No. 3 LIGHT with BOLD
(10Δ110) Size, .0742**1234567890****1234567890**CENTURY EXPANDED with CENTURY BOLD
(10Δ112) Size, .0761**1234567890****1234567890**IONIC No. 5 with BOLD FACE No. 2 (10Δ392)
Size, .0761**1234567890****1234567890**No. 2 with CONDENSED TITLE No. 3 (10Δ114)
Size, .0761**1234567890****1234567890**

No. 2 with GOTHIC No. 3 (10Δ162) Size, .0761

1234567890**1234567890**No. 16 with CENTURY BOLD (10Δ116)
Size, .0761**1234567890****1234567890**OPTICON with BOLD FACE No. 2 (10Δ470)
Size, .0761**1234567890****1234567890**PARAGON with PARAGON BOLD (10Δ450)
Size, .0761**1234567890****1234567890**BENEDICTINE BOOK with BENEDICTINE
(10Δ298) Size, .083**1234567890****1234567890****1234567890****1234567890**CENTURY EXPANDED with CHELTENHAM BOLD
(10Δ208) Size, .083**1234567890****1234567890**CHELTENHAM WIDE with CHELTENHAM BOLD
(10Δ134) Size, .083**1234567890****1234567890**DeVINNE OUTLINE with BOLD FACE No. 6
(10Δ276) Size, .083**1234567890****1234567890**ELZEVR with CHELTENHAM BOLD (10Δ84)
Size, .083**1234567890****1234567890****2** () Special No. 1**2** **0**GOTHIC No. 3 with 12 Point DeVINNE
CONDENSED (10Δ136) Size, .083**1234567890****1234567890** (12 Point Alignment)GOTHIC No. 3 with 11 Point GOTHIC
CONDENSED No. 1 (10Δ102) Size, .083**1234567890****1234567890** (Special Alignment)GOTHIC No. 44 with GOTHIC No. 42 (10Δ456)
Size: Figure 1, .0692; 2 to 0, .083**1234567890****1234567890**GOTHIC No. 45 with GOTHIC No. 43 (10Δ458)
Size: Figure 1, .0692; 2 to 0, .083**1234567890****1234567890**METROBLACK with METROLITE (10Δ364)
Size, .083**1234567890****1234567890**

(Also Special No. 1 Figure 1, .0692)

RONALDSON No. 6 with 12 Point ELZEVR
No. 2 (10Δ190) Size, .083**1234567890****1234567890** (12 Point Alignment)

Where two styles of figures are shown, old style and modernized, specify which style is desired

10 Point, continued

UNILINE with 12 Point ELZEVIR No. 2
(10Δ182) Size, .083

1234567890
1234567890 (12 Point Alignment)

No. 2B with ANTIQUE BLACK No. 1 (10Δ152)
Size, .089

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ANTIQUÉ No. 3 with 12 Point GOTHIC
CONDENSED No. 1 (10Δ70) Size, .0899

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1234567890 (Special Alignment)

GOTHIC No. 16 with CHELTENHAM BOLD
(10Δ288) Size, .0968

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GOTHIC No. 16 with TITLE No. 4 (10Δ156)
Size, .0968

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GOTHIC No. 25 with GOTHIC No. 26 (10Δ228)
Size, .1107. (11 Point Alignment)

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11 Point

GRANJON with GRANJON BOLD (11Δ114)
Size, .0622

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CENTURY EXPANDED with CENTURY BOLD
(11Δ70) Size, .0761

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EXCELSIOR with BOLD FACE No. 2 (11Δ128)
Size, .0761

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No. 1 with CENTURY BOLD (11Δ72) Size, .0761

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DeVINNE with ANTIQUE No. 3 (11Δ16)
Size, .077

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OLD STYLE No. 1 with ANTIQUE No. 1 (11Δ22)
Size, .077

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GERMAN No. 3 with BOLD FACE No. 2 (11Δ24)
Size, .0815

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CONDENSED No. 2 with ANTIQUE BLACK No. 3
(11Δ68) Size, .0816

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BENEDICTINE BDDK with BENEDICTINE (11Δ94)
Size, .0899

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12 Point

LINING MEMPHIS LIGHT C with LINING
MEMPHIS BOLD C (12Δ428) Size, .0622

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LINING METROMEDIUM C with LINING
METROTHIN C (12Δ422) Size, .0622

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ERBAR LIGHT CONDENSED with ERBAR BOLD
CONDENSED (12Δ392) Size, .0692

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GOTHIC CONDENSED No. 2 with CHELTENHAM
COMPRESSED (12Δ188) Size, .0692

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GRANJON with GRANJON BOLD (12Δ316)
Size, .0692

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LINING MEMPHIS LIGHT B with LINING
MEMPHIS BOLD B (12Δ426) Size, .0692

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LINING METROMEDIUM B with LINING
METROTHIN B (12Δ420) Size, .0692

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BOLD FACE 9D with GOTHIC 31D (12Δ386)
Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment. 13 Point Body)

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CENTURY EXPANDED with CENTURY BOLD
(12Δ64) Size, .083

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CHELTENHAM CONDENSED with CHELTENHAM
BOLD CONDENSED (12Δ94) Size, .083

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CLASSIC with CENTURY BOLD (12Δ58) Size, .083

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CLOISTER WIDE with CLOISTER BOLD (12Δ280)
Size, .083

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EXCELSIOR with BOLD FACE No. 2 (12Δ378)
Size, .083

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EXCELSIOR with MEMPHIS BOLD (12Δ488)
Size, .083

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GOTHIC No. 13 with CHELTENHAM BOLD
CONDENSED (12Δ242) Size, .083

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GOTHIC No. 13 with DeVINNE CONDENSED
(12Δ102) Size, .083

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GOTHIC No. 29C with GOTHIC No. 30C (12Δ210)
Size: Figure 1, .0415; 2 to 0, .083
(Special Alignment. 13 Point Body)

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GOTHIC No. 31D with GOTHIC No. 32D (12Δ396)
Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment. 13 Point Body)

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IONIC No. 5 with BOLD FACE No. 2 (12Δ368)
Size, .083

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LINING MEMPHIS LIGHT A with LINING
MEMPHIS BOLD A (12Δ424) Size, .083

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LINING METROMEDIUM A with LINING
METROTHIN A (12Δ418) Size, .083

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MEMPHIS LIGHT AND BOLD (12Δ376) Size, .083

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MEMPHIS MEDIUM with MEMPHIS BOLD
(12Δ466) Size, .083

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METROMEDIUM with METROTHIN (12Δ308)
Size, .083

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(Also Special No. 1 Figure 1 0592)

Linotype fractions for the above figures are shown in the fraction section immediately following

12 Point, continued

OLD STYLE No. 1 with CHELTENHAM BOLD
(12Δ126) Size, .083

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OLD STYLE No. 1 with JENSON (12Δ156)
Size, .083

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OLD STYLE No. 1 with TITLE No. 1 (12Δ84)
Size, .083

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OLD STYLE No. 1 with TITLE No. 2 (12Δ116)
Size, .083

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OPTICON with BOLD FACE No. 2 (12Δ474)
Size, .083

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SCOTCH with JENSON (12Δ90) Size, .083

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TEXTYPE with BOLD FACE No. 2 (12Δ310)
Size, .083

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1234567890 Special No. 3. Size, .089

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DeVINNE with ANTIQUE No. 3 (12Δ16) Size, .084

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DeVINNE with TITLE No. 1 (12Δ152) Size, .084

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OLD STYLE No. 1 with ANTIQUE No. 1
(12Δ26) Size, .084

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GERMAN No. 3 with BOLD FACE No. 2 (12Δ164)
Size, .089

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RUSSIAN CONDENSED No. 2 with ANTIQUE
BLACK No. 2 (12Δ66) Size, .089

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RUSSIAN No. 3 LIGHT and BOLD (12Δ150)
Size, .089

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RUSSIAN No. 11 with ANTIQUE BLACK No. 1
(12Δ52) Size, .089

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TEXTYPE with BOLD FACE No. 2 (12Δ310)
Size, .089

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1234567890 Special No. 3

BASKERVILLE CONDENSED with 10 Point
BOLD FACE No. 1 (12Δ148) Size, .0899

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CENTURY EXPANDED with 10 Point BOLD
FACE No. 1 (12Δ24) Size, .0899

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1234567890 (10 Point Alignment)

CENTURY EXPANDED with CHELTENHAM BOLD
(12Δ140) Size, .0899

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CHELTENHAM WIDE with CHELTENHAM BOLD
(12Δ88) Size, .0899

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ELZEVR with CHELTENHAM BOLD (12Δ56)
Size, .0899

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No. 2 with GOTHIC No. 3 (12Δ136) Size, .0899

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No. 16 with CENTURY BOLD (12Δ70) Size, .0899

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GOTHIC No. 5 with GOTHIC CONDENSED No. 1
(12Δ30) Size, .091

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BENEDICTINE BOOK with BENEDICTINE
(12Δ274) Size, .0968

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BOLD FACE No. 9C with GOTHIC No. 31C
(12Δ218) Size: Figure 1, .0761; 2 to 0, .0968
(Special Alignment. 13 Point Body)

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 (Also Special No. 1 Figure 1, .0968)

DeVINNE OUTLINE with BOLD FACE No. 6
(12Δ122) Size, .0968

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GOTHIC No. 29B with GOTHIC No. 30B
(12Δ212) Size: Figure 1, .0553; 2 to 0, .0968
(Special Alignment. 13 Point Body)

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 (Also Special No. 1 Figure 1, .0968)

GOTHIC No. 31C with GOTHIC No. 32C (12Δ272)
Size: Figure 1, .0761; 2 to 0, .0968
(Special Alignment. 13 Point Body)

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 (Also Special No. 1 Figure 1, .0968)

GOTHIC No. 31C with GOTHIC No. 33C (12Δ486)
Size: Figure 1, .0761; 2 to 0, .0968
(Special Alignment. 13 Point Body)

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GOTHIC No. 32C with GOTHIC No. 33C (12Δ256)
Size: Figure 1, .0761; 2 to 0, .0968
(Special Alignment. 13 Point Body)

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 (Also Special No. 1 Figure 1, .0968)

GOTHIC No. 44 with GOTHIC No. 42 (12Δ468)
Size: Figure 1, .083; 2 to 0, .0968

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GOTHIC No. 45 with GOTHIC No. 43 (12Δ470)
Size: Figure 1, .083; 2 to 0, .0968

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 1234567890

LINING MEMPHIS LIGHT with LINING
MEMPHIS BOLD (12Δ434) Size, .0968

1234567890
1234567890

LINING METROMEDIUM with LINING
METROTHIN (12Δ416) Size, .0968

1234567890
 1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

12 Point, continued

METROBLACK with METROLITE (12Δ302)
Size, .0968

1234567890
1234567890

(Also Special No. 1 Figure 1, .083)

BOLD FACE No. 9B with GOTHIC No. 31B
(12Δ220) Size: Figure 1, .083; 2 to 0, .1107
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .1107)

GOTHIC No. 15 with BOLD FACE No. 4 (12Δ44)
Size, .1107

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1234567890

GOTHIC No. 16 with CHELTENHAM BOLD
(12Δ244) Size, .1107

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1234567890

GOTHIC No. 16 with TITLE No. 4 (12Δ104)
Size, .1107

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1234567890

GOTHIC No. 25 with GOTHIC No. 26 (12Δ168)
Size, .1107. (15 Point Alignment)

1234567890
1234567890

GOTHIC No. 29A with GOTHIC No. 30A (12Δ214)
Size: Figure 1, .0553; 2 to 0, .1107
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .1107)

GOTHIC No. 31B with GOTHIC No. 32B (12Δ270)
Size: Figure 1, .083; 2 to 0, .1107
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .1107)

GOTHIC No. 32B with GOTHIC No. 33B (12Δ254)
Size: Figure 1, .083; 2 to 0, .1107
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .1107)

GOTHIC No. 29 with GOTHIC No. 30 (12Δ208)
Size: Figure 1, .0692; 2 to 0, .1245
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .1245)

BOLD FACE No. 9A with GOTHIC No. 31A
(12Δ222) Size: Figure 1, .1107; 2 to 0, .1383
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .1383)

GOTHIC No. 31A with GOTHIC No. 32A (12Δ268)
Size: Figure 1, .1107; 2 to 0, .1383
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .1383)

GOTHIC No. 32A with GOTHIC No. 33A (12Δ252)
Size: Figure 1, .1107; 2 to 0, .1383
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .1383)

LINING CARD GOTHIC MEDIUM with BOLD
(12Δ462) Size: Figure 1, .1107; 2 to 0, .1383
(Special Alignment)

1234567890
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BOLD FACE No. 9 with GOTHIC No. 31 (12Δ216)
Size: Figure 1, .1245; 2 to 0, .166
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .166)

GOTHIC No. 31 with GOTHIC No. 32 (12Δ266)
Size: Figure 1, .1245; 2 to 0, .166
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .166)

GOTHIC No. 32 with GOTHIC No. 33 (12Δ250)
Size: Figure 1, .1245; 2 to 0, .166
(Special Alignment. 13 Point Body)

1234567890
1234567890

(Also Special No. 1 Figure 1, .166)

14 Point

ERBAR LIGHT CONDENSED with ERBAR BOLD
CONDENSED (14Δ210) Size .083

1234567890
1234567890

GOTHIC CONDENSED No. 2 with CHELTENHAM
COMPRESSED (14Δ112) Size, .083

1234567890
1234567890

GRANJON with GRANJON BOLD (14Δ192)
Size, .083

1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD
(14Δ20) Size, .0968

1234567890
1234567890

CHELTENHAM CONDENSED with CHELTENHAM
BOLD CONDENSED (14Δ42) Size, .0968

1234567890
1234567890

CLASSIC with CENTURY BOLD (14Δ26)
Size, .0968

1234567890
1234567890

CLOISTER WIDE with CLOISTER BOLD (14Δ158)
Size, .0968

1234567890
1234567890

DeVINNE with ANTIQUE No. 3 (14Δ22)
Size, .0968

1234567890
1234567890

DeVINNE with TITLE No. 1 (14Δ140) Size, .0968

1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (14Δ214)
Size, .0968

1234567890
1234567890

EXCELSIOR with MEMPHIS BOLD (14Δ252)
Size, .0968

1234567890
1234567890

GERMAN No. 4 with BOLD FACE No. 2 (14Δ118)
Size, .0968

1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD
CONDENSED (14Δ136) Size .0968

1234567890
1234567890

GOTHIC No. 13 with DeVINNE CONDENSED
(14Δ48) Size, .0968

1234567890
1234567890

MEMPHIS LIGHT with MEMPHIS BOLD
(14Δ200) Size, .0968

1234567890
1234567890

MEMPHIS MEDIUM with MEMPHIS BOLD
(14Δ240) Size, .0968

1234567890
1234567890

METROMEDIUM with METROTHIN (14Δ186)
Size, .0968

1234567890
1234567890

(Also Special No. 1 Figure 1 .083)

Linotype fractions for the above figures are shown in the fraction section immediately following

14 Point, continued

No. 36 with 12 Point BOLD FACE No. 4 (14Δ10) Size, .0968

1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (14Δ24) Size, .0968

I 234567890
I 234567890
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OLD STYLE No. 1 with CHELTENHAM BOLD (14Δ62) Size, .0968

I 234567890
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OLD STYLE No. 1 with JENSON (14Δ90) Size, .0968

I 234567890
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1234567890

OLD STYLE No. 1 with TITLE No. 2 (14Δ72) Size, .0968

I 234567890
I 234567890
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1234567890

TEXTYPE with BOLD FACE No. 2 (14Δ194) Size, .0968

1234567890
1234567890

No. 16 with CENTURY BOLD (14Δ36) Size, .1037

1234567890
1234567890

BENEDICTINE BOOK with BENEDICTINE (14Δ152) Size, .1107

I 234567890
I 234567890
1234567890
1234567890

CENTURY EXPANDED with CHELTENHAM BOLD (14Δ86) Size, .1107

1234567890
1234567890

CHELTENHAM WIDE with CHELTENHAM BOLD (14Δ40) Size, .1107

1234567890
1234567890

DeVINNE OUTLINE with BOLD FACE No. 6 (14Δ80) Size, .1107

1234567890
1234567890

ELZEVIR with CHELTENHAM BOLD (14Δ28) Size, .1107

1234567890
1234567890

2 0 Special No. 1
2 0

GOthic No. 16 with CHELTENHAM BOLD (14Δ138) Size, .1107

1234567890
1234567890

GOthic No. 16 with TITLE No. 4 (14Δ50) Size, .1107

1234567890
1234567890

GOthic No. 44 with GOthic No. 42 (14Δ242) Size: Figure 1, .0968; 2 to 0, .1107

1234567890
1234567890

GOthic No. 45 with GOthic No. 43 (14Δ244) Size: Figure 1, .0968; 2 to 0, .1107

1234567890
1234567890

METROBLACK with METROLITE (14Δ180) Size, .1107

1234567890
1234567890

(Also Special No. 1 Figure 1, .0968)

18 Point

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (18Δ56) Size, .0968

1234567890
1234567890

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (18Δ4) Size, .0968

1234567890
1234567890

MEMPHIS BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (18Δ68) Size, .0968

1234567890
1234567890

CENTURY BOLD with CENTURY EXPANDED (18Δ60) Size, .1107 (19 Point Alignment)

1234567890
1234567890

GOthic No. 13 with CHELTENHAM BOLD CONDENSED (18Δ36) Size, .1107

1234567890
1234567890

GOthic No. 16 with CHELTENHAM BOLD (18Δ34) Size, .1107 (19 Point Alignment)

1234567890
1234567890

MEMPHIS BOLD with MEMPHIS LIGHT (18Δ48) Size, .1107

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1234567890

MEMPHIS BOLD with MEMPHIS MEDIUM (18Δ64) Size, .1107

1234567890
1234567890

MEMPHIS LIGHT with MEMPHIS BOLD (18Δ16) Size, .1107

1234567890
1234567890

METROBLACK No. 2 with METROLITE No. 2 (18Δ8) Size, .1107

1234567890
1234567890

Special No. 1 Size: Figure 1, .1245; 2 to 0, .1522

1234567890
1234567890

METROMEDIUM No. 2 with METROTHIN No. 2 (18Δ6) Size: Figure 1, .0968; 2 to 0, .1107

1234567890
1234567890

METROBLACK No. 2 with METROLITE No. 2 (18Δ8) Size: Figure 1, .1245; 2 to 0, .1522 Special No. 1

1234567890
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Where two styles of figures are shown, old style and modernized, specify which style is desired

24 Point

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (24Δ56) Size, .1107

1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (24Δ36) Size: Figure 1, .1107; 2 to 0, .1383

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1234567890

MEMPHIS BOLD with MEMPHIS LIGHT (24Δ48) Size: Figure 1, .1107; 2 to 0, .166

1234567890
1234567890

METROMEDIUM No. 2 with METROTHIN No. 2 (24Δ6) Size: Figure 1, .1245; 2 to 0, .1798

1234567890
1234567890

METROBLACK No. 2 with METROLITE No. 2 (24Δ8) Size: Figure 1, .1383; 2 to 0, .1937

1234567890
1234567890

GOTHIC No. 16 with CHELTENHAM BOLD (24Δ34) Size: Figure 1, .1798; 2 to 0, .2075 (25 Point Alignment)

123456789
123456789

CENTURY BOLD CONDENSED (18Δ57) Size, .097

1234567890

CHELTENHAM BOLD EXTRA CONDENSED (18Δ41) Size, .097

1234567890

CONDENSED OUTLINE (18Δ75) Size, .1037

1234567890

CHELTENHAM BOLD CONDENSED (18Δ59) Size, .110

1234567890

JENSEN CONDENSED (18Δ54) Size, .110

1234567890

ANTIQUÉ CONDENSED (18Δ35) Size, .1107

1234567890

ANTIQUÉ No. 1 (18Δ103) Size, .1107

I 234567890
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BENEDICTINE (18Δ111) Size, .1107

I 234567890
1234567890

BENEDICTINE BOOK (18Δ225) Size, .1107

I 234567890
1234567890

BODONI (18Δ101) Size, .1107 (16 Point Alignment)

1234567890

BODONI BOLD (18Δ165) Size, .1107 (16 Point Alignment)

1234567890

BODONI BOOK (18Δ125) Size, .1107 (16 Point Alignment)

1234567890

CASLON BOLD CONDENSED (18Δ163) Size, .1107 (19 Point Alignment)

1234567890

CASLON No. 4 (18Δ115) Size, .1107

1234567890

CASLON OLD FACE (18Δ169) Size, .1107 (16 Point Alignment)

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I 234567890

(To cast on 16 Point Post, Special No. 1)
345 7 9

ONE-LETTER DISPLAY, ROMAN
16 to 60 Point

16 Point

BASKERVILLE (16Δ15) Size, .1107 (15 Point Alignment)

I 234567890
(Also Special No. 1 Figure 1, .0968)
1234567890

BODONI (16Δ21) Size, .1107 (15 Point Alignment)

1234567890

ESTIENNE (16Δ17) Size: Figure 1, .0692; 2 to 0, .1107 (14 Point Alignment)

I 234567890

18 Point

IONIC CONDENSED (18Δ287) Size, .0761 (16 Point Alignment)

1234567890

LINO SCRIPT (18Δ271) Size, .0761 (Special Alignment)

1234567890

LATIN CONDENSED (18Δ37) Size, .077

1234567890

DeVINNE EXTRA CONDENSED (18Δ55) Size: Figure 1, .062; 2 to 0, .079

1234567890

GOTHIC No. 14 (18Δ43) Size, .083

1234567890

GOTHIC CONDENSED No. 2 (18Δ1) Size, .0899

1234567890

BODONI BOLD CONDENSED (18Δ283) Size, .0968 (16 Point Alignment)

1234567890

BODONI BOOK EXTRA CONDENSED (18Δ227) Size, .0968 (16 Point Alignment)

1234567890

ENCORE CONDENSED (18Δ81) Size, .0968

1234567890

ERBAR BOLD CONDENSED (18Δ351) Size, .0968

1234567890

ERBAR LIGHT CONDENSED (18Δ353) Size, .0968

1234567890

ERBAR MEDIUM CONDENSED (18Δ391) Size, .0968

1234567890

LINO TEXT (18Δ285) Size, .0968 (16 Point Alignment)

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

18 Point, continued

CENTURY BOLD (18Δ133) Size, .1107
(19 Point Alignment)

1234567890
(Special No. 1, Size, .1245)
1234567890

CENTURY EXPANDED (18Δ123) Size, .1107

1234567890

CHELTENHAM BOLD (18Δ97) Size, .1107

1234567890
Special No. 1, Size, .1452
1234567890

CHELTENHAM CONDENSED (18Δ99) Size, .1107

1234567890

CHELTENHAM MEDIUM CONDENSED (18Δ389)
Size, .1107

1234567890

CLOISTER (18Δ263)
Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890

CLOISTER BOLD (18Δ243)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890

(Also Special No. 1 Figure 1, .1107)

DeVINNE OUTLINE (18Δ183)
Size: Figure 1, .0968; 2 to 0, .1107

1234567890

ELZEVIR No. 2 (18Δ113)
Size: Figure 1, .0692; 2 to 0, .1107

1234567890

ELZEVIR No. 3 (18Δ155) Size, .1107

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1234567890

FRENCH OLD STYLE No. 2 (18Δ63) Size, .1107

1234567890

GARAMOND (18Δ265)
Size: Figure 1, .083; 2 to 0, .1107
(16 Point Alignment)

1234567890
(Also Special No. 1 Figure 1, .1107)
1234567890

5 Special No. 1

GARAMOND BOLD (18Δ277)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

GARAMOND BOLD No. 3 (18Δ401) Size, .1107
(16 Point Alignment)

1234567890

GERMAN BOLD FACE No. 3 (18Δ105)
Size, .1107

1234567890
Special No. 1, Size, .1245
1234567890

GOTHIC CONDENSED No. 1 (18Δ33) Size, .1107

1234567890

GOTHIC No. 13 (18Δ65) Size, .1107

1234567890
(Also Special No. 3 Figure 1, .083)
Special No. 4, Size, .1107
1

GOTHIC No. 16 (18Δ179) Size, .1107
(19 Point Alignment)

1234567890
Special No. 1, Size, .1798
1234567890

GOTHIC No. 18 (18Δ71) Size, .1107

1234567890

GOTHIC No. 44 (18Δ395) Size, .1107

1234567890

GRANJON (18Δ301)
Size: Figure 1, .0692; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

HEADING TEXT (18Δ67) Size, .1107

1234567890

MEMPHIS BOLD (18Δ349) Size, .1107

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MEMPHIS LIGHT (18Δ347) Size, .1107

1234567890

MEMPHIS MEDIUM (18Δ379) Size, .1107

1234567890

METROBLACK (18Δ321) Size, .1107

1234567890
(Special No. 1)
Size: Figure 1, .1245; 2 to 0, .1522
1234567890

METROLITE (18Δ235) Size, .1107

1234567890
Special No. 1,
Size: Figure 1, .1245; 2 to 0, .1522
1234567890

METROMEDIUM (18Δ257)
Size: Figure 1, .0968; 2 to 0, .1107

1234567890
(Also Special No. 2 Figure 1, .1107)
Special No. 1, Size, .1245
1234567890

METROTHIN (18Δ259)
Size: Figure 1, .0968; 2 to 0, .1107

1234567890
(Also Special No. 2 Figure 1, .1107)
Special No. 1, Size, .1245
1234567890

OLD STYLE No. 1 (18Δ79) Size, .1107

1234567890

OLD STYLE No. 7 (18Δ193) Size, .1107

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1234567890

PABST EXTRA BOLD CONDENSED (18Δ327)
Size, .1107

1234567890

PABST OLD STYLE CONDENSED (18Δ93)
Size, .1107

1234567890

TITLE No. 1 (18Δ199) Size, .1107

1234567890

TITLE No. 2 (18Δ95) Size, .1107

1234567890

TITLE No. 5 (18Δ121) Size, .1107

1234567890

BENEDICTINE BOLD (18Δ233)
Size: Figure 1, .1107; 2 to 0, .1245

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1234567890

CENTURY BOLD (18Δ133) Size, .1245
(19 Point Alignment)

1234567890 Special No. 1.

ESTIENNE (18Δ355)
Size: Figure 1, .083; 2 to 0, .1245
(16 Point Alignment)

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

18 Point, continued

FRANKLIN OLD STYLE (18Δ177) Size, .1245

1 2 3 4 5 6 7 8 9 0
1234567890

GERMAN BOLD FACE No. 3 (18Δ105) Size, .1245

1234567890 Special No. 1

GOTHIC CONDENSED OUTLINE (18Δ247)
Size: Figure 1, .0968; Figure 4, Size, .1522;
Balance, .1245
(Special Alignment)

1234567890

METROMEDIUM (18Δ257) Size, .1245

1234567890 Special No. 1

METROTHIN (18Δ259) Size, .1245

1234567890 Special No. 1

NARCISS (18Δ249)
Size: Figure 1, .0968; 2 to 0, .1245
(16 Point Alignment)

1234567890

SCOTCH (18Δ195)
Size: Figure 1, .0968; 2 to 0, .1245
(19 Point Alignment)

1234567890

Figure 1, .1107; 2 to 0, .1383

1234567890 Special No. 1

CLEARFACE BOLD (18Δ239) Size, .1383
(19 Point Alignment)

1234567890

GOTHIC No. 39 (18Δ373)
Size: Figure 1, .083; 2 to 0, .1383

1234567890

GOTHIC No. 40 (18Δ375)
Size: Figure 1, .0968; 2 to 0, .1383

1234567890

MEMPHIS EXTRA BOLD (18Δ357)
Size: Figure 1, .0968; 2 to 0, .1383

1234567890

POWELL (18Δ191) Size, .1383
(19 Point Alignment)

1234567890

SCOTCH (18Δ195)
Size: Figure 1, .1107; 2 to 0, .1383
(19 Point Alignment)

1234567890 Special No. 1

CHELTENHAM BOLD (18Δ97) Size, .1452
Special No. 1

1234567890

GOTHIC No. 29A (18Δ145)
Size: Figure 1, .083; 2 to 0, .1522
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1522)

GOTHIC No. 30A (18Δ147)
Size: Figure 1, .083; 2 to 0, .1522
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1522)

JENSON BOLD (18Δ117)
Size: Figure 1, .1245; 2 to 0, .1522

1234567890

METROBLACK (18Δ321)
Size: Figure 1, .1245; 2 to 0, .1522
Special No. 1

1234567890

METROLITE (18Δ235)
Size: Figure 1, .1245; 2 to 0, .1522
Special No. 1

1234567890

VULCAN BOLD (18Δ311)
Size: Figure 1, .1245; 2 to 0, .1522

1234567890

Special No. 1
12 0

CASLON No. 3 (18Δ213)
Size: Figure 1, .1383; 2 to 0, .166
(19 Point Alignment)

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1234567890

GOTHIC No. 41 (18Δ377)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

Special No. 1, (19 Point Alignment)

1234567890

PABST EXTRA BOLD (18Δ305) Size, .166

1234567890

FRANKLIN GOTHIC (18Δ399) Size, .1798
(19 Point Alignment)

1234567890

GOTHIC No. 16 (18Δ179) Size, .1798
Special No. 1 (19 Point Alignment)

1234567890

POSTER BODONI (18Δ309)
Size: Figure 1, .1383; 2 to 0, .1798

1234567890

BOLD FACE 9A (18Δ151)
Size: Figure 1, .1522; 2 to 0, .1937
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1937)

GOTHIC No. 29 (18Δ139)
Size: Figure 1, .0968; 2 to 0, .1937
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1937)

GOTHIC No. 30 (18Δ141)
Size: Figure 1, .0968; 2 to 0, .1937
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1937)

GOTHIC No. 31A (18Δ149)
Size: Figure 1, .0968; 2 to 0, .1937
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1937)

GOTHIC No. 38 (18Δ251)
Size: Figure 1, .1107; 2 to 0, .1937
(19 Point Alignment)

1234567890

BOLD FACE No. 9 (18Δ157)
Size: Figure 1, .166; 2 to 0, .2213
(Special Alignment)

123456789
(Also Special No. 1 Figure 1, .2213)

GOTHIC No. 31 (18Δ143)
Size: Figure 1, .1245; 2 to 0, .249
(Special Alignment)

12345678
(Also Special No. 1 Figure 1, .249)

20 Point

ANTIQUA EXTRA CONDENSED (20Δ5)
Size, .0761

1234567890

RUSSIAN ANTIQUA CONDENSED (20Δ11)
Size, .089

1234567890

GOTHIC CONDENSED No. 3 (20Δ27) Size, .105
(Special Alignment)

1234567890

CONDENSED TITLE No. 1 (20Δ3) Size, .110

1234567890

CHELTENHAM (20Δ9) Size, .1107

1234567890

Special No. 1, Size, .1383

1234567890

GOTHIC No. 5 (20Δ15) Size, .1107

1234567890

CHELTENHAM (20Δ9) Size, .1383
Special No. 1

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

21 Point

LATIN CONDENSED (21Δ1) Size, .0968

1234567890

GRANJON (21Δ19)
Size: Figure 1, .083; 2 to 0, .1107
(18 Point Alignment)

1234567890

1234567890

Special No. 1. Size, .1245

234567890

BODONI (21Δ13) Size, .1245
(18 Point Alignment)

1234567890

BODONI BOLD (21Δ15) Size, .1245
(18 Point Alignment)

1234567890

GRANJON (21Δ19)
Size: Figure 1, .083; Special No. 1, 2 to 0, .1245
(18 Point Alignment)

1234567890

CASLON OLD FACE (21Δ3) Size, .1383
(18 Point Alignment)

1234567890

1234567890

Special No. 1 (Casts on 18 Point Body)

345 7 9

NARCISS (21Δ7)
Size: Figure 1, .1107; 2 to 0, .1383
(18 Point Alignment)

1234567890

VULCAN BOLD (21Δ21)
Size: Figure 1, .1383; 2 to 0, .166

1234567890

Special No. 1

12

0

24 Point

GOTHIC CONDENSED No. 3 (24Δ59) Size, .0968
(25 Point Alignment)

1234567890

IONIC CONDENSED (24Δ243) Size, .0968
(22 Point Alignment)

1234567890

DeVINNE EXTRA CONDENSED (24Δ27)
Size: Figure 1, .076; 2 to 0, .104

1234567890

GOTHIC CONDENSED No. 2 (24Δ21) Size, .110

1234567890

BODONI BOLD CONDENSED (24Δ241) Size, .1107
(22 Point Alignment)

1234567890

BODONI BOOK (24Δ115) Size, .1107
(22 Point Alignment)

1234567890

BODONI CONDENSED (24Δ113) Size, .1107
(22 Point Alignment)

1234567890

CAPTION (24Δ23) Size, .1107
(Special Alignment)

1234567890

CASLON BOLD EXTRA CONDENSED (24Δ297)
Size, .1107
(25 Point Alignment)

1234567890

CENTURY BOLD CONDENSED (24Δ57) Size, .1107

1234567890

Special No. 1. Size, .1245

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(24Δ29) Size, .1107

1234567890

Special No. 1. Size, .125

1234567890

CHELTENHAM CONDENSED (24Δ55) Size, .1107

1234567890

Special No. 1. Size, .166

1234567890

CHELTENHAM MEDIUM CONDENSED
(24Δ331) Size, .1107

1234567890

CONDENSED OUTLINE (24Δ99) Size, .1107

1234567890

ENCORE CONDENSED (24Δ61) Size, .1107

1234567890

ERBAR BOLD CONDENSED (24Δ295) Size, .1107

1234567890

ERBAR LIGHT CONDENSED (24Δ299) Size, .1107

1234567890

ERBAR MEDIUM CONDENSED (24Δ353)
Size, .1107

1234567890

GOTHIC No. 18 (24Δ53) Size, .1107

1234567890

ROMAN BOLD CONDENSED (24Δ47) Size, .1107

1234567890

Special No. 1.
Size: Figure 1, .1107; 2 to 0, .166

1234567890

LATIN CONDENSED (24Δ25) Size, .111

1234567890

CENTURY BOLD CONDENSED (24Δ57)
Size, .1245
Special No. 1

1234567890

JENSON BOLD CONDENSED (24Δ67) Size, .1245

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(24Δ29) Size, .125
Special No. 1

1234567890

CHELTENHAM BOLD CONDENSED (24Δ123)
Size, .1383

1234567890

CLOISTER (24Δ223)
Size: Figure 1, .1107; 2 to 0, .1383
(22 Point Alignment)

1234567890

DeVINNE CONDENSED (24Δ157)
Size: Figure 1, .1107; 2 to 0, .1383

1234567890

GOTHIC No. 13 (24Δ51)
Size: Figure 1, .1107; 2 to 0, .1383

1234567890

(Also Special No. 5 Figure 1, .1383)

ANTIQUÉ No. 1 (24Δ135) Size, .1522

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

24 Point, continued

BODONI (24Δ73) Size, .1522
(22 Point Alignment)

1234567890

CENTURY EXPANDED (24Δ137) Size, .1522
(22 Point Alignment)

1234567890

CLOISTER BOLD (24Δ207)
Size: Figure 1, .1245; 2 to 0, .1522
(22 Point Alignment)

1234567890

(Also Special No. 1 Figure 1, .1522)

GARAMOND BOLD No. 3 (24Δ349)
Size: Figure 1, .1107; 2 to 0, .1522
(22 Point Alignment)

1234567890

PABST EXTRA BOLD CONDENSED (24Δ179)
Size, .1522

1234567890

BENEDICTINE (24Δ179)
Size: Figure 1, .1383; 2 to 0, .166

1234567890

1234567890

BENEDICTINE BOLD (24Δ193)
Size: Figure 1, .1383; 2 to 0, .166

1234567890

1234567890

BENEDICTINE BOOK (24Δ185)
Size: Figure 1, .1383; 2 to 0, .166

1234567890

1234567890

BODONI BOLD (24Δ114) Size, .166
(22 Point Alignment)

1234567890

CASLON BOLD CONDENSED (24Δ114)
Size: Figure 1, .1245; 2 to 0, .166

1234567890

CASLON OLD FACE (24Δ127) Size, .166
(22 Point Alignment)

1234567890

1234567890

Special No. 1 (on 21 Point Body)

3 4 5 7 9

CENTURY BOLD (24Δ107) Size, .166
(25 Point Alignment)

1234567890

CHELTENHAM (24Δ107) Size, .166
(25 Point Alignment)

1234567890

CHELTENHAM CONDENSED (24Δ55) Size, .166
Special No. 1

1234567890

CLEARFACE BOLD (24Δ199) Size, .166
(25 Point Alignment)

1234567890

ELZEVR No. 2 (24Δ89)
Size: Figure 1, .083; 2 to 0, .166

1234567890

ELZEVR No. 3 (24Δ120) Size, .166

1234567890

1234567890

GARAMOND (24Δ227)
Size: Figure 1, .1245; 2 to 0, .166
(22 Point Alignment)

1234567890

1234567890

Special No. 1

5

GARAMOND BOLD (24Δ235)
Size: Figure 1, .1383; 2 to 0, .166
(22 Point Alignment)

1234567890

1234567890

GRANJON (24Δ321)
Size: Figure 1, .0965; 2 to 0, .166
(22 Point Alignment)

1234567890

1234567890

MEMPHIS BOLD (24Δ303)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

MEMPHIS LIGHT (24Δ301)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

MEMPHIS MEDIUM (24Δ349)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

METROMEDIUM (24Δ305)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

(Also Special No. 1 Figure 1, .166)

METROTHIN (24Δ275)
Size: Figure 1, .083; 2 to 0, .166

1234567890

(Also Special No. 1 Figure 1, .166)

NARCISS (24Δ211)
Size: Figure 1, .1245; 2 to 0, .166
(22 Point Alignment)

1234567890

OLD STYLE No. 7 (24Δ79) Size, .166

1234567890

ROMAN BOLD CONDENSED (24Δ47)
Size: Figure 1, .1107; 2 to 0, .166
Special No. 1

1234567890

SCOTCH (24Δ171)
Size: Figure 1, .1383; 2 to 0, .166
(25 Point Alignment)

1234567890

(Also Special No. 1 Figure 1, .166)

TITLE No. 5 (24Δ93) Size, .166

1234567890

CHELTENHAM BOLD (24Δ75) Size, .1798

1234567890

GOTHIC No. 39 (24Δ315)
Size: Figure 1, .1107; 2 to 0, .1798

1234567890

GOTHIC No. 40 (24Δ317)
Size: Figure 1, .1107; 2 to 0, .1798

1234567890

DeVINNE OUTLINE (24Δ141) Size, .1457

1234567890

JENSON BOLD (24Δ181)
Size: Figure 1, .166; 2 to 0, .1937

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

24 Point, continued

MEMPHIS EXTRA BOLD (24Δ333)
Size: Figure 1, .1383; 2 to 0, .1937

1234567890

METROBLACK (24Δ267)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

METROLITE (24Δ269)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

POWELL (24Δ153) Size, .1937
(25 Point Alignment)

123456789

TITLE No. 2 (24Δ143) Size, .1937

1234567890

VULCAN BOLD (24Δ261)
Size: Figure 1, .166; 2 to 0, .1937

1234567890

Special No. 1

12 0

CASLON No. 3 (24Δ175)
Size: Figure 1, .1798; 2 to 0, .2075

123456789

123456789

FRANKLIN GOTHIC (24Δ351) Size, .2075

123456789

GOTHIC No. 16 (24Δ139) Size, .2075
(25 Point Alignment)

123456789

Special No. 4. Size, .2213

12345678

GOTHIC No. 41 (24Δ319)
Size: Figure 1, .1383; 2 to 0, .2075

123456789

Special No. 1
(25 Point Alignment)

123456789

GOTHIC No. 16 (24Δ139) Size, .2213
Special No. 4. (25 Point Alignment)

12345678

PABST EXTRA BOLD (24Δ259) Size, .2213

12345678

GOTHIC No. 3B (24Δ215)
Size: Figure 1, .1245; 2 to 0, .249

12345678

POSTER BODONI (24Δ257)
Size: Figure 1, .1937; 2 to 0, .249

12345678

27 Point

BODONI BOLD (27Δ1) Size, .1937
(26 Point Alignment)

1234567890

28 Point

GOTHIC No. 14 (28Δ1) Size, .0968

1234567890

GOTHIC CONDENSED No. 3 (28Δ5) Size, .100

1234567890

ERBAR BOLD CONDENSED (28Δ19) Size, .1107

1234567890

ERBAR LIGHT CONDENSED (28Δ21) Size, .1107

1234567890

ERBAR MEDIUM CONDENSED (28Δ23)
Size, .1107

1234567890

30 Point

GOTHIC CONDENSED No. 3 (30Δ1) Size, .105

1234567890

CASLON BOLD EXTRA CONDENSED (30Δ219)
Size, .1107

1234567890

CENTURY BOLD EXTRA CONDENSED (30Δ75)
Size, .1107

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(30Δ7) Size, .1107

1234567890

Special No. 1. Size, .146

1234567890

GERMAN CONDENSED (30Δ13)
Size: Figure 1, .0795; 2 to 0, .1107

1234567890

GOTHIC CONDENSED No. 3B (30Δ273)
Size, .1107

1234567890

GOTHIC CONDENSED No. 4 (30Δ181) Size, .1107

1234567890

IONIC CONDENSED (30Δ185) Size, .1107
(28 Point Alignment)

1234567890

LATIN COMPRESSED (30Δ19) Size, .1107

1234567890

LATIN EXTRA CONDENSED (30Δ127)
Size, .1107

1234567890

PROVINCIAL (30Δ57) Size, .1107

1234567890

CAPTION (30Δ5) Size, .112

1234567890

Special No. 1. Size, .123

1234567890

GOTHIC CONDENSED No. 2 (30Δ3) Size, .112

1234567890

Special No. 1. Size, .152

1234567890

Special No. 2. Size, .1452

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

30 Point, continued

CAPTION (30Δ5) Size, 123
Special No. 1

1234567890

GOthic CONDENSED No. 2 (30Δ3) Size, .1452
Special No. 2

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(30Δ7) Size, .146
Special No. 1

1234567890

GOthic CONDENSED No. 2 (30Δ3) Size, .152
Special No. 1

1234567890

LATIN CONDENSED (30Δ9) Size, .152

1234567890

BODONI BOLD CONDENSED (30Δ183) Size, .166
(28 Point Alignment)

1234567890

BODONI CONDENSED (30Δ153) Size, .166
(28 Point Alignment)

1234567890

CHELTENHAM BOLD CONDENSED (30Δ171)
Size, .166

1234567890

CLOISTER (30Δ161)
Size: Figure 1, .1383; 2 to 0, .166
(28 Point Alignment)

1234567890

GOthic No. 13 (30Δ59)
Size: Figure 1, .1383; 2 to 0, .166

1234567890

BODONI (30Δ29) Size, 1798
(28 Point Alignment)

1234567890

CHELTENHAM MEDIUM CONDENSED (30Δ253)
Size: Figure 1, .1383; 2 to 0, .1798

1234567890

CONDENSED OUTLINE (30Δ53) Size, .1798

1234567890

DeVINNE CONDENSED (30Δ83) Size, .1798

1234567890

NARCISS (30Δ159)
Size: Figure 1, .1383; 2 to 0, .1798
(28 Point Alignment)

1234567890

BODONI BOOK (30Δ109)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

1234567890

CHELTENHAM (30Δ55) Size, .1937

1234567890

CLOISTER BOLD (30Δ155)
Size: Figure 1, .1522; 2 to 0, .1937
(28 Point Alignment)

1234567890

GARAMOND (30Δ165)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

I 2 3 4 5 6 7 8 9 0

1234567890

GARAMOND BOLD (30Δ173)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

I 2 3 4 5 6 7 8 9 0

1234567890

GARAMOND BOLD No. 3 (30Δ261)
Size: Figure 1, .1383; 2 to 0, .1937
(28 Point Alignment)

1234567890

HOWLAND (30Δ85) Size, .1937
(32 Point Alignment)

1234567890

MEMPHIS BOLD (30Δ225)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

MEMPHIS LIGHT (30Δ223)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

MEMPHIS MEDIUM (30Δ271)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

PABST EXTRA BOLD CONDENSED (30Δ207)
Size, .1937

1234567890

GRANJON (30Δ245)
Size: Figure 1, .111; 2 to 0, .207
(28 Point Alignment)

123456789

123456789

BENEDICTINE (30Δ119)
Size: Figure 1, .166; 2 to 0, .2075

I 2 3 4 5 6 7 8 9

123456789

BENEDICTINE BOLD (30Δ139)
Size: Figure 1, .1798; 2 to 0, .2075

I 2 3 4 5 6 7 8 9

123456789

BENEDICTINE BOOK (30Δ131)
Size: Figure 1, .166; 2 to 0, .2075

I 2 3 4 5 6 7 8 9

123456789

Linotype fractions for the above figures are shown in the fraction section immediately following

30 Point, continued

BODONI BOLD (30Δ69) Size, .2075
(28 Point Alignment)

1234567890

CASLON BOLD CONDENSED (30Δ67) Size: Figure 1, .1522; 2 to 0, .2075

1234567890

CASLON OLD FACE (30Δ129) Size, .2075
(28 Point Alignment)

1 2 3 4 5 6 7 8 9 0
1234567890

CENTURY BOLD (30Δ89) Size, .2075

1234567890

CHELTENHAM BOLD (30Δ31) Size, .2075

1234567890

CLEARFACE BOLD (30Δ145) Size, .2075

1234567890

ELZEVIR No. 2 (30Δ41) Size: Figure 1, .0968; 2 to 0, .2075

1234567890

METROMEDIUM (30Δ203) Size: Figure 1, .1245; 2 to 0, .2075

1234567890

(Also Special No. 1 Figure 1, .2075)

METROTHIN (30Δ205) Size: Figure 1, .0968; 2 to 0, .2075

1234567890

(Also Special No. 1 Figure 1, .2075)

SCOTCH (30Δ107) Size: Figure 1, .1798; 2 to 0, .2075

1234567890

(Also Special No. 1 Figure 1, .2075)

TITLE No. 5 (30Δ47) Size, .2075

1234567890

DeVINNE OUTLINE (30Δ269) Size: Figure 1, .1937; 2 to 0, .2213

1234567890

GOTHIC No. 39 (30Δ239) Size: Figure 1, .1383; 2 to 0, .2213

1234567890

GOTHIC No. 40 (30Δ241) Size: Figure 1, .1383; 2 to 0, .2213

1234567890

MEMPHIS EXTRA BOLD (30Δ277) Size: Figure 1, .166; 2 to 0, .2213

1234567890

CASLON No. 3 (30Δ113) Size: Figure 1, .2213; 2 to 0, .249

I 2 3 4 5 6 7 8 9 0
1234567890

GOTHIC No. 16 (30Δ93) Size, .249
Special No. 1

1234567890

GOTHIC No. 41 (30Δ243) Size: Figure 1, .1729; 2 to 0, .249

1234567890

JENSON BOLD (30Δ137) Size: Figure 1, .2213; 2 to 0, .249
(32 Point Alignment)

1234567890

METROBLACK (30Δ193) Size: Figure 1, .166; 2 to 0, .249

1234567890

METROLITE (30Δ197) Size: Figure 1, .166; 2 to 0, .249

1234567890

GOTHIC No. 16 (30Δ93) Size, .2628

1234567890

Special No. 1. Size, .249

1234567890

PABST EXTRA BOLD (30Δ201) Size, .2767

1234567890

POSTER BODONI (30Δ79) Size: Figure 1, .2213; 2 to 0, .2767

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

34 Point

GOTHIC No. 14 (34Δ1) Size, .110

1234567890

GOTHIC CONDENSED No. 3 (34Δ3) Size, .1107

1234567890

Special No. 1. Size, .120

1234567890

GOTHIC CONDENSED No. 3 (34Δ3) Size, .120
Special No. 1

1234567890

ERBAR LIGHT CONDENSED (34Δ13) Size, .1245

1234567890

ERBAR MEDIUM CONDENSED (34Δ15)
Size, .1522

1234567890

ERBAR BOLD CONDENSED (34Δ11) Size, .1798

1234567890

36 Point

CHELTENHAM BOLD EXTRA CONDENSED
(36Δ45) Size, .1107

1234567890

Special No. 2. Size, .166

1234567890

GOTHIC CONDENSED No. 2 (36Δ23) Size, .1107

1234567890

Special No. 1
Size: Figure 1, .1314; 2 to 0, .1591

1234567890

GOTHIC CONDENSED No. 3 (36Δ1) Size, .1107

1234567890

Special No. 1. Size, .1349

1234567890

CAPTION (36Δ5) Size, .112

1234567890

Special No. 1. Size, .150

1234567890

GOTHIC No. 14 (36Δ3) Size, .1245

1234567890

GOTHIC CONDENSED No. 3 (36Δ1) Size, .1349
Special No. 1

1234567890

IONIC CONDENSED (36Δ99) Size, .1383
(34 Point Alignment)

1234567890

CAPTION (36Δ5) Size, .150
Special No. 1

1234567890

LATIN CONDENSED (36Δ85) Size, .1522

1234567890

GOTHIC CONDENSED No. 2 (36Δ23)
Size: Figure 1, .1314; 2 to 0, .1591
Special No. 1

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(36Δ45) Size, .166
Special No. 2

1234567890

PROVINCIAL (36Δ47) Size, .166

1234567890

BODONI BOLD CONDENSED (36Δ145) Size, .1937
(34 Point Alignment)

1234567890

CHELTENHAM BOLD CONDENSED (36Δ73)
Size, .1937

1234567890

CLOISTER (36Δ91) Size:
Figure 1, .166; 2 to 0, .1937
(34 Point Alignment)

1234567890

GOTHIC No. 13 (36Δ61)
Size: Figure 1, .166; 2 to 0, .1937

1234567890

BODONI (36Δ17) Size, .2213
(34 Point Alignment)

12345678

CLOISTER BOLD (36Δ137)
Size: Figure 1, .1798; 2 to 0, .2351
(34 Point Alignment)

12345678

MEMPHIS BOLD (36Δ129)
Size: Figure 1, .1522; 2 to 0, .2351

12345678

MEMPHIS LIGHT (36Δ127)
Size: Figure 1, .1522; 2 to 0, .2351

12345678

NARCISS (36Δ89)
Size: Figure 1, .166; 2 to 0, .2351
(34 Point Alignment)

12345678

Linotype fractions for the above figures are shown in the fraction section immediately following

36 Point, continued

PABST EXTRA BOLD CONDENSED (36Δ125) Size, .2351

1234567890

Special No. 1 (Casts on 30 Point Body)

345 7 9

BENEDICTINE (36Δ79) Size: Figure 1, .1937; 2 to 0, .249

1234567890

1234567890

BENEDICTINE BOLD (36Δ87) Size: Figure 1, .2075; 2 to 0, .249

1234567890

1234567890

BENEDICTINE BOOK (36Δ83) Size: Figure 1, .1937; 2 to 0, .249

1234567890

1234567890

BODONI BOLD (36Δ65) Size, .249
(34 Point Alignment)

1234567890

CASLON (36Δ147) Size, .249
(34 Point Alignment)

1234567890

CASLON BOLD CONDENSED (36Δ143) Size: Figure 1, .1798; 2 to 0, .249

1234567890

CASLON OLD FACE (36Δ81) Size, .249
(34 Point Alignment)

1234567890

1234567890

CENTURY BOLD (36Δ55) Size, .249

1234567890

CHELTENHAM (36Δ43) Size, .249

1234567890

CHELTENHAM BOLD (36Δ33) Size, .249

1234567890

Special No. 1. Size, .2629

1234567890

ELZEVIR No. 2 (36Δ31) Size: Figure 1, .1107; 2 to 0, .249

1234567890

DeVINNE OUTLINE (36Δ159) Size: Figure 1, .2213; 2 to 0, .249

1234567890

GARAMOND (36Δ93) Size: Figure 1, .1937; 2 to 0, .249
(34 Point Alignment)

1234567890

1234567890

GARAMOND BOLD (36Δ97) Size: Figure 1, .1937; 2 to 0, .249
(34 Point Alignment)

1234567890

1234567890

GOTHIC No. 16 (36Δ59) Size, .249
Special No. 1

1234567890

GRANJON (36Δ638) Size: Figure 1, .1245; 2 to 0, .249

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

36 Point, continued

METROMEDIUM (36Δ109) Size: Figure 1, .1522; 2 to 0, .249

1234567890

(Also Special No. 1 Figure 1, .249)

METROTHIN (36Δ111) Size: Figure 1, .1245; 2 to 0, .249

1234567890

(Also Special No. 1 Figure 1, .249)

TITLE No. 5 (36Δ41) Size, .249

1234567890

CHELTENHAM BOLD (36Δ33) Size, .2629
Special No. 1

1234567890

METROBLACK (36Δ103) Size: Figure 1, .1937; 2 to 0, .2906

1234567890

METROLITE (36Δ105) Size: Figure 1, .1937; 2 to 0, .2906

1234567890

POSTER BODONI (36Δ123) Size: Figure 1, .249; 2 to 0, .3044

1234567890

GOTHIC No. 16 (36Δ59) Size, .315

123456789

Special No. 1. Size, .249

1234567890

42 Point

GOTHIC CONDENSED No. 4 (42Δ25) Size, .1383
(Casts on 36 Point Body)

1234567890

IONIC EXTRA CONDENSED (42Δ35) Size, .1383
(Casts on 36 Point Body)

1234567890

GOTHIC No. 14 (42Δ1) Size, .154
(Casts on 36 Point Body)

1234567890

CAPTION (42Δ23) Size, .166
(Casts on 36 Point Body)

1234567890

CHELTENHAM BOLD EXTRA CONDENSED (42Δ21) Size, .166
(Casts on 36 Point Body)

1234567890

ERBAR LIGHT CONDENSED (42Δ47) Size: Figure 1, .166; 2 to 0, .1937
(Casts on 36 Point Body)

1234567890

GOTHIC CONDENSED No. 2 (42Δ27) Size: Figure 1, .1522; 2 to 0, .1937
(Casts on 36 Point Body)

1234567890

ERBAR MEDIUM CONDENSED (42_59)
Size: Figure 1, .1798; 2 to 0, .2075
(Casts on 36 Point Body)

1234567890

ERBAR BOLD CONDENSED (42Δ49) Size: Figure 1, .1976; 2 to 0, .2213
(Casts on 36 Point Body)

1234567890

BODONI BOLD (42Δ57) Size, .2906
(Casts on 36 Point Body)

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

48 Point

GOTHIC CONDENSED No. 3 (48Δ3) Size, .1798
(Casts on 45 Point Body)

1234567890

GOTHIC No. 14 (48Δ1) Size: Figure 1, .0968; 2 to 0, .1798
(Casts on 45 Point Body)

1234567890

Special No. 1. (Casts on 45 Point Body)

1234567890

CHELTENHAM BOLD EXTRA CONDENSED (48Δ9) Size, .2075
(Casts on 45 Point Body)

1234567890

ERBAR LIGHT CONDENSED (48Δ17) Size: Figure 1, .1937; 2 to 0, .2213
(Casts on 45 Point Body)

1234567890

ERBAR BOLD CONDENSED (48Δ15) Size: Figure 1, .2351; 2 to 0, .249
(Casts on 45 Point Body)

1234567890

ERBAR BOLD CONDENSED No. 1 (48Δ19) Size: Figure 1, .2351; 2 to 0, .249
(Casts on 36 Point Body)

1234567890

PABST EXTRA BOLD CONDENSED (48Δ11) Size, .3044
(Casts on 45 Point Body)

1234567890

GRANJON (48Δ687) Size: Figure 1, .2765; 2 to 0, .332
(Casts on 36 Point Body)

123456789

54 Point

GOTHIC No. 14 (54Δ1) Size: Figure 1, .0968; 2 to 0, .1798
(Casts on 45 Point Body)

1234567890

ERBAR LIGHT CONDENSED (54Δ3) Size: Figure 1, .2213; 2 to 0, .249
(Casts on 45 Point Body)

1234567890

ERBAR BOLD CONDENSED (54Δ5) Size: Figure 1, .249; 2 to 0, .2906
(Casts on 45 Point Body)

1234567890

60 Point

GOTHIC No. 14 (60Δ1) Size: Figure 1, .1833; 2 to 0, .2006
(Casts on 45 Point Body)

1234567890

GOTHIC CONDENSED No. 3 (60Δ5) Size, .2213
(Casts on 45 Point Body)

1234567890

CHELTENHAM BOLD CONDENSED (60Δ3) Size:
Figure 1, .2075; 2 to 0, .2628
(Casts on 45 Point Body)

1234567890

ERBAR LIGHT CONDENSED (60Δ7) Size: Figure 1, .235; 2 to 0, .2767
(Casts on 45 Point Body)

1234567890

ERBAR BOLD CONDENSED (60Δ9) Size: Figure 1, .2906; 2 to 0, .315
(Casts on 45 Point Body)

123456789

Where two styles of figures are shown, old style and modernized, specify which style is desired

ONE-LETTER DISPLAY, ITALIC-18 to 36 Point

18 Point

CHELTENHAM EXTRA CONDENSED ITALIC
(18Δ209) Size, .083

1234567890

ANTIQUE ITALIC No. 1 (18Δ87) Size, .1107

1234567890
1234567890

BENEDICTINE ITALIC (18Δ221) Size, .1107

1234567890
1234567890

BENEDICTINE BOOK ITALIC (18Δ229)
Size, .1107

1234567890
1234567890

BODONI BOLD ITALIC (18Δ187) Size, .1107
(16 Point Alignment)

1234567890

BODONI BOOK ITALIC (18Δ211) Size, .1107
(16 Point Alignment)

1234567890

BODONI ITALIC (18Δ135) Size, .1107
(16 Point Alignment)

1234567890

CASLON OLD FACE ITALIC (18Δ171) Size, .1107
(16 Point Alignment)

1234567890

1234567890

(Casts on 16 Point Body)
345 7 9 Special No. 1

CHELTENHAM BOLD CONDENSED ITALIC
(18Δ131) Size, .1107

1234567890

CLASSIC ITALIC (18Δ129) Size, .1107

1234567890

CLOISTER BOLD ITALIC (18Δ245)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890

CLOISTER ITALIC (18Δ267)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890

GARAMOND BOLD ITALIC (18Δ279)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

GARAMOND BOLD No. 3 ITALIC (18Δ415)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890

GARAMOND ITALIC (18Δ269)
Size: Figure 1, .083; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

5 Special No. 1

GRANJON ITALIC (18Δ303)
Size: Figure 1, .083; 2 to 0, .1107
(16 Point Alignment)

1234567890

MEMPHIS MEDIUM ITALIC (18Δ381)
Size, .1107

1234567890

BENEDICTINE BOLD ITALIC (18Δ237)
Size: Figure 1, .1107; 2 to 0, .1245

1234567890
1234567890

CARD ITALIC (18Δ295)
Size: Figure 1, .0726; 2 to 0, .1245

1234567890

FRANKLIN OLD STYLE ITALIC (18Δ181)
Size, .1245

1234567890
1234567890

SCOTCH ITALIC (18Δ197) Size, .1245
(19 Point Alignment)

1234567890

CLEARFACE BOLD ITALIC (18Δ241) Size, .1383
(19 Point Alignment)

1234567890

CASLON ITALIC (18Δ385)
Size: Figure 1, .1245; 2 to 0, .1522

1234567890

CENTURY BOLD ITALIC (18Δ173) Size, .1522
(19 Point Alignment)

1234567890

CHELTENHAM BOLD ITALIC (18Δ175)
Size: Figure 1, .1383; 2 to 0, .1522
(19 Point Alignment)

1234567890

VULCAN BOLD ITALIC (18Δ317)
Size: Figure 1, .1245; 2 to 0, .1522

1234567890

Special No. 1

12 0

CASLON No. 3 ITALIC (18Δ215)
Size: Figure 1, .1522; 2 to 0, .1798
(19 Point Alignment)

1234567890

POSTER BODONI ITALIC (18Δ311)
Size: Figure 1, .1522; 2 to 0, .1798

1234567890

20 Point

CHELTENHAM ITALIC (20Δ17) Size, .1383

1234567890

21 Point

BODONI BOLD ITALIC (21Δ17) Size, .1245
(18 Point Alignment)

1234567890

GRANJON ITALIC (21Δ684)
Size: Figure 1, .083; 2 to 0, .1245
(18 Point Alignment)

1234567890
1234567890

CASLON OLD FACE ITALIC (21Δ5) Size, .1383
(18 Point Alignment)

1234567890
1234567890

Special No. 1: 'Casts on 18 Point Body'

345 7 9

24 Point

CHELTENHAM BOLD EXTRA CONDENSED ITALIC
(24Δ95) Size, .1107

1234567890

Special No. 1. Size, .1522

1234567890

CHELTENHAM EXTRA CONDENSED ITALIC
(24Δ165) Size, .1107

1234567890

Ligature fractions for the above figures are shown in the fraction section immediately following

24 Point, continued

CLOISTER ITALIC (24Δ225)
Size: Figure 1, .1107; 2 to 0, .1383
(22 Point Alignment)

1234567890

BODONI BOOK ITALIC (24Δ167)
Size: Figure 1, .1383; 2 to 0, .1522
(22 Point Alignment)

1234567890

BODONI ITALIC (24Δ169) Size, .1522
(22 Point Alignment)

1234567890

CHELTENHAM BOLD CONDENSED ITALIC
(24Δ173) Size, .1522

1234567890

CHELTENHAM BOLD EXTRA CONDENSED ITALIC
(24Δ95) Size, .1522
Special No. 1

1234567890

CLOISTER BOLD ITALIC (24Δ209)
Size: Figure 1, .1245; 2 to 0, .1522
(22 Point Alignment)

1234567890

BENEDICTINE BOLD ITALIC (24Δ197)
Size: Figure 1, .1383; 2 to 0, .166

1234567890
1234567890

BENEDICTINE BOOK ITALIC (24Δ189)
Size: Figure 1, .1383; 2 to 0, .166

1234567890
1234567890

BENEDICTINE ITALIC (24Δ181)
Size: Figure 1, .1383; 2 to 0, .166

1234567890
1234567890

BODONI BOLD ITALIC (24Δ147)
Size: Figure 1, .1245; 2 to 0, .166
(22 Point Alignment)

1234567890

CASLON OLD FACE ITALIC (24Δ125) Size, .166
(22 Point Alignment)

1234567890

1234567890

Special No. 1. (Casts on 21 Point Body)

345 7 9

CENTURY BOLD ITALIC (24Δ131) Size, .166
(25 Point Alignment)

1234567890

CHELTENHAM ITALIC (24Δ159) Size, .166

1234567890

GARAMOND BOLD ITALIC (24Δ237)
Size: Figure 1, .1383; 2 to 0, .166
(22 Point Alignment)

1234567890
1234567890

GARAMOND ITALIC (24Δ229)
Size: Figure 1, .1245; 2 to 0, .166
(22 Point Alignment)

1234567890
1234567890

Special No. 1

5

GRANJON ITALIC (24Δ323) Size, .166
(22 Point Alignment)

1234567890
1234567890

CLEARFACE BOLD ITALIC (24Δ201) Size, .1798
(25 Point Alignment)

1234567890

CASLON ITALIC (24Δ335)
Size: Figure 1, .166; 2 to 0, .1937

1234567890

CHELTENHAM BOLD ITALIC (24Δ117)
Size, .1937

1234567890

VULCAN BOLD ITALIC (24Δ263)
Size: Figure 1, .166; 2 to 0, .1937

1234567890

Special No. 1

12 0

CASLON No. 3 ITALIC (24Δ177)
Size: Figure 1, .1798; 2 to 0, .1213

123456789

30 Point

CHELTENHAM EXTRA CONDENSED ITALIC
(30Δ101) Size: Figure 1, .1245; 2 to 0, .1383

1234567890

CLOISTER ITALIC (30Δ163)
Size: Figure 1, .1383; 2 to 0, .166
(28 Point Alignment)

1234567890

CHELTENHAM BOLD CONDENSED ITALIC
(30Δ111) Size, .1798

1234567890

BODONI BOOK ITALIC (30Δ103)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

1234567890

BODONI ITALIC (30Δ105)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

1234567890

CLOISTER BOLD ITALIC (30Δ157)
Size: Figure 1, .1522; 2 to 0, .1937
(28 Point Alignment)

1234567890

GARAMOND BOLD ITALIC (30Δ175)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

1234567890

1234567890

GARAMOND ITALIC (30Δ167)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

1234567890

1234567890

30 Point, continued

BENEDICTINE BOLD ITALIC (30Δ143) Size: Figure 1, .1798; 2 to 0, .2075

1234567890
1234567890

BENEDICTINE BOOK ITALIC (30Δ135) Size: Figure 1, .166; 2 to 0, .2075

1234567890
1234567890

BENEDICTINE ITALIC (30Δ121) Size: Figure 1, .166; 2 to 0, .2075

1234567890
1234567890

BODONI BOLD ITALIC (30Δ123) Size: Figure 1, .1798; 2 to 0, .2075
(28 Point Alignment)

1234567890

CENTURY BOLD ITALIC (30Δ91) Size, .2075

1234567890

CHELTENHAM ITALIC (30Δ97) Size, .2075

1234567890

CLEARFACE BOLD ITALIC (30Δ147) Size, .2213

1234567890

CHELTENHAM BOLD ITALIC (30Δ95) Size: Figure 1, .1798; 2 to 0, .2351

1234567890

CASLON ITALIC (30Δ255) Size: Figure 1, .13; 2 to 0, .249

1234567890

CASLON No. 3 ITALIC (30Δ115) Size: Figure 1, .2075; 2 to 0, .249

1234567890

36 Point

CHELTENHAM BOLD CONDENSED ITALIC (36Δ157) Size, .2006

1234567890

CLOISTER BOLD ITALIC (36Δ139) Size: Figure 1, .1798; 2 to 0, .2213
(34 Point Alignment)

1234567890

CENTURY BOLD ITALIC (36Δ149) Size, .249

1234567890

REGULAR ADVERTISING FIGURES, 16 to 30 Point

These figures are punched in the regular position on the matrix so that they may be cast in a line with either the regular or auxiliary position characters of 5 to 12 point two-letter faces. The Regular Advertising Figure Mold, used with these figures, has a slug range adjustable from 5 to 12 points and a lip which permits up to 11 points of figure overhang which is supported by a second

slug. The supporting slug usually carries additional copy positioned to come under the subject matter appearing on the overhanging slug. Example:

Overhanging Slug → **CHARM BRACELETS \$5.98**
 Supporting Slug → of Fine Sterling Silver
 Together → **CHARM BRACELETS \$5.98**
 of Fine Sterling Silver

BODONI BOLD (18Δ203) Size, .1245
(Casts Two Lines 8 Point)

1234567890

BODONI BOLD (24Δ161) Size, .166
(Casts Two Lines 10 Point)

1234567890

BODONI BOLD (30Δ87) Size, .2075
(Casts Two Lines 12 Point)

123456789

BODONI BOLD ITALIC (24Δ273)
Size: Figure 1, .1245; 2 to 0, .166
(Casts Two Lines 10 Point)

1234567890

POSTER BODONI (18Δ337)
Size: Figure 1, .1383; 2 to 0, .1798
(Casts Two Lines 8 Point)

1234567890

POSTER BODONI (24Δ291)
Size: Figure 1, .1937; 2 to 0, .249
(Casts Two Lines 10 Point)

12345678

POSTER BODONI (30Δ237)
Size: Figure 1, .2213; 2 to 0, .2767
(Casts Two Lines 12 Point)

1234567

BOLD FACE No. 6 (18Δ109) Size, .1383
(Casts Two Lines 8 Point)

1234567890

BOLD FACE No. 6 (24Δ67) Size, .1798
(Casts Two Lines 10 Point)

1234567890

BOLD FACE No. 6 (30Δ23) Size, .2144
(Casts Two Lines 12 Point)

123456789

BOLD FACE No. 7 (18Δ119) Size, .1383
(Casts Two Lines 8 Point)

1234567890

LINING CASLON (24Δ35)
Size: Figure 1, .1245; 2 to 0, .1798
(Casts Two Lines 10 Point)

1234567890

CENTURY BOLD (18Δ9) Size, .1245
(Casts Two Lines 8 Point)

1234567890

CENTURY BOLD (24Δ15) Size, .166
(Casts Two Lines 10 Point)

1234567890

CENTURY BOLD (30Δ25) Size, .2075
(Casts Two Lines 12 Point)

123456789

CENTURY BOLD ITALIC (18Δ11) Size, .1527
(Casts Two Lines 8 Point)

1234567890

CENTURY BOLD ITALIC (24Δ3) Size, .1729
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM (18Δ255) Size, .1107
(Casts Two Lines 8 Point)

1234567890

CHELTENHAM (20Δ25) Size, .1383
(Casts Two Lines 8 Point)

1234567890

(Special No. 1, Size, .1107)

1234567890

CHELTENHAM (24Δ195) Size, .166
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM (30Δ149) Size, .1937
(Casts Two Lines 12 Point)

1234567890

CHELTENHAM BOLD (18Δ13) Size, .1452
(Casts Two Lines 8 Point)

1234567890

CHELTENHAM BOLD (24Δ5) Size, .1867
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM BOLD (30Δ179) Size, .2075
(Casts Two Lines 12 Point)

123456789

CHELTENHAM BOLD ITALIC (18Δ15) Size, .1591
(Casts Two Lines 8 Point)

1234567890

CHELTENHAM BOLD ITALIC (24Δ7) Size, .1937
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM BOLD CONDENSED (18Δ17)
Size, .1176
(Casts Two Lines 8 Point)

1234567890

CHELTENHAM BOLD CONDENSED (24Δ37)
Size, .1383
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM BOLD CONDENSED (30Δ43)
Size, .166
(Casts Two Lines 12 Point)

1234567890

CHELTENHAM BOLD CONDENSED ITALIC
(18Δ19) Size, .1245
(Casts Two Lines 8 Point)

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

LINOTYPE FIGURES

CHELTENHAM BOLD EXTRA CONDENSED
(24Δ191) Size, .1245
(Casts Two Lines 10 Point)

1234567890

CLOISTER BOLD (18Δ323)
Size: Figure 1, .0968; 2 to 0, .1107
(Casts Two Lines 8 Point)

1234567890

CLOISTER BOLD (24Δ271)
Size: Figure 1, .1245; 2 to 0, .1522
(Casts Two Lines 10 Point)

1234567890

CLOISTER BOLD (30Δ195)
Size: Figure 1, .1522; 2 to 0, .1937
(Casts Two Lines 12 Point)

1234567890

DeVINNE CONDENSED (18Δ47) Size, .1107
(Casts Two Lines 8 Point)

1234567890

DeVINNE CONDENSED (24Δ33)
Size: Figure 1, .1107; 2 to 0, .1383
(Casts Two Lines 10 Point)

1234567890

DeVINNE CONDENSED (30Δ39) Size, .1798
(Casts Two Lines 12 Point)

1234567890

ERBAR BOLD CONDENSED (18Δ417) Size, .0968
(Casts Two Lines 8 Point)

1234567890

ERBAR BOLD CONDENSED (24Δ361) Size, .1107
(Casts Two Lines 10 Point)

1234567890

GOTHIC CONDENSED No. 1 (16Δ9) Size, .0968
(Casts Two Lines 8 Point)

1234567890

GOTHIC CONDENSED No. 1 (18Δ29) Size, .112
(Casts Two Lines 8 Point)

1234567890

GOTHIC CONDENSED No. 1 (24Δ19) Size, .112
(Casts Two Lines 10 Point)

1234567890

GOTHIC No. 13 (18Δ289) Size, .1107
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 13 (24Δ187)
Size: Figure 1, .1107; 2 to 0, .1383
(Casts Two Lines 10 Point)

1234567890

GOTHIC No. 13 (30Δ37)
Size: Figure 1, .1383; 2 to 0, .166
(Casts Two Lines 12 Point)

1234567890

(Also Special No. 1 Figure 1, .166)

GOTHIC No. 16 (18Δ5) Size, .1798
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 16 (24Δ45) Size, .2213
(Casts Two Lines 10 Point)

12345678

GOTHIC No. 16 (30Δ33) Size, .2628
(Casts Two Lines 12 Point)

1234567

GOTHIC No. 39 (18Δ367)
Size: Figure 1, .083; 2 to 0, .1383
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 39 (24Δ309)
Size: Figure 1, .1107; 2 to 0, .1798
(Casts Two Lines 10 Point)

1234567890

GOTHIC No. 39 (30Δ231)
Size: Figure 1, .1383; 2 to 0, .2213
(Casts Two Lines 12 Point)

123456789

GOTHIC No. 40 (18Δ369)
Size: Figure 1, .0968; 2 to 0, .1383
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 40 (24Δ311)
Size: Figure 1, .1107; 2 to 0, .1798
(Casts Two Lines 10 Point)

1234567890

GOTHIC No. 40 (30Δ233)
Size: Figure 1, .1383; 2 to 0, .2213
(Casts Two Lines 12 Point)

123456789

GOTHIC No. 41 (18Δ371)
Size: Figure 1, .1107; 2 to 0, .166
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 41 (24Δ313)
Size: Figure 1, .1383; 2 to 0, .2144
(Casts Two Lines 10 Point)

123456789

GOTHIC No. 41 (30Δ235)
Size: Figure 1, .1729; 2 to 0, .2698
(Casts Two Lines 12 Point)

1234567

Regular Advertising Figures

MID GOTHIC (18Δ3) Size, .1383
(Casts Two Lines 8 Point)

1234567890

MID GOTHIC (24Δ39) Size, .166
(Casts Two Lines 10 Point)

1234567890

MID GOTHIC (30Δ51) Size, .2075
(Casts Two Lines 12 Point)

123456789

JENSON (24Δ31) Size, .166
(Casts Two Lines 10 Point)

1234567890

MEMPHIS BOLD (18Δ397) Size, .1107
(Casts Two Lines 8 Point)

1234567890

7 Special No. 15

MEMPHIS BOLD (24Δ345)
Size: Figure 1, .1107; 2 to 0, .166
(Casts Two Lines 10 Point)

1234567890

7 Special No. 15

MEMPHIS BOLD (30Δ265)
Size: Figure 1, .1245; 2 to 0, .1937
(Casts Two Lines 12 Point)

1234567890

7 Special No. 15

MEMPHIS EXTRA BOLD (18Δ403)
Size: Figure 1, .0968; 2 to 0, .1383
(Casts Two Lines 8 Point)

1234567890

MEMPHIS EXTRA BOLD (24Δ355)
Size: Figure 1, .1383; 2 to 0, .1937
(Casts Two Lines 10 Point)

1234567890

MEMPHIS EXTRA BOLD (30Δ285)
Size: Figure 1, .166; 2 to 0, .2213
(Casts Two Lines 12 Point)

123456789

MEMPHIS LIGHT (24Δ329)
Size: Figure 1, .1107; 2 to 0, .166
(Casts Two Lines 10 Point)

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

MEMPHIS LIGHT (30Δ275)
Size: Figure 1, .1245; 2 to 0, .1937
(Casts Two Lines 12 Point)

1234567890

MEMPHIS MEDIUM (24Δ369)
Size: Figure 1, .1107; 2 to 0, .166
(Casts Two Lines 10 Point)

1234567890

METROBLACK (18Δ325)
Size: Figure 1, .1245; 2 to 0, .1522
(Casts Two Lines 8 Point)

1234567890

METROBLACK (24Δ277)
Size: Figure 1, .1245; 2 to 0, .1937
(Casts Two Lines 10 Point)

1234567890

METROBLACK (30Δ251)
Size: Figure 1, .166; 2 to 0, .249
(Casts Two Lines 12 Point)

12345678

METROMEDIUM (18Δ359) Size, .1245
(Casts Two Lines 8 Point)

1234567890

METROMEDIUM (24Δ305) Size, .166
(Casts Two Lines 10 Point)

1234567890

METROMEDIUM (30Δ227) Size, .2075
(Casts Two Lines 12 Point)

123456789

NARCISS (21Δ25)
Size: Figure 1, .1107; 2 to 0, .1383
(Casts Two Lines 8 Point)

1234567890

PABST EXTRA BOLD (18Δ307) Size, .166
(Casts Two Lines 8 Point)

1234567890

PABST EXTRA BOLD (24Δ255) Size, .2213
(Casts Two Lines 10 Point)

12345678

PABST EXTRA BOLD CONDENSED (18Δ343)
Size, .1107
(Casts Two Lines 8 Point)

1234567890

PABST EXTRA BOLD CONDENSED (24Δ289)
Size, .1522
(Casts Two Lines 10 Point)

1234567890

PABST EXTRA BOLD CONDENSED (30Δ221)
Size, .1937
(Casts Two Lines 12 Point)

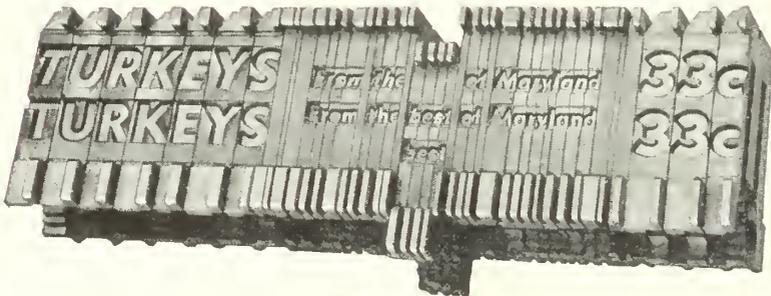
1234567890

TITLE No. 6 (18Δ85) Size, .1418
(Casts Two Lines 8 Point)

1234567890

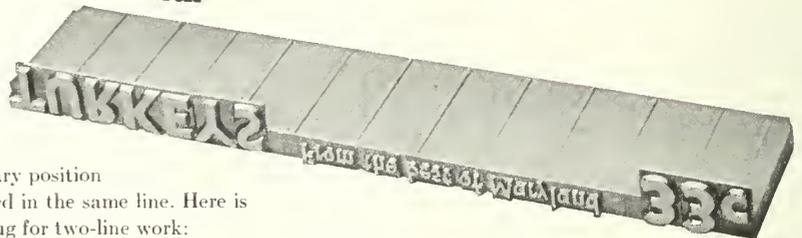
The Use of Linotype Duplex-Display Matrices in Advertising

On these matrices the roman or bold face is punched in the regular position, so that it may be cast on a regular advertising-figure mold, for two-line advertising composition, as suggested by the accompanying illustration.



This is the same method that has always been used in casting overhanging figures. The face in the auxiliary position cannot be used in work of this nature, since it cannot be cast overhang on a regular advertising figure mold.

The characters in the regular (or normal) position of the duplex-display matrices are cast overhanging. Either the regular or auxiliary position of the body face can be used in the same line. Here is the result, with a second slug for two-line work:



TURKEYS From the best of Maryland **33c**
Fancy Grade—Special lb.

Linotype fractions for the above figures are shown in the fraction section immediately following

SPECIAL ADVERTISING FIGURES, ROMAN-30 to 48 Point

These figures are punched in the auxiliary position on the matrix. They may be used for two- or three-line work in connection with the auxiliary position characters of 5 to 12 point two-letter faces, using the Special Advertising Figure Mold having a slug range adjustable from 5 to 12 points and a lip which permits up to 27 points of figure overhang. They may also be used with the Recessed Special Advertising Figure Mold which has a slug range adjustable from 10 to 18 points and a lip which permits up to 21 points of figure overhang. This mold permits the use of 18 point one-letter faces

and thus makes possible two-line 18 point work. Note that the 10-18 point mold, using 18 point liners, accommodates the same size figure as the 5-12 point mold, using 12 point liners. This means that all figures described below as for three-line 12 point can also be considered as for two-line 18 point. With either of the above molds, when assembling a line in which two-letter matrices are used in conjunction with the large overhanging figures, a space matrix should be placed between the adjacent two-letter matrix and the figure to prevent metal escaping into the regular position.

BOLD FACE No. 6 (36△15) Size, .2765
(Casts Three Lines 10 Point)

1234567890

CENTURY BOLD (42△11) Size, .2766
(Casts Three Lines 12 Point)

1234567890

CHELTENHAM BOLD (42△9) Size, .3112
(Casts Three Lines 12 Point)

123456789

CHELTENHAM BOLD CONDENSED (42△11) Size, .2766
(Casts Three Lines 12 Point)

1234567890

CLOISTER BOLD (42△11) Size, Figure 1, .2075; 2 to 0, .2767
(Casts Three Lines 10 Point)

1234567890

DeVINNE CONDENSED (36△29) Size, .2213
(Casts Three Lines 10 Point)

1234567890

DeVINNE CONDENSED (42△15) Size, .249
(Casts Three Lines 12 Point)

1234567890

GOTHIC CONDENSED No. 2 (36△13) Size, .1937
(Casts Three Lines 10 Point)

1234567890

GOTHIC No. 13 (42△53) Size: Figure 1, .2075; 2 to 0, .2421
(Casts Three Lines 12 Point)

1234567890

GOTHIC No. 13 (48△21) Size: Figure 1, .2351; 2 to 0, .2767
(Casts Three Lines 12 Point)

1234567890

GOTHIC No. 16 (42△7) Size: Figure 1, .3182; 2 to 0, .3873
(Casts Three Lines 12 Point)

1234567

GOTHIC No. 39 (36△131) Size: Figure 1, .166; 2 to 0, .2629
(Casts Three Lines 10 Point)

1234567890

GOTHIC No. 39 (42△39) Size: Figure 1, .1937; 2 to 0, .3044
(Casts Three Lines 12 Point)

123456789

GOTHIC No. 40 (36△143) Size: Figure 1, .166; 2 to 0, .2629
(Casts Three Lines 10 Point)

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

GOTHIC No. 40 (42Δ41) Size: Figure 1, .1937; 2 to 0, .315
(Casts Three Lines 12 Point)

1234567890

GOTHIC No. 41 (36Δ135) Size: Figure 1, .2075; 2 to 0, .315
(Casts Three Lines 10 Point)

1234567890

GOTHIC No. 41 (42Δ43) Size: Figure 1, .249; 2 to 0, .3736
(Casts Three Lines 12 Point)

12345678

MEMPHIS EXTRA BOLD (36Δ161) Size: Figure 1, .1937; 2 to 0, .2629
(Casts Three Lines 10 Point)

1234567890

MEMPHIS EXTRA BOLD (48Δ23) Size: Figure 1, .2698; 2 to 0, .3666
(Casts Three Lines 12 Point)

12345678

PABST EXTRA BOLD (30Δ217) Size, .2767
(Casts Two Lines 12 Point)

1234567890

PABST EXTRA BOLD (36Δ113) Size, .315
(Casts Three Lines 12 Point)

123456790

Special No. 2

0

PABST EXTRA BOLD CONDENSED (42Δ37) Size, .3044
(Casts Three Lines 12 Point)

123456789

PABST EXTRA BOLD CONDENSED No. 1 (48Δ13) Size, .3044
(Casts Three Lines 12 Point)

123456789

ALL-PURPOSE LINOTYPE

1 2 3 4 5 6

144

120

96

84

72

60

1 2 3 4 5 6

These large figures are available for the All-Purpose Linotype in a full range of sizes up to 144 point. To meet the varying needs and tastes in general advertising figure work, they are made in a generous variety of weights and designs: Bodoni Bold, Poster Bodoni, Erbar Light Condensed, Erbar Bold

Condensed, Franklin Gothic, Franklin Gothic Extra Condensed, Garamond Bold No. 3, Gothic No. 13, Gothic No. 39, Gothic No. 40, Gothic No. 41, Memphis Light, Memphis Bold, Memphis Extra Bold, Metrothin, Metrolite, Metromedium, and Metroblack.

Linotype fractions for the above figures are shown in the fraction section immediately following

SUPERIOR FIGURES—18 to 48 Point

(for One-Letter Display)

BODONI (24Δ73) Size, .083
Special No. 2

1 1234567890\$¢ 1

BODONI ITALIC (24Δ169) Size, .083
Special No. 2

1 1234567890\$¢ 1

BODONI (24Δ73) Size, .0968
Special No. 1

1 1234567890\$c.. 1

BODONI ITALIC (24Δ169) Size, .0968
Special No. 1

1 1234567890\$c.. 1

BODONI ITALIC (30Δ105) Size, .0968
Special No. 1

1 1234567890\$¢ 1

BODONI BOLD (18Δ165) Size, .083
Special No. 2

1 1234567890 1

BODONI BOLD (18Δ165) Size, .0968
Special No. 1

1 1234567890\$c.. 1

BODONI BOLD (24Δ121) Size, .1107
Special No. 1

1 1234567890\$c. 1

BODONI BOLD (30Δ69) Size, .1107
Special No. 1

1 1234567890\$. 1

POSTER BODONI (18Δ309) Size, .0968
Special No. 1

1 1234567890\$c. 1

POSTER BODONI (18Δ309) Size, .1107
Special No. 2

1 1234567890\$c.. 1

POSTER BODONI (24Δ257) Size, .1107
Special No. 2

1 1234567890\$c.. 1

POSTER BODONI (30Δ79) Size, .1107
Special No. 2

1 1234567890\$c.. 1

CASLON OLD FACE (18Δ169) Size, .0553
Special No. 3

1 1234567890 1

CASLON OLD FACE (24Δ127) Size, .083
Special No. 2

1 1234567890\$¢ 1

CASLON OLD FACE (30Δ129) Size, .0968
Special No. 1

1 1234567890\$¢ 1

CASLON No. 3 (18Δ213) Size, .0692
Special No. 3

1 1234567890\$¢ 1

CASLON No. 3 (18Δ213) Size, .083
Special No. 1

1 1234567890\$c. 1

CASLON No. 3 (24Δ175) Size, .0968
Special No. 1

1 1234567890\$c.. 1

CASLON No. 3 (30Δ113) Size, .0968
Special No. 1

1 1234567890\$¢ 1

CASLON BOLD CONDENSED (18Δ163) Size, .0692
Special No. 1

1 1234567890\$¢ 1

CASLON BOLD CONDENSED (24Δ119) Size, .083
Special No. 1

1 1234567890\$¢ 1

CASLON BOLD CONDENSED (30Δ167) Size, .0968
Special No. 1

1 1234567890\$¢ 1

CENTURY BOLD (24Δ107) Size, .0968
Special No. 1

1 1234567890\$. 1

CHELTENHAM BOLD (18Δ97) Size, .0899
Special No. 2

1 1234567890\$¢.. 1

CHELTENHAM BOLD (24Δ75) Size, .1107
Special No. 1

1 1234567890\$c. 1

CHELTENHAM BOLD (30Δ31) Size, .1107
Special No. 1

1 1234567890\$c. 1

CHELTENHAM BOLD ITALIC
(24Δ117) Size, .1107
Special No. 1

1 1234567890\$¢.. 1

CHELTENHAM BOLD CONDENSED
(24Δ123) Size, .0968
Special No. 2

1 1234567890\$c.. 1

CHELTENHAM BOLD CONDENSED
(30Δ71) Size, .110
Special No. 2

1 1234567890\$c.. 1

CLOISTER BOLD (18Δ243) Size, .0968
Special No. 1

1 1234567890\$¢.. 1

CLOISTER BOLD (24Δ207) Size, .0968
Special No. 1

1 1234567890\$c. 1

ERBAR BOLD CONDENSED (24Δ295) Size, .0968
Special No. 2

1 1234567890\$¢ 1

ERBAR BOLD CONDENSED (34Δ11) Size, .0968
Special No. 2

1 1234567890\$¢ 1

ERBAR BOLD CONDENSED (48Δ15) Size, .1245
Special No. 1
(Casts on 45 Point Body)

1 123456789\$¢. 1

ERBAR BOLD CONDENSED No. 1 (48Δ19)
Size, .1245
Special No. 1
(Casts on 36 Point Body)

1 123456780\$¢. 1

GARAMOND BOLD (18Δ277) Size, .0761
Special No. 3

1 1234567890\$c. 1

GARAMOND BOLD (30Δ175) Size, .1107
Special No. 1

1 1234567890\$c. 1

GOTHIC No. 16 (18Δ179) Size, .083
Special No. 5

1 1234567890\$c. 1

GOTHIC No. 16 (18Δ199) Size, .083
Special No. 4

1 1234567890\$c.. 1

GOTHIC No. 16 (24Δ189) Size, .1107
Special No. 2

1 1234567890\$c.. 1

GOTHIC No. 16 (24Δ139) Size, .1107
Special No. 4

1 1234567890\$c. 1

Linotype fractions for the above figures are shown in the fraction section immediately following

GOTHIC No. 16 (24Δ139) Size, .1107
Special No. 1

1 1234567890\$c., 1

GOTHIC No. 16 (30Δ93) Size, .1107
Special No. 3

1 1234567890\$c., 1

GOTHIC No. 41 (18Δ377) Size, .0968
Special No. 3

1 1234567890\$c., 1

GOTHIC No. 41 (24Δ319) Size, .1107
Special No. 2

1 1234567890\$c., 1

GOTHIC No. 41 (36Δ135) Size, .166
Special No. 1

1 1234567\$c., 1

GOTHIC No. 13 (18Δ65) Size, .0692
Special No. 3

1 1234567890\$c. 1

GOTHIC No. 13 (18Δ65) Size, .083
Special No. 2

1 1234567890\$c. 1

GOTHIC No. 13 (24Δ51) Size, .083
Special No. 4

1 1234567890\$c., 1

GOTHIC No. 13 (24Δ51) Size, .0968
Special No. 2

1 1234567890\$c., 1

GOTHIC No. 13 (30Δ59) Size, .0968
Special No. 1

1 1234567890\$c., 1

GOTHIC No. 13 (36Δ61) Size, .1107
Special No. 3

1 1234567890\$c. 1

GOTHIC CONDENSED No. 2 (18Δ1) Size, .0553
Special No. 3

1 1234567890\$c. 1

GOTHIC CONDENSED No. 2 (24Δ21) Size, .0692
Special No. 4

1 1234567890\$c. 1

GOTHIC CONDENSED No. 2 (30Δ3) Size, .083
Special No. 3

1 1234567890\$c. 1

GOTHIC CONDENSED No. 2 (36Δ23) Size, .0899
Special No. 4

1 1234567890\$c. 1

MEMPHIS EXTRA BOLD (24Δ333) Size, .1107
Special No. 1

1 1234567890\$c. 1

METROTHIN (18Δ259) Size, .0692
Special No. 2

1 1234567890\$c. 1

METROTHIN (24Δ275) Size, .083
Special No. 2

1 1234567890\$. 1

METROTHIN (30Δ205) Size, .0968
Special No. 2

1 1234567890\$c. 1

METROMEDIUM (18Δ257) Size, .0692
Special No. 3

1 1234567890\$c. 1

METROMEDIUM (24Δ205) Size, .083
Special No. 2

1 1234567890\$c., 1

METROMEDIUM (30Δ203) Size, .0968
Special No. 2

1 1234567890\$c. 1

METROBLACK (18Δ321) Size, .083
Special No. 3

1 1234567890\$c. 1

METROBLACK (24Δ267) Size, .0968
Special No. 3

1 1234567890\$c. 1

METROBLACK (24Δ267) Size, .1107
Special No. 2

1 1234567890\$c. 1

METROBLACK (30Δ193) Size, .1107
Special No. 2

1 1234567890\$c. 1

PABST EXTRA BOLD (18Δ305) Size, .083
Special No. 2

1 1234567890\$c. 1

PABST EXTRA BOLD CONDENSED (24Δ279)
Size, .083
Special No. 1

1 1234567890\$c., 1

PABST EXTRA BOLD (24Δ259) Size, .1107
Special No. 1

1 1234567890\$c., 1

PABST EXTRA BOLD (30Δ217) Size, .1107
Special No. 2

1 1234567890\$c. 1

PABST EXTRA BOLD CONDENSED (36Δ125)
Size, .1107
Special No. 3

1 1234567890\$c. 1

TITLE No. 2 (24Δ143) Size, .0968
Special No. 1

1 1234567890\$c. 1

VULCAN BOLD (18Δ311) Size, .083
Special No. 2

1 1234567890\$c. 1

VULCAN BOLD (24Δ261) Size, .1107
Special No. 2

1 1234567890\$c. 1

SUPERIOR FIGURES—18 to 24 Point

(for Regular Advertising Figures)

BODONI BOLD (18Δ203) Size, .083
Special No. 1

1 1234567890\$c. 1

BODONI BOLD (24Δ161) Size, .0968
Special No. 2

1 1234567890\$c. 1

POSTER BODONI (18Δ337) Size, .0968
Special No. 2

1 1234567890\$c., 1

POSTER BODONI (24Δ291) Size, .1107
Special No. 2

1 1234567890\$c., 1

CENTURY BOLD (24Δ15) Size, .0968
Special No. 1

1 1234567890\$c., 1

CHELtenham BOLD EXTRA CONDENSED
(24Δ191) Size, .083
Special No. 1

1 1234567890\$c., 1

GOTHIC No. 41 (18Δ371) Size, .0968
Special No. 2

1 1234567890\$c. 1

GOTHIC No. 41 (24Δ313) Size, .1107
Special No. 1

1 1234567890\$c., 1

MID GOTHIC (24Δ39) Size, .1107
Special No. 1

1 1234567890\$c., 1

Linotype fractions for the above figures are shown in the fraction section immediately following

DECIMAL FIGURES-6 to 10 Point

6 Point

IONIC No. 5 with BOLD FACE No. 2 (6Δ288)
Size, .0415
I.1234567890 Special No. 1
I.1234567890

6 3/4 Point

IONIC No. 5 with BOLD FACE No. 2 (6 3/4Δ2)
Size, .050
I.1234567890 Special No. 1
I.1234567890

7 Point

TEXTYPE with BOLD FACE No. 2 (7Δ130)
Size, .0484
I.1234567890 Special No. 1
I.1234567890

8 Point

TEXTYPE with BOLD FACE No. 2 (8Δ394)
Size, .0484
I.1234567890 Special No. 1
I.1234567890

9 Point

TEXTYPE with BOLD FACE No. 2 (9Δ118)
Size, .0484
I.1234567890 Special No. 1
I.1234567890

TEXTYPE with ITALIC (9Δ122) Size, .0484
I.1234567890 Special No. 1
I.1234567890

10 Point

TEXTYPE with BOLD FACE No. 2 (10Δ322)
Size, .0484
I.1234567890 Special No. 1
I.1234567890

TEXTYPE with ITALIC (10Δ324) Size, .0484
I.1234567890 Special No. 1
I.1234567890

CANCELED FIGURES 8 to 11 Point

8 Point

No. 1 (8Δ98) Size, .056
~~I.1234567890~~ Special No. 1

No. 1 (8Δ1) Size, .059
(High Alignment)
~~I.1234567890~~

11 Point

DeVINNE with ITALIC (Canceled) (11Δ62)
Size, .0761

~~I.1234567890~~
~~I.1234567890~~

No. 9 (Plain and Canceled) (11Δ20) Size, .077

I.1234567890
~~I.1234567890~~

SMALL CAP FIGURES 6 to 12 Point

6 Point

No. 2 (6Δ4) Size, .042
HH1234567890HH
METROMEDIUM with METROTHIN (6Δ300)
Size, .0484
HH1234567890HH
HH1234567890HH

7 Point

*OLD STYLE No. 1 (7Δ14) Size, .0415
Special No. 1
HH1234567890HH

8 Point

*BOOONI BOOK (8Δ280) Size, .0415
HH1234567890HH

*OLD STYLE No. 1 (8Δ30) Size, .042
HH1234567890HH

*CHELTENHAM (8Δ12) Size, .0484
HH1234567890HH

GRANJON (Auxiliary Position) (8Δ386)
Size, .0553
HH1234567890HH

*No. 1 (8Δ98) Size, .059
HH1234567890HH

*CENTURY EXPANDED (8Δ26) Size, .063
HH1234567890HH

10 Point

*OLD STYLE No. 1 (10Δ6) Size, .049
HH1234567890HH

No. 13 (10Δ26) Size, .056
HH1234567890HH

*CHELTENHAM (10Δ18) Size, .0622

HH1234567890HH

GRANJON (Auxiliary Position) (10Δ318)
Size, .0622

HH1234567890HH

*OLD STYLE No. 7 (10Δ184) Size, .0622

HH1234567890HH

CLASSIC (10Δ22) Size, .0692

HH1234567890HH

*No. 6 (10Δ14) Size, .070

HH1234567890HH

*CENTURY EXPANDED (10Δ16) Size, .077

HH1234567890HH

11 Point

*No. 1 (11Δ2) Size, .059

HH1234567890HH

Special No. 1, Size, .0553

HH1234567890HH

12 Point

*CHELTENHAM (12Δ18) Size, .0622

HH1234567890HH

GRANJON (Auxiliary Position) (12Δ288)
Size, .0692

HH1234567890HH

*CENTURY EXPANDED (12Δ22) Size, .083

HH1234567890HH

*DeVINNE (12Δ14) Size, .084

HH1234567890HH

VERTICAL SLUG FIGURES 6 to 12 Point

6 Point

No. 2 (6Δ49) Size, .083
~~I.1234567890~~

No. 2 with GOTHIC No. 6 (6Δ56) Size, .083
~~I.1234567890~~
~~I.1234567890~~

8 Point

No. 2 with GOTHIC No. 6 (8Δ4) Size, .1107
~~I.1234567890~~
~~I.1234567890~~

10 Point

DeVINNE with ANTIQUE No. 3 (10Δ64)
Size, .1383
~~I.1234567890~~
~~I.1234567890~~

12 Point

DeVINNE with ANTIQUE No. 3 (12Δ38)
Size, .166
~~I.1234567890~~
~~I.1234567890~~

*Indicates Duplicate Character

DUPLEX-DISPLAY FIGURES—18 and 24 Point

MATRIX CAPACITY and service are doubled with Linotype Duplex-Display figures. Preceding pages do not contain complete showings. Additional faces since made available are shown below.

ROMAN with ITALIC

BODONI BOOK with ITALIC (18△80) Size, .1107
(16 Point Alignment)

1234567890
1234567890

CASLON with ITALIC (18△86) Size, .1245

1234567890
1234567890

CENTURY BOLD with ITALIC (18△76) Size, .1107
(19 Point Alignment)

1234567890
1234567890
Special No. 1. Size, .1245
1234567890
1234567890

CHELTENHAM with ITALIC (18△92) Size, .1107
(19 Point Alignment)

1234567890
1234567890

CHELTENHAM BOLD with ITALIC (18△90)
Size, .1107

1234567890
1234567890

METROLITE No. 2 with ITALIC (18△50)
Special No. 8.
Size: Figure 1, .1107; 2 to 0, .1522

1234567890
1234567890

PABST EXTRA BOLD CONDENSED with ITALIC
(18△72) Size, .1107

1234567890
1234567890

BODONI with ITALIC (24△38) Size, .1522
(22 Point Alignment)

1234567890
1234567890

BODONI BOLD CONDENSED with 18 Point
BODONI BOLD ITALIC (24△84) Size, .1107
(22 and 16 Point Alignments)

1234567890
1234567890

CENTURY BOLD with ITALIC (24△76) Size, .166
(25 Point Alignment)

1234567890
1234567890

CHELTENHAM with ITALIC (24△92)
Size, .166

1234567890
1234567890

CHELTENHAM BOLD with ITALIC (24△90)
Size: Figure 1, .1798; 2 to 0, .1937

1234567890
1234567890

CHELTENHAM BOLD CONDENSED with ITALIC
(24△24) Size, .1107

1234567890
1234567890

MEMPHIS BOLD with ITALIC (24△20)
Size: Figure 1, .1107; 2 to 0, .166

1234567890
1234567890

PABST EXTRA BOLD CONDENSED with ITALIC
(24△72) Size, .1522

1234567890
1234567890

ROMAN with BOLD

ERBAR MEDIUM CONDENSED with
ERBAR LIGHT CONDENSED (18△88)
Size, .0968

1234567890
1234567890

MEMPHIS EXTRA BOLD CONDENSED with
MEMPHIS MEDIUM CONDENSED (18△70)
Size, .0968

1234567890
1234567890

METROBLACK No. 2 with METROLITE No. 2
(18△8) Special No. 8.
Figure 1, .1107; 2 to 0, .1522

1234567890
1234567890

METROLITE No. 2 with METROBLACK No. 2
(18△74) Size, .1107

1234567890
1234567890

PABST EXTRA BOLD CONDENSED with 14 Point
GOTHIC No. 16 (18△78) Size, .1107
(18 and 14 Point Alignments)

1234567890
1234567890

ERBAR MEDIUM CONDENSED with
ERBAR LIGHT CONDENSED (24△88)
Size, .1107

1234567890
1234567890

MEMPHIS BOLD with MEMPHIS MEDIUM
(24△64) Size: Figure 1, .1107; 2 to 0, .166

1234567890
1234567890

MEMPHIS BOLD CONDENSED with
MEMPHIS MEDIUM CONDENSED (24△68)
Size, .1107

1234567890
1234567890

MEMPHIS EXTRA BOLD CONDENSED with
MEMPHIS MEDIUM CONDENSED
(24△70) Size, .1107

1234567890
1234567890

Linotype

FRACTIONS

The following pages present a complete showing of Linotype Fractions, supplementing Linotype Figures immediately preceding. They are grouped under various classifications, with each arranged in the sequence most adaptable to its nature and use. The classifications:

	<i>Point Size Range</i>		<i>Point Size Range</i>
¹ One-Letter	4 to 14	Superior Fractions:	
¹ Duplex Display	18 and 24	³ One-Letter Display	18 to 36
¹ Two-Letter, Roman with Bold	4 to 24	³ Regular Advertising Figures	18 and 24
² One-Letter Display	16 to 60	¹ Vertical Slug Fractions	6 to 10
³ Regular Advertising Fractions	16 to 30	¹ Piece Fractions	5 to 14
³ Special Advertising Fractions	30 to 48	² Fractions for Lining Faces	6 to 18

THEIR ARRANGEMENT: ¹By point size, then by set-width size, then alphabetically. ²By point size, then alphabetically. ³By families, alphabetically.

ONE-LETTER-4 to 14 Point

4 Point

CENTURY EXPANDED (4Δ4) Size, .0968
 1 1/4 3/8 1/2 5/8 3/4 7/8

5 Point

UNIVERSAL FRACTIONS (5Δ362) Size, .0692
 1/5 2/5 3/5 4/5 1 1/5 1 2/5 1 3/5 1 4/5

No. 18 (5Δ1) Em Size, .070
 1 1/4 3/8 1/2 5/8 3/4 7/8

Special No. 1, Size, .092
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

CASLON No. 3 (5Δ28) Em Size, .083
 1 1/4 3/8 1/2 5/8 3/4 7/8

IONIC No. 5 (5Δ26) Em Size, .083
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

OLD STYLE No. 1 (5Δ30) Em Size, .083
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

CASLON BOLD (5Δ38) Size, .092
 1 1/4 3/8 1/2 5/8 3/4 7/8

No. 18 (5Δ1) Special No. 1, Size, .092
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

No. 10 (5Δ8) Em Size, .0968
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

5 1/2 Point

No. 1 (5 1/2Δ1) Special No. 1, Size, .077
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

Special No. 2, Size, .077
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

No. 2 (5 1/2Δ5) Em Size, .077
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

No. 2 B with BOLD FACE No. 2 B (5 1/2Δ36)
 Special No. 4, (Casts on 5 point body) Size .077
 1 1/4 3/8 1/2 5/8 3/4 7/8

No. 3 (5 1/2Δ7) Size, .077
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

No. 4 (5 1/2Δ18) Special No. 3, Size, .083
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

SPECIAL GOTHIC No. 9 (5 1/2Δ38) Size, .083
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

CLARENDON No. 1 (5 1/2Δ11) Size, .097
 1 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR (5 1/2Δ50) Em Size, .092
 (Casts on 5 point body)

1 1/4 3/8 1/2 5/8 3/4 7/8
 1 1/5 2/5 3/5 4/5
 Special No. 2 (Casts on 5 point body) Size, .100
 1 1/4 3/8 1/2 5/8 3/4 7/8

IONIC No. 5 (5 1/2Δ44) Em Size, .092
 (Casts on 5 point body)

1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5
 1 1/4 3/8 1/2 5/8 3/4 7/8
 Special No. 2 (Casts on 5 point body) Size, .100
 1 1/4 3/8 1/2 5/8 3/4 7/8

No. 1 (5 1/2Δ1) Em Size, .092
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5
 1 1/4 3/8 1/2 5/8 3/4 7/8
 Special No. 1, Size, .077
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

Special No. 2 (Casts on 5 point body) Size, .092
 1 1/4 3/8 1/2 5/8 3/4 7/8
 Special No. 1, Size, .1107
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

Special No. 1, Size, .1107
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5
 1 1/4 3/8 1/2 5/8 3/4 7/8 1 1/5 1 2/5 1 3/5 1 4/5

5 1/2 Point, continued

No. 2 (5 1/2 Δ22) Size, .0968
EXCELSIOR (5 1/2 Δ50) Special No. 2, Size, .100
IONIC No. 5 (5 1/2 Δ44) Special No. 2, Size, .100
No. 1 (5 1/2 Δ4) Size, .100
No. 1 (5 1/2 Δ1) Special No. 1, Size, .1107
No. 4 (5 1/2 Δ18) Em Size, .1107
BOLD FACE No. 1 (5 1/2 Δ9) Size, .126
BOLD FACE No. 1 (5 1/2 Δ6) Size, .126

6 Point

GOTHIC No. 29c with GOTHIC No. 30c (6 Δ206) Size, .0415
No. 3 (6 Δ10) Size, .056
BODONI (6 Δ158) Em Size, .083
BODONI BOOK (6 Δ192) Em Size, .083
GARAMOND (6 Δ274) Em Size, .083
GOTHIC CONDENSED No. 2 (6 Δ53) Size, .083
GRANJON (6 Δ372) Em Size, .083
No. 1 (6 Δ1) Special No. 6, Size, .083
No. 21 (6 Δ150) Em Size, .083
OLD STYLE No. 3 (6 Δ102) Em Size, .083

UNIVERSAL FRACTIONS (6 Δ362) Em Size, .083
No. 1 (6 Δ1) Special No. 2, Size, .084
No. 2 (6 Δ21) Em Size, .084
No. 3 (6 Δ5) Size, .084
OLD STYLE No. 1 (6 Δ8) Special No. 2, Size, .084
No. 2B (6 Δ34) Size, .089
ANTIQUE No. 1 (6 Δ98) Em Size, .0968
CASLON BOLD (6 Δ410) Size, .0968
CASLON No. 2 (6 Δ202) Em Size, .0968
CASLON No. 3 (6 Δ160) Em Size, .0968
CASLON OLD FACE (6 Δ224) Size, .0968
CENTURY EXPANDED (6 Δ42) Em Size, .0968
CHELTENHAM BOLD CONDENSED (6 Δ232) Size, .0968
CLASSIC (6 Δ20) Size, .0968
CLOISTER (6 Δ280) Em Size, .0968
ELZEVIK No. 3 (6 Δ220) Size, .0968
EXCELSIOR (6 Δ320) Em Size, .0968
GARAMOND BOLD (6 Δ286) Size, .0968
IONIC No. 5 (6 Δ302) Em Size, .0968

MEMPHIS BOLD (6 Δ364) Em Size, .0968
MEMPHIS LIGHT (6 Δ368) Em Size, .0968
MEMPHIS MEDIUM (6 Δ326) Em Size, .0968
No. 21 (6 Δ150) Special No. 3, Size, .0968
OLD STYLE No. 7 (6 Δ194) Em Size, .0968
SCOTCH (6 Δ96) Em Size, .0968
TEXTYPE (6 Δ304) Em Size, .0968
CLARENDON No. 1 (6 Δ19) Em Size, .100
No. 1 (6 Δ1) Em Size, .100
No. 2 (6 Δ21) Special No. 1, Size, .100
No. 12 (6 Δ15) Size, .100
OLD STYLE No. 1 (6 Δ8) Size, .100

6 Point, continued

No. 1 (6Δ1) Special No. 4. Size, .104
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BENEDICTINE (6Δ244) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BENEDICTINE BOOK (6Δ250) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BODONI BOLD (6Δ156) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOOKMAN (6Δ394) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

CHELTENHAM BOLD (6Δ162) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

CLOISTER BOLD (6Δ268) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

DeVINNE (6Δ24) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

GARAMOND BOLD No. 3 (6Δ396) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

GARAMOND No. 3 (6Δ398) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 1 (6Δ1) Special No. 5. Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

PARAGON (6Δ390) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 1 (6Δ1) Special No. 3. Em Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 1 (6Δ2) Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 2 (6Δ4) Em Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOLD FACE No. 3 (6Δ45) Em Size, .140
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

ROYAL GOTHIC (6Δ29) Size, .154
1/4 1/2 3/4 1/3 2/3

6 1/2 Point

IONIC No. 5 (6Δ216) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

Special No. 1 (Cast on 6 point body) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

6 3/4 Point

IONIC No. 5 (6Δ216) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

Special No. 1. Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

7 Point

No. 21 (7Δ66) Special No. 1. Size, .0484
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOLD FACE No. 3 (7Δ52) Size, .084
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BODONI (7Δ92) Special No. 1. Em Size, .0968
(Casts on 6 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BODONI BOOK (7Δ94) Size, .0968
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

CASLON No. 137 (7Δ168) Size, .0968
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

TEXTYPE (7Δ132) Em Size, .0968
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

UNIVERSAL FRACTIONS (7Δ362) Em Size, .0968
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 1 (7Δ1) Size, .098
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 2 (7Δ21) Size, .098
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BASKERVILLE (7Δ184) Size, .100
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 28 (7Δ18) Em Size, .1038
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

CASLON No. 3 (7Δ154) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

CENTURY EXPANDED (7Δ288) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

ELECTRA (7Δ182) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

EXCELSIOR No. 1 (7Δ140) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

IONIC No. 5 (7Δ126) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

Special No. 1. Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 2 (7Δ46) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 21 (7Δ66) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

PARAGON (7Δ164) Em Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 16 (7Δ6) Size, .1187
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 24 (7Δ26) Size, .1187
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BENEDICTINE (7Δ104) Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BENEDICTINE BOOK (7Δ110) Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BODONI BOLD (7Δ176) Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

GOTHIC No. 2 (7Δ13) Size, .126
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOLD FACE No. 1 (7Δ131) Size, .154
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOLD FACE No. 1 (7Δ12) Size, .154
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOLD FACE No. 3 (7Δ27) Em Size, .163
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

EXCELSIOR (7Δ126) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 21B (7Δ152) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

OLD STYLE No. 7 (7Δ96) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

CASLON (7Δ78) Em Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

Special No. 1 (Cast on 6 point body) Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

GOTHIC No. 4 (7Δ15) Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

OLD STYLE No. 1 (7Δ14) Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOOKMAN (7Δ170) Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

GARAMOND BOLD No. 3 (7Δ174) Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

GARAMOND No. 3 (7Δ172) Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 1 (7Δ1) Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 1 (7Δ4) Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

PARAGON (7Δ164) Em Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 16 (7Δ6) Size, .1187
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 24 (7Δ26) Size, .1187
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BENEDICTINE (7Δ104) Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BENEDICTINE BOOK (7Δ110) Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BODONI BOLD (7Δ176) Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

GOTHIC No. 2 (7Δ13) Size, .126
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOLD FACE No. 1 (7Δ131) Size, .154
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOLD FACE No. 1 (7Δ12) Size, .154
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

BOLD FACE No. 3 (7Δ27) Em Size, .163
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

EXCELSIOR (7Δ126) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

7 1/2 Point

IONIC No. 5 (6Δ216) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

Special No. 1. Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

No. 1 (7Δ1) Size, .098
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/8 1 1/4 1 1/2 1 3/4 1 5/8 1 3/4 1 7/8 2

7 1/2 Point, continued

IONIC No. 5 (7 1/2 Δ4) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

8 Point

METROMEDIUM No. 2 (8 Δ494) Size, .0553
1131537
8482848
No. 19 (8 Δ13) Size, .056
1131537
8482848

BOLD FACE No. 6 (8 Δ105) Size, .0622
1131537
8482848

REMINGTON TYPEWRITER with UNDERScore
(8 Δ32) Size, .0692
1/1 3/1 5/3 7/1 2/1 5/5
7/4 8/2 8/4 8/3 6/6
1/1 3/1 5/3 7/1 2/1 5/5
7/4 8/2 8/4 8/3 6/6

GOTHIC CONDENSED No. 2 (8 Δ39)
Em Size, .0968
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

BASKERVILLE (8 Δ420) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

BODONI (8 Δ262) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

BDDONI BOOK (8 Δ280) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

CAMBRIDGE (8 Δ22) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CASLON No. 2 (8 Δ298) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

CASLON No. 3 (8 Δ208) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

CASLON No. 137 (8 Δ466) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
12345678
99999999

CASLON OLD FACE (8 Δ312) Size, .1107
Special No. 1. Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CENTURY BOLD (8 Δ308) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

CHELTENHAM BOLD CONDENSED (8 Δ176)
Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLOISTER (8 Δ378) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

ELZEVIR No. 3 (8 Δ306) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

ESTIENNE (8 Δ446) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8

GARAMOND (8 Δ372) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

JANSON (8 Δ436) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

MEMPHIS BOLD (8 Δ448) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

MEMPHIS LIGHT (8 Δ450) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

MEMPHIS MEDIUM (8 Δ456) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

No. 1 (8 Δ98) Special No. 2. Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

No. 21 (8 Δ214) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

OLD ROMAN (8 Δ220) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

OLD STYLE No. 3 (8 Δ116) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

OLD STYLE No. 7 (8 Δ212) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

SCOTCH No. 2 (8 Δ416) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

TEXTYPE (8 Δ396) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

UNIVERSAL FRACTIONS (8 Δ362) Em Size, .1107
1/2 3/4 5/8
7/8 9/16
12345678
99999999

UNIVERSAL FRACTIONS (8 Δ362) Em Size, .1107
1/2 3/4 5/8
7/8 9/16
12345678
99999999

UNIVERSAL FRACTIONS (8 Δ362) Em Size, .1107
1/2 3/4 5/8
7/8 9/16
12345678
99999999

CASLON (8 Δ24) Em Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

CHELTENHAM (8 Δ12) Em Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

Special No. 1. Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

No. 2 (8 Δ5) Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

OLD STYLE No. 1 (8 Δ30) Size, .112
Special No. 1. Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

SCOTCH (8 Δ82) Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

SCOTCH (8 Δ42) Em Size, .112
(High Alignment)
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

TITLE No. 1 (8 Δ29) Em Size, .112
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

CLARENDON No. 1 (8 Δ91) Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8

DeVINNE (8 Δ118) Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

DeVINNE (8 Δ18) Em Size, .118
(High Alignment)
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

GOTHIC No. 3 (8 Δ41) Size, .118
(High Alignment)
3/8 5/8 3/4 7/8

No. 1 (8 Δ98) Em Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

Special No. 2. Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

No. 1 (8 Δ1) Em Size, .118
(High Alignment)
1131537
8482848

No. 1 (8 Δ10) Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

No. 1 (8 Δ10) Size, .118
(High Alignment)
1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 2 (8 Δ252) Em Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

No. 2 (8 Δ2) Em Size, .118
(High Alignment)
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

8 Point, continued

No. 24 (8Δ100) Size, .1187
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 28 (8Δ48) Em Size, .1187
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848
 Special No. 1. Em Size, .1335
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

ANTIQUE No. 1 (8Δ114) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

BOOKMAN (8Δ470) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

CLASSIC (8Δ28) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1
 1131537 8482848

CLOISTER BOLD (8Δ370) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

ELECTRA (8Δ484) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1131537 8482848

EXCELSIOR No. 1 (8Δ432) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

EXCELSIOR No. 2 (8Δ444) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8
 1131537 8482848

FRANKLIN OLD STYLE (8Δ316) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

GARAMOND BOLD (8Δ380) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

GARAMOND BOLD No. 3 (8Δ476) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

GARAMOND No. 3 (8Δ478) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

GOTHIC CONDENSED No. 1 (8Δ69) Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

IONIC No. 5 (8Δ384) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

PARAGON (8Δ464) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8
 1131537 8482848

CENTURY EXPANDED (8Δ26) Em Size, .126
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

No. 1 (8Δ1) Special No. 1. Size, .1335
 (High Alignment)
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6

No. 16 (8Δ54) Em Size, .1335
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

No. 28 (8Δ48) Special No. 1. Em Size, .1335
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

BENEDICTINE (8Δ274) Em Size, .1383
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

BENEDICTINE BOLD (8Δ364) Em Size, .1383
 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1131537 8482848

BENEDICTINE BOOK (8Δ360) Em Size, .1383
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

BODONI BOLD (8Δ222) Em Size, .1383
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

CHELtenham BOLD (8Δ60) Em Size, .1383
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

GOTHIC No. 16 (8Δ260) Size, .1483
 Special No. 2
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6

MEMPHIS EXTRA BOLD (8Δ506) Size, .1522
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 16 (8Δ260) Size, .166
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 Special No. 2. Size, .1483
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6

POSTER BODONI (8Δ412) Em Size, .166
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

ROYAL GOTHIC (8Δ49) Size, .182
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

9 Point

PARAGON (9Δ156) Size, .0692
 1131537 8482848

GRANJON (9Δ142) Em Size, .112
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8
 1131537 8482848

BASKERVILLE (9Δ128) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

BODONI BOOK (9Δ104) Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6

CASLON (9Δ18) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

CASLON No. 3 (9Δ130) Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

CASLON No. 137 (9Δ144) Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6

CASLON OLD FACE (9Δ82) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1131537 8482848

CHELtenham (9Δ46) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

ELZEVR No. 3 (9Δ78) Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

GARAMOND (9Δ102) Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6

MEMPHIS BOLD (9Δ148) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

MEMPHIS MEDIUM (9Δ146) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

No. 1 (9Δ44) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

No. 21 (9Δ60) Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

OLD STYLE No. 7 (9Δ62) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

Special No. 1. Size, .0622
 1131537 8482848

SCOTCH No. 2 (9Δ126) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

TEXTYPE (9Δ122) Em Size, .1245
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

UNIVERSAL FRACTIONS (9Δ362)
 Em Size, .1245
 123456789
 101010101010101010
 1234567891011
 121212121212121212
 1234567891011121415
 1616161616161616161616
 123456789101112141516
 32323232323232323232
 1819202122232425262728293031
 3232323232323232323232

DeVINNE (9Δ4) Em Size, .126
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

No. 13 (9Δ28) Em Size, .126
 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1131537 8482848

OLD STYLE (9Δ2) Em Size, .126
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 3/2 5/4 5/8 1/6 5/6
 1131537 8482848

No. 28 (9Δ32) Em Size, .1335
 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1131537 8482848

ANTIQUE No. 1 (9Δ132) Size, .1383
 1/8 1/4 3/8 1/2 5/8 3/4 7/8

10 Point, continued

OLD STYLE No. 7 (10Δ184) Em Size, .1383
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712123415
848284833555566
Special No. 1. Size, .0692
1131537
8482848

ORIGINAL OLD STYLE (10Δ4) Em Size, .1383
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712123415
848284833555566

PABST EXTRA BOLD CONDENSED (10Δ410) Em Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

PABST OLD STYLE (10Δ194) Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8

SCOTCH No. 2 (10Δ374) Em Size, .1383
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712
848284833

TEXTYPE (10Δ324) Em Size, .1383
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
1131312123415
8482433555566

TITLE No. 7 (10Δ178) Em Size, .1383
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
1131537
8482848

UNILINE (10Δ104) Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8

UNIVERSAL FRACTIONS (10Δ362) Em Size, .1383
123456
777777
12345678
99999999
1 2 3 4 5 6 7 8 9
1010101010101010
1 2 3 4 5 6 7 8 9 10 11
12121212121212121212
1 2 3 4 5 6 7 8 9 10 11 12
161616161616161616161616
1 2 3 4 5 6 7 8 9 10 11 12
24242424242424242424
131415161718192021222324
24242424242424242424
1 2 3 4 5 6 7 8 9 10
32323232323232323232
11121314151617181920
32323232323232323232
21222425262728293031
32323232323232323232
1 2 3 4 5 6 7 8 9 10 11 12
646464646464646464646464
131415161718192021222324
646464646464646464646464
25262728293031323334353637
646464646464646464646464
38394041424344454647484950
64646464646464646464646464
51525354555657585960616263
64646464646464646464646464

BOLD FACE No. 3 (10Δ94) Size, .140
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3
Size, .098
113153712
848284833

CASLON (10Δ8) Em Size, .140
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712123415
848284833555566

CLARENDON No. 1 (10Δ25) Em Size, .140
1/8 1/4 3/8 5/8 3/4 7/8
1/2

DeVINNE (10Δ24) Em Size, .140
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712123415
848284833555566

No. 6 (10Δ14) Size, .140
1/8 1/4 3/8 1/2 5/8 3/4 7/8

OLD STYLE No. 1 (10Δ6) Em Size, .140
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712123415
848284833555566
Special No. 1. Size, .140
1/8 1/4 1 2 1/3 2 3 1 5 2 5 1/6

SCOTCH (10Δ36) Em Size, .140
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712123415
848284833555566

TITLE No. 2 (10Δ40) Size, .140
1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 16 (10Δ48) Em Size, .1483
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712123415
8482848335

No. 28 (10Δ54) Em Size, .1483
1/8 1/4 3/8 1/2 5/8 3/4 7/8
113153712123415
848284833555566

BOOKMAN (10Δ428) Em Size, .1522
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
1113
8424

CONDENSED OUTLINE (10Δ101) Size, .1522
1/3 1/4 3/8 1/2 5/8 3/4 7/8

GARAMOND BOLD (10Δ314) Em Size, .1522
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
1131537
8482848

IONIC No. 5 (10Δ390) Em Size, .1522
1/8 1/4 3/8 1/2 5/8 3/4 7/8 2 5
1131537
8482848

No. 5 (10Δ2) Em Size, .1522
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CENTURY EXPANDED (10Δ16) Em Size, .154
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3 5 4 5 1 6 5/6
113153712123415
848284833555566

CHELTENHAM (10Δ18) Em Size, .154
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3
1131537
8482848

BENEDICTINE (10Δ240) Em Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3
113153712123415
848284833555566

BENEDICTINE BOLD (10Δ296) Em Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

BENEDICTINE BOOK (10Δ292) Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 3 2 3 1 5 2 5 3 5 4 5 1 6 5/6

BODONI BOLD (10Δ196) Em Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 1/5 1/6 5/6
113153712123415
848284833555566

CHELTENHAM BOLD (10Δ61) Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM BOLD (10Δ82) Em Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3 1 5/3
1131537
8482848

GOTHIC CONDENSED No. 1 (10Δ69) Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8

METROBLACK No. 2 (10Δ153) Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8

PABST EXTRA BOLD (10Δ320) Em Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3 1 5/3
113153712
848284833

VULCAN BOLD (10Δ360) Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3

GOTHIC No. 3 (10Δ43) Size, .168
1/8 1/4 3/8 5/8 7/8

GOTHIC No. 16 (10Δ224) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 16 (10Δ139) Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

MEMPHIS EXTRA BOLD (10Δ444) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3
1/2

POSTER BODONI (10Δ326) Em Size, .1937
1/8 1/4 3/8 1/2 3/4 7/8 1 3/3 1 5/3
113153712
848284833

10 1/2 Point

OLD STYLE No. 7 (10Δ184) Size, .1383
(Casts on 10 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8

11 Point

BOLD FACE No. 3 (10Δ94) Size, .140
113153712
848284833
Size, .154
1/4 1/2 3/4 1/3 2/3

GRANJON (11Δ102) Em Size, .145
1 1 1 3 1 5 3 7 1 2 1 2 1 2 5 3 4 1 5
1 8 4 8 2 8 4 8 1 3 3 1 5 2 5 3 5 4 1 5
113153712123415
848284833555566

CLOISTER (11Δ98) Em Size, .1314
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/3
113157
848288

11 Point, continued

BASKERVILLE (11Δ116) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
113153712
848284833

CASLON No. 2 (11Δ112) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

CASLON No. 137 (11Δ122) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
1131537
8482848

CASLON OLD FACE (11Δ76) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

CHELTENHAM (11Δ48) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

ELECTRA (11Δ124) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

ELZEVIK No. 3 (11Δ74) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR (11Δ120) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1131537
8482848

GARAMOND (11Δ96) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
1131537
84828483

GARAMOND BOLD No. 3 (11Δ130) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

GARAMOND No. 3 (11Δ126) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

JANSON (11Δ118) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
113153712
84828483355566

No. 21 (11Δ56) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

OLD STYLE No. 7 (11Δ58) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
113153712123415
84828483355566

Special No. 1. Size, .0761
1131537
8482848

SCOTCH No. 2 (11Δ110) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
113153712
848284833

UNIVERSAL FRACTIONS (11Δ362)

Em Size, .1522
123456
777777
12345678
99999999
1 2 3 4 5 6 7 8 9
1010101010101010
1 2 3 4 5 6 7 8 9 10 11
12121212121212121212
1 3 5 7 9
1616161616
1 2 3 15
32323232

BOLD FACE No. 3 (11Δ40) Size, .154

1/4 1/2 3/4 1/3 2/3
Size, .105
113153712
848284833

DeVINNE (11Δ14) Em Size, .154

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
113153712123415
84828483355566

DORIC No. 2 (11Δ19) Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 1 (11Δ2) Em Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
113153712123415
84828483355566

OLD STYLE No. 1 (11Δ4) Em Size, .154

1/8 1/4 3/8 1/2 3/4 7/8 2/3 1/5 2/5 3/5 4/5 1/6
135
488

SCOTCH (11Δ10) Em Size, .154

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
113153712123415
84828483355566

CENTURY EXPANDED (11Δ104) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CHELTENHAM BOLD (11Δ106) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CASLON (11Δ12) Em Size, .168

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712123415
84828483355566
Special No. 1. Size, .084
113153712123415
84828483355566

GOTHIC CONDENSED No. 1 (11Δ17)

Em Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8
113153712123415
84828483355566

TWO LINE (11Δ23) Em Size, .168

3/8 1/2 3/4 1/3
113
424

BENEDICTINE (11Δ84) Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BENEDICTINE BOOK (11Δ88) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

BOOKMAN (11Δ132) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712
848284833

DORIC No. 1 with BOLD FACE ITALIC No. 4

(11Δ42) Em Size, .2077
1/8 1/4 3/8 1/2 3/4 7/8 1/3 1/6
113153712123415
84828483355566

11 1/2 Point

CASLON OLD FACE (11 1/2Δ4) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
1131537
8482848

SCOTCH (11 1/2Δ2) Size, .1632

(Casts on 11 point body)
1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 1/6

12 Point

METROMEDIUM No. 2 (12Δ464) Size, .083

1131537
8482848

REMINGTON TYPEWRITER with Underscore
(12Δ202) Size, .0968

1/1 3/1 5/3 7/1 2/1 2/3 4/1 5/6
7/8 4/8 2/8 4/8 3/3 5/5 5/5 6/6
1/1 3/1 5/3 7/1 2/1 2/3 4/1 5/6
7/8 4/8 2/8 4/8 3/3 5/5 5/5 6/6

113153712123415
84828483355566
113153712123415
84828483355566

REMINGTON TYPEWRITER No. 4 with
Underscore (12Δ370) Size, .100

113
424
113
424

STENOGRAP TYPEWRITER (12Δ37) Size, .100

1/8 1/4 3/8 1/2 5/8 3/4 7/8

UNDERWOOD TYPEWRITER with Underscore
(12Δ200) Size, .100

1/1 3/1 5/3 7/1 2/1 2/3 4/1 5/6
7/8 4/8 2/8 4/8 3/3 5/5 5/5 6/6
1/1 3/1 5/3 7/1 2/1 2/3 4/1 5/6
7/8 4/8 2/8 4/8 3/3 5/5 5/5 6/6

1131537
8482848
1131537
8482848

UNDERWOOD TYPEWRITER No. 2 with
Underscore (12Δ264) Size, .100

1/1 3/1 5/3 7/1
7/8 4/8 2/8 4/8
1/1 3/1 5/3 7/1
7/8 4/8 2/8 4/8

DeVINNE EXTRA CONDENSED (12Δ73)

Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8

BOLD FACE No. 1 (12Δ25) Size, .112

113
424
Size, .168

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM BOLD EXTRA CONDENSED
(12Δ77) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLOISTER (12Δ284) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6
113153712123415
84828483355566

GOTHIC CONDENSED No. 2 (12Δ17)

Em Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8
113153712123415
84828483355566

12 Point, continued

ANTIQUE No. 1 (12Δ68) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 1131537
 8482848

BASKERVILLE (12Δ314) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712
 848284833

BODONI (12Δ160) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712123415
 84828483355566

BODONI BOOK (12Δ186) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712123415
 84828483355566

CASLON No. 2 (12Δ74) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 113153712123
 848284833555

CASLON No. 3 (12Δ120) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$
 1131537121
 8482848336

CASLON No. 137 (12Δ440) Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$

CASLON OLD FACE (12Δ236) Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$
 Special No. 1, Size, .166
 $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$

CENTURY BOLD (12Δ198) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712
 848284833

CHELtenham BOLD CONDENSED (12Δ98) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$
 113153712123415
 84828483355566

CLOISTER BOLD (12Δ276) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712123415
 84828483355566

DeVINNE (12Δ14) Special No. 1, Size, .166

1 3 5 7 9 11 13 15
 16 16 16 16 16 16 16 16

DeVINNE CONDENSED (12Δ21) Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

ELECTRA (12Δ384) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 1131537
 8482848

ELZEVIR No. 3 (12Δ224) Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

ESTIENNE (12Δ380) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$
 113153712123415
 84828483355566

GARAMOND (12Δ278) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712123415
 84828483355566

GARAMOND BOLD No. 3 (12Δ452) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$

GARAMOND No. 3 (12Δ454) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712
 848284833

GOTHIC No. 18 (12Δ65) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 113153712
 848284833

IONIC No. 5 (12Δ320) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 1131537
 8482848

JANSON (12Δ318) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 1131537
 8482848

MEMPHIS BOLD (12Δ388) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 1131537
 8482848

MEMPHIS LIGHT (12Δ390) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 113153712315
 848284855566

MEMPHIS MEDIUM (12Δ398) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 1131537
 8482848

NARCISS (12Δ127) Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

No. 21 (12Δ262) Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$

No. 1 (12Δ2) Special No. 1, Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712123115
 84828483355566

OLD ROMAN (12Δ128) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712
 848284833

OLD STYLE No. 3 (12Δ96) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 113153712123115
 84828483355566

OLD STYLE No. 7 (12Δ190) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 113153712123415
 84828483355566
 1 3 5 7 9 11 13 15
 16 16 16 16 16 16 16 16
 Special No. 1, Size, .083
 1131537
 8482848

PABST EXTRA BOLD CONDENSED (12Δ382) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 113153712
 848284833

PABST OLD STYLE (12Δ130) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
 1131537
 8482848

SCOTCH No. 2 (12Δ374) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 1131537
 8482848

TEXTYPE (12Δ324) Em Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 1131537
 8482848

TITLE No. 2 (12Δ60) Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

TITLE No. 7 (12Δ124) Em Size, .166

$\frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 1131537
 8482848

UNILINE (12Δ100) Em Size, .166

$\frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 12123415
 33555566

12 Point, continued

UNIVERSAL FRACTIONS (12Δ362)

Em Size, .166
1 2 3 4 5 6 7 8 9
7 7 7 7 7 7
1 2 3 4 5 6 7 8
9 9 9 9 9 9 9
1 2 3 4 5 7 8 9
1 0 1 0 1 0 1 0 1 0 1 0 1 0
1 2 3 4 5 6 7 8 9 1 0 1 1
1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

ANTIQUÉ CONDENSED (12Δ51) Em Size, .168
1/2 5/8 3/4 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

BOLD FACE No. 1 (12Δ25) Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8
Size, .112
1 1 3
4 2 4

CASLON (12Δ12) Em Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CHELTENHAM (12Δ18) Em Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CLARENDON No. 1 (12Δ5) Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CONDENSED TITLE No. 1 (12Δ7) Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8

DeVINNE (12Δ14) Em Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 5 6 6
1 2 3 4 5 6
7 7 7 7 7 7
1 3 4
1 2 1 2 1 2
1 3 5 7 9 1 1 1 3 1 5
1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6

DeVINNE (12Δ14) Em Size, .168 (Continued)

1 3 5 7 9 1 1 1 3
3 2 3 2 3 2 3 2 3 2 3 2
1 5 1 7 1 9 2 1 2 3 2 5 2 7
3 2 3 2 3 2 3 2 3 2 3 2
Special No. 1, Size, .166
1 3 5 7 9 1 1 1 3 1 5
1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6

No. 1 (12Δ2) Em Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 5 6 6
Special No. 1, Em Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 5 6 6

OLD STYLE No. 1 (12Δ4) Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

SCOTCH (12Δ10) Em Size, .168
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 16 (12Δ40) Em Size, .178
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 5 6 6

CHELTENHAM BOLD (12Δ46) Em Size, .1798
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CONDENSED OUTLINE (12Δ69) Size, .1798
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLASSIC (12Δ20) Em Size, .180
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 5 6 6

CENTURY EXPANDED (12Δ22) Em Size, .182
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 5 6 6

CHELTENHAM BOLD (12Δ27) Size, .182
1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC CONDENSED No. 1 (12Δ13) Em Size, .182
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

BENEDICTINE (12Δ176) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

BENEDICTINE BOLD (12Δ260) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1 1 3 1 5 3 7
8 4 8 2 8 4 8

BENEDICTINE BOOK (12Δ258) Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

BODONI BOLD (12Δ132) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

BOOKMAN (12Δ444) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

DeVINNE OUTLINE (12Δ108) Em Size, .1937

1/8 1/2 3/8 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GARAMOND BOLD (12Δ286) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 31 with GOTHIC No. 32 (12Δ266) Em Size, .1937 (Casts on 13 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3
4 2 4

LINING GOTHIC No. 1 (12Δ55) Size, .1937
1/4 1/2 5/8 3/4 1/3 2/3
1/5 2/5 3/5 4/5 1/6 5/6

PABST EXTRA BOLD (12Δ292) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

TITLE No. 5 with TITLE ITALIC No. 6 (12Δ114) Em Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7
8 4 8 2 8 4 8

VULCAN BOLD (12Δ300) Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 16 (12Δ163) Size, .2109
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

14 Point, continued

CENTURY EXPANDED (14Δ58) Em Size, .1937
Special No. 1

1/3
1131537
8482848

CHELTENHAM (14Δ4) Em Size, .1937

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 4/5
113153712123415
848284833555566

CHELTENHAM BOLD CONDENSED (14Δ46)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712
848284833

CLOISTER BOLD (14Δ154) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712123415
848284833555566

DeVINNE (14Δ84) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712123415
848284833555566

ELECTRA (14Δ216) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

ELZEVIK No. 3 (14Δ126) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
113153712123415
848284833555566

ESTIENNE (14Δ202) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR (14Δ218) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

GARAMOND (14Δ156) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712123415
848284833555566

GARAMOND BOLD (14Δ164) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .1107
1131537
8482848

GARAMOND BOLD No. 3 (14Δ228)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712
848284833

GARAMOND No. 3 (14Δ236) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712
848284833

GOthic CONDENSED No. 1 (14Δ5)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
113153712123415
848284833555566

GOthic No. 13 (14Δ61) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
113153712
848284833

GOthic No. 16 (14Δ119) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .1107
1131537
8482848

GOthic No. 16 (14Δ9) Size, .1937

1/4 1/2 1/3

JANSON (14Δ178) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

MEMPHIS BOLD (14Δ206) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

MEMPHIS LIGHT (14Δ208) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1131537
8482848

MEMPHIS MEDIUM (14Δ212) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

NARCISS (14Δ85) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

No. 36 (14Δ12) Size, .1937

1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

OLD ROMAN (14Δ64) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

OLD STYLE No. 1 (14Δ76) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

OLD STYLE No. 7 (14Δ120) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

ORIGINAL OLD STYLE (14Δ2) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

PABST EXTRA BOLD CONDENSED (14Δ204)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
113153712
848284833

PABST OLD STYLE (14Δ66) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SCOTCH (14Δ142) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712123415
848284833555566

TEXTYPE (14Δ220) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

TITLE No. 5 with No. 7 ITALIC (14Δ108)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

TITLE No. 7 (14Δ60) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

UNIVERSAL FRACTIONS (14Δ362)
Em Size, .1937

1 2 3 4 5 6 7 8 9
10 10 10 10 10 10 10 10 10
1 2 3 4 5 7 9 10 11
12 12 12 12 12 12 12 12 12
1 2 3 4 5 6 7
16 16 16 16 16 16 16
8 9 10 11 12 13 14 15
16 16 16 16 16 16 16 16
1 2 3 5 7 9 11
32 32 32 32 32 32 32
13 15 19 23 25 27 29 31
32 32 32 32 32 32 32 32
1 3
6 4 6 4

No. 36 (14Δ12) Em Size, .196

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
113153712123415
848284833555566
Size, .1937
1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

14 Point, continued

CENTURY EXPANDED (14Δ52) Em Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1/3 2/3 1/5 3/5 4/5 1/6 5/6
 113153712123415
 84828483355566
 Special No. 1. Em Size, .1937
 1/3
 1131537
 8482848

CLEARFACE BOLD (14Δ148) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
 Size, .1107
 1131537
 8482848

No. 16 (14Δ14) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BOOKMAN (14Δ232) Size, .2213

1/8 1/4 1/2 5/8 3/4 7/8
 1/3 2/3 1/5 3/5 4/5 1/6 5/6

CHELTENHAM BOLD (14Δ50) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8
 1/3 2/3 2/5 3/5 4/5
 11315371212123415
 848284833555566

GOthic RELIEF (14Δ77) Size, .2213

1/2 1/3 2/3

MEMPHIS EXTRA BOLD (14Δ234) Em Size, .2213

1/8 1/4 1/2 3/4 7/8 1/3 1/5 3/5
 113153712
 848284833

PABST EXTRA BOLD (14Δ172) Em Size, .2213

1/8 1/4 3/8 1/2 3/4 7/8
 1/3 2/3 1/5 2/5 3/5 1/6 5/6
 113153712
 848284833

POSTER BODONI (14Δ174) Em Size, .2213

1/8 1/4 1/2 5/8 3/4 7/8
 1/3 2/3 1/5 3/5 4/5 1/6 5/6
 113153712123415
 848284833555566

VULCAN BOLD (14Δ176) Size, .2213

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

CHELTENHAM BOLD (14Δ113) Em Size, .2352

1/8 1/4 1/2 3/4 7/8 1/3 2/3
 113153712
 848284833

DUPLEX DISPLAY—18 and 24 Point

18 Point

CASLON (18Δ86) Size, .0968

1/2
 3/3

CENTURY BOLD (18Δ76) Size, .1107

113153
 848284

CHELTENHAM BOLD CONDENSED (18Δ24) Size, .1107

1131537
 8482848

Size, .210

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GARAMOND BOLD No. 3 (18Δ58) Size, .1107

1 1 3 1 2
 4 2 4 3 3

GARAMOND No. 3 (18Δ62) Size, .1107

1 1 3 1 5 3 7 1 2
 8 4 8 2 8 4 8 3 3

MEMPHIS EXTRA BOLD (18Δ52) Size, .1107

11312
 42433

Size, .2144

1/8 1/4 3/8 1/2 5/8 3/4 7/8

METROBLACK No. 2 (18Δ46) Size, .1107

113
 424

METROMEDIUM No. 2 (18Δ54) Size, .1107

11315371
 84828483

CASLON No. 3 (18Δ66) Size, .1245

11315371
 84828483

POSTER BODONI (18Δ26) Size, .1383

113121
 424336

Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

PABST EXTRA BOLD CONDENSED (18Δ72) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM (18Δ92) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM BOLD CONDENSED (18Δ24) Size, .210

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1107

1131537
 8482848

MEMPHIS EXTRA BOLD (18Δ52) Size, .2144

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1107

11312
 42433

BENEDICTINE (18Δ18) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BODONI (18Δ38) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

113153712
 848284833

BODONI BOLD (18Δ10) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

113153712
 848284833

CLOISTER (18Δ14) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLOISTER BOLD (18Δ12) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1131537
 8482848

GARAMOND BOLD (18Δ22) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1131537
 8482848

MEMPHIS BOLD (18Δ20) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1131537
 8482848

MEMPHIS MEDIUM (18Δ28) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1131537
 8482848

CASLON No. 3 (18Δ66) Size, .249

1/4 1/2 1/3

CHELTENHAM BOLD (18Δ90) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

18 Point, continued

POSTER BODONI (18Δ26) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1383

1 1 3 1 2 1 / 4 2 4 3 3 6

PABST EXTRA BOLD (18Δ42) Size, .332

1/4 1/2 3/4 1/3 2/3

24 Point

GARAMOND BOLD No. 3 (24Δ58) Size, .1245

1 1 3 / 4 2 4

CLOISTER BOLD (24Δ12) Size, .1522

1 1 3 / 4 2 4

PABST EXTRA BOLD CONDENSED (24Δ72) Size, .1522

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

Size, .249

1/4 1/2

CENTURY BOLD (24Δ76) Size, .166

1 1 3 1 5 3 7 1 / 8 4 8 2 8 4 8 3

METROMEDIUM No. 2 (24Δ54) Size, .166

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

POSTER BODONI (24Δ26) Size, .1937

1/2

Size, .415

1/8 1/4 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

CHELTENHAM BOLD CONDENSED (24Δ24) Size, .2767

1/4 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

PABST EXTRA BOLD CONDENSED (24Δ72) Size, .249

1/4 1/2

Size, .1522

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

BODONI BOLD (24Δ10) Em Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

POSTER BODONI (24Δ26) Size, .415

1/8 1/4 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1937

1/2

TWO-LETTER, ROMAN with BOLD—4 to 24 Point

4 Point

CENTURY EXPANDED with GOTHIC No. 16 (4Δ2) Size, .0968

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

4 3/4 Point

No. 6 with GOTHIC No. 16 (4 3/4Δ2) Size, .1107

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

5 Point

EXCELSIOR with BOLD FACE No. 2 (5Δ32) Em Size, .083

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 1 1 1 1 1 1 / 2 2 2 2 2 2 2 2

Special No. 1, Em Size, .100

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 1 1 1 1 1 1 / 2 2 2 2 2 2 2 2

EXCELSIOR with GOTHIC No. 3 (5Δ36) Size, .083

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

IONIC No. 5 with BOLD FACE No. 2 (5Δ24) Em Size, .083

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 1 1 1 1 1 1 / 2 2 2 2 2 2 2 2

No. 10 with GOTHIC No. 4 (5Δ2) Em Size, .083

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 1 1 1 1 1 1 / 2 2 2 2 2 2 2 2

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Special No. 1, Size, .0968

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

OLD STYLE No. 1 with CHELTENHAM BOLD (5Δ20) Size, .083

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

No. 1 with GOTHIC CONDENSED No. 1 (5Δ4) Em Size, .092

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 1 1 1 1 1 1 / 2 2 2 2 2 2 2 2

No. 10 with GOTHIC No. 4 (5Δ2) Size, .0968

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

EXCELSIOR with BOLD FACE No. 2 (5Δ32) Special No. 1, Em Size, .100

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 1 1 1 1 1 1 / 2 2 2 2 2 2 2 2

No. 18 with ANTIQUE BLACK No. 1 (5Δ18) Em Size, .1107

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 1 1 1 1 1 1 / 2 2 2 2 2 2 2 2

5 1/2 Point

No. 1 with CLARENDON No. 1 (5 1/2Δ8) Special No. 1, Size, .050

1 1 1 1 1 1 1 1 / 2 2 2 2 2 2 2 2

No. 4 with BOLD FACE No. 2 CONDENSED (5 1/2Δ32) Special No. 1, Size, .083

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 1 4 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

5 1/2 Point, continued

EXCELSIOR with GOTHIC No. 3 (5 1/2 Δ 54) Size, .092

IONIC No. 5 with BOLD FACE No. 2 (5 1/2 Δ 42) Em Size, .092

IONIC No. 5 with BOLD FACE No. 2 (5 1/2 Δ 42) (Casts on 5 point body)

IONIC No. 5 with BOLD FACE No. 2 (5 1/2 Δ 42) Special No. 2 (Casts on 5 point body)

IONIC No. 5 with BOLD FACE No. 2 (5 1/2 Δ 42) Special No. 1, Size, .100 (Casts on 5 point body)

IONIC No. 5 with BOLD FACE No. 2 (5 1/2 Δ 42) Special No. 1, Size, .100 (Casts on 5 point body)

No. 1 with CLARENDON No. 1 (5 1/2 Δ 8) Em Size, .092

No. 1 with CLARENDON No. 1 (5 1/2 Δ 8) Special No. 3, Size, .092 (Casts on 5 point body)

No. 2B with BOLD FACE No. 2B (5 1/2 Δ 36) Special No. 2, Size, .092 (Casts on 5 point body)

No. 2B with BOLD FACE No. 2B (5 1/2 Δ 36) Special No. 1, Size, .092 (Casts on 5 point body)

No. 11 with GOTHIC CONDENSED No. 4 (5 1/2 Δ 24) Em Size, .0968

OPTICON with BOLD FACE No. 2 (5 1/2 Δ 60) Size, .0968

EXCELSIOR with BOLD FACE No. 2 (5 1/2 Δ 48) Special No. 2, Em Size, .100 (Casts on 5 point body)

EXCELSIOR with BOLD FACE No. 2 (5 1/2 Δ 48) Special No. 1, Size, .100 (Casts on 5 point body)

IONIC No. 5 with BOLD FACE No. 2 (5 1/2 Δ 42) Special No. 2, Em Size, .100 (Casts on 5 point body)

IONIC No. 5 with BOLD FACE No. 2 (5 1/2 Δ 42) Special No. 1, Size, .100 (Casts on 5 point body)

IONIC No. 5 with BOLD FACE No. 2 (5 1/2 Δ 42) Special No. 1, Size, .100 (Casts on 5 point body)

IONIC No. 5 with GOTHIC No. 16 (5 1/2 Δ 64) Size, .100

No. 1 with BOLD FACE No. 2 (5 1/2 Δ 12) Size, .100 (Casts on 5 point body)

No. 2 with BOLD FACE No. 2 (5 1/2 Δ 2) Em Size, .100

No. 2B with BOLD FACE No. 2B (5 1/2 Δ 36) (Casts on 5 point body) Em Size, .100

No. 2B with BOLD FACE No. 2B (5 1/2 Δ 36) Special No. 1, (Casts on 5 point body) Size, .100

No. 2B with BOLD FACE No. 2B (5 1/2 Δ 36) Special No. 2, (Casts on 5 point body) Size, .092

No. 2B with BOLD FACE No. 2B (5 1/2 Δ 36) Special No. 1, (Casts on 5 point body) Size, .092

PARAGON with PARAGON BOLD (5 1/2 Δ 66) Size, .100

No. 4 with BOLD FACE No. 2 CONDENSED (5 1/2 Δ 32) Em Size, .1107

No. 4 with BOLD FACE No. 2 CONDENSED (5 1/2 Δ 32) Special No. 2, Size, .1107 (Casts on 5 point body)

No. 4 with BOLD FACE No. 2 CONDENSED (5 1/2 Δ 32) Special No. 3 (Casts on 5 point body) Size, .083

No. 4 with BOLD FACE No. 2 CONDENSED (5 1/2 Δ 32) Special No. 1, Size, .083

No. 4 with GOTHIC No. 9 (5 1/2 Δ 46) Size, .1107

BOLD FACE No. 1 with 10 Point CLARENDON No. 1 (5 1/2 Δ 14) Size, .140 (Aux. Position Casts on 10 point body)

6 Point

DeVINNE with ANTIQUE No. 3 (6 Δ 28) Size, .050 Special No. 1

No. 1 with CLARENDON No. 1 (6 Δ 48) Size, .050

No. 17 with CONDENSED TITLE No. 5 (6 Δ 132) Size, .0553

BOLD FACE No. 9A with GOTHIC No. 31A (6 Δ 218) Size, .0692

BOLD FACE No. 9C with GOTHIC No. 31C (6 Δ 214) Em Size, .083

DeVINNE with ANTIQUE No. 3 (6 Δ 28) Size, .083 Special No. 1

GOTHIC No. 25A with GOTHIC CONDENSED No. 2 (6 Δ 164) Size, .083

GOTHIC No. 31C with GOTHIC No. 32C (6 Δ 262) Em Size, .083

GOTHIC No. 32C with GOTHIC No. 33C (6 Δ 242) Em Size, .083

GRANJON with GRANJON BOLD (6 Δ 306) Em Size, .083

No. 2 with CONDENSED TITLE No. 3 (6 Δ 118) Special No. 2, Size, .083

No. 17 with CONDENSED TITLE No. 5 (6 Δ 132) Size, .083

No. 21 with ANTIQUE No. 6 (6 Δ 88) Size, .083

OLD STYLE No. 1 with CHELTENHAM BOLD (6 Δ 124) Size, .083

OLD STYLE No. 1 with TITLE No. 1 (6 Δ 90) Em Size, .083

OLD STYLE No. 1 with TITLE No. 1 (6 Δ 90) Em Size, .083

OLD STYLE No. 1 with TITLE No. 1 (6 Δ 90) Em Size, .083

6 Point, continued

CLOISTER WIDE with CLOISTER BOLD (6Δ276) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

GOTHIC No. 31 with GOTHIC No. 32 (6Δ256) Size, .1107
1/5 2/5 3/5 4/5
1/6 2/6 3/6 4/6

GOTHIC No. 31A with GOTHIC No. 32A (6Δ258) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

GOTHIC No. 31B with GOTHIC No. 32B (6Δ260) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

GOTHIC No. 32 with GOTHIC No. 33 (6Δ236) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

GOTHIC No. 32A with GOTHIC No. 33A (6Δ238) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

GOTHIC No. 32B with GOTHIC No. 33B (6Δ240) Em Size, .1107
1/4 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/4 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

LINING METROMEDIUM with LINING METROTHIN (6Δ376) Size, .1107
1/4 1/2 3/4
1/4 1/2 3/4

LINING METROMEDIUM A with LINING METROTHIN A (6Δ378) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

METROBLACK with METROLITE (6Δ298) Em Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

METROLITE No. 2 with METROBLACK No. 2 (6Δ442) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

No. 12 with GOTHIC No. 8 (6Δ32) Em Size, .1107
1/8 3/8 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

OLD STYLE No. 1 with CHELTENHAM BOLD ITALIC (6Δ182) Size, .1107
1/8 3/8 1/2 5/8 3/4 7/8
1/4 1/2 3/4 5/8 3/4 7/8

OPTICON with BOLD FACE No. 2 (6Δ420) Size, .1107
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

PARAGON with PARAGON BOLD (6Δ388) Em Size, .1107
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

DeVINNE with ANTIQUE No. 3 (6Δ28) Em Size, .112
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

Special No. 1. Size, .083
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

No. 1 with GOTHIC No. 2 (6Δ36) Size, .112
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

No. 2 with ANTIQUE No. 2 (6Δ50) Size, .112
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

No. 2 with BOLD FACE No. 1 (6Δ70) Em Size, .112
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

No. 2 with BOLD FACE No. 2 (6Δ186) Em Size, .112
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

TEXTYPE with BOLD FACE No. 2 (6Δ296) Special No. 5. Size, .112
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

No. 28 with ANTIQUE BLACK No. 1 (6Δ74) Em Size, .1187
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

GOTHIC No. 25C with GOTHIC No. 26C (6Δ168) Size, .1245
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

GOTHIC No. 25 with GOTHIC No. 26 (6Δ170) Size, .1383
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

6 1/2 Point

IONIC No. 5 with BOLD FACE No. 2 (6Δ2Δ2) Em Size, .1107
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

Special No. 1. Em Size, .1107 (Casts on 6 point body)
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

6 3/4 Point
IONIC No. 5 with BOLD FACE No. 2 (6Δ4Δ2) Size, .1107 (Casts on 7 point body)
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

Special No. 1. Em Size, .1107
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

7 Point

TEXTYPE with BOLD FACE No. 2 (7Δ130) Em Size, .0968
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

No. 21 with GOTHIC No. 4 (7Δ102) Em Size, .098
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

EGYPTIENNE SERREE No. 1 with NORMANDE No. 4 (7Δ24) Em Size, .1038
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

No. 28 with EGYPTIENNE SERREE No. 1 (7Δ20) Size, .1038
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

No. 28 with NORMANDE No. 4 (7Δ40) Size, .1038
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

BELL GOTHIC LIGHT and BOLD (7Δ188) Em Size, .1107
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

CENTURY EXPANDED with CENTURY BOLD (7Δ80) Size, .1107
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

EXCELSIOR with MEMPHIS BOLD (7Δ190) Size, .1107
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8

EXCELSIOR No. 1 with BOLD FACE No. 2 (7Δ138) Em Size, .1107
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

EXCELSIOR No. 1 with GOTHIC No. 3 (7Δ156) Em Size, .1107
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 2 3 1 1/2 2 1/2 3 1/2 4 5 1 1/2 5/8

3 Point, continued

MEMPHIS LIGHT with BOLD (8Δ442)
Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

MEMPHIS MEDIUM with MEMPHIS BOLD
(8Δ488) Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

1/8
3/8
1/2

METROMEDIUM with METROTHIN (8Δ414)
Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

1131537
8482848
1131537
8482848

No. 17 with CONDENSED TITLE No. 5 (8Δ242)
Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

No. 21 with ANTIQUE No. 6 (8Δ282)
Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

1131537
8482848
1131537
8482848

No. 26 with ANTIQUE No. 2 (8Δ126)
Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

OLD STYLE No. 1 with ANTIQUE ITALIC No. 1
(8Δ152) Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1131537
8482848
1131537
8482848

OLD STYLE No. 1 with CHELTENHAM BOLD
(8Δ218) Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

RAILROAD IONIC No. 3 with ANTIQUE No. 2
(8Δ124) Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

SCOTCH with JENSON (8Δ162) Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712
848284833
113153712
848284833

TEXTYPE with BOLD FACE No. 2 (8Δ394)
Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712
848284833
113153712
848284833

UNILINE with TITLE No. 1 (8Δ901) Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 2 with BOLD FACE No. 1 (8Δ8) Size, .112
Special No. 1. (High Alignment)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 12 with GOTHIC No. 11 (8Δ158) Size, .112

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 19 with TITLE No. 1 (8Δ40) Em Size, .112
(High Alignment)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712
848284833
113153712
848284833

OLD STYLE No. 1 with ANTIQUE No. 1 (8Δ50)
Special No. 1. Size, .112

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 2 with CONDENSED TITLE No. 3 (8Δ6)
Em Size, .1176

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

DeVINNE with ANTIQUE No. 3 (8Δ164) Size, .118

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

DeVINNE with ANTIQUE No. 3 (8Δ16)

(High Alignment)
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

DeVINNE with TITLE No. 1 (8Δ231)

Em Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

No. 1 with BOLD FACE No. 2 (8Δ194)

Em Size, .118
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712
848284833
113153712
848284833

No. 2 with GOTHIC No. 3 (8Δ70) Em Size, .118
(High Alignment)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

No. 4 with CLARENDON No. 1 (8Δ74) Size, .118
(High Alignment)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

OLD STYLE No. 1 with ANTIQUE No. 1 (8Δ50)
Em Size, .118

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

Special No. 1. Size, .112

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

EGYPTIENNE SERREE No. 1 with NORMANDE
No. 4 (8Δ46) Size, .1187

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

No. 28 with EGYPTIENNE SERREE No. 1 (8Δ56)
Em Size, .1187

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

No. 28 with NORMANDE No. 4 (8Δ97)
Em Size, .1187

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

RUSSIAN No. 11 with ANTIQUE BLACK No. 2
(8Δ58) Size, .1187

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

BELL GOTHIC LIGHT and BOLD (8Δ508)
Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CENTURY EXPANDED with CENTURY BOLD
(8Δ122) Em Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 5/8 1 3/4 1 4/5 1 5/6 5/6

113153712123415
8482848335566
113153712123415
8482848335566

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

1/8 3/8 1/2 5/8 1 1 1/2 1 3/4 1 5/6 1 2/3

8 Point, continued

EXCELSIOR with MEMPHIS BOLD (8Δ502) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8

EXCELSIOR No. 1 with BOLD FACE No. 2 (8Δ424) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

EXCELSIOR No. 2 with BOLD FACE No. 2 (8Δ440) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

EXCELSIOR No. 2 with GOTHIC No. 3 (8Δ468) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1 3 1 5 3 7
8 4 8 2 8 4 8

IONIC No. 5 with BOLD FACE No. 2 (8Δ382) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 16 with CENTURY BOLD (8Δ128) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

PARAGON with PARAGON BOLD (8Δ462) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GERMAN No. 3 with BOLD FACE No. 2 (8Δ20) Em Size, .133
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CENTURY EXPANDED with CHELTENHAM BOLD (8Δ254) Em Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CHELTENHAM WIDE with CHELTENHAM BOLD (8Δ156) Em Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

ELZEVIR with CHELTENHAM BOLD (8Δ104) Em Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 3 with TITLE No. 2 (8Δ168) Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 16 with CHELTENHAM BOLD (8Δ320) Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

METROBLACK with METROLITE (8Δ410) Em Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

METROLITE No. 2 with METROBLACK No. 2 (8Δ520) Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 1 with TITLE No. 2 (8Δ192) Em Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 2 (High Alignment) with 10 Point CLARENDON No. 1 (8Δ88) Em Size, .1383 (Aux. Position Casts on 10 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

OPTICON with BOLD FACE No. 2 (8Δ482) Em Size, .1383
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 3 (High Alignment) with 10 Point CLARENDON No. 1 (8Δ66) Size, .140 (Aux. Position Casts on 10 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 3 with 10 Point CLARENDON No. 1 (8Δ144) Size, .140 (Aux. Position Casts on 10 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

IONIC No. 1 with 10 Point CLARENDON No. 1 (8Δ178) Size, .140 (Aux. Position Casts on 10 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

IONIC No. 1 (High Alignment) with 10 Point CLARENDON No. 1 (8Δ62) Size, .140 (Aux. Position Casts on 10 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 2 with BOLD FACE No. 1 (8Δ8) Em Size, .140 (High Alignment)
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

Special No. 1. Size, .112
1/4 1/2 3/4
1 1/2 1 3/4

No. 28 with ANTIQUE BLACK No. 1 (8Δ52) Em Size, .1483
1/8 1/4 1/2 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 16 with TITLE No. 4 (8Δ206) Em Size, .166
1/8 1/4 1/2 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 25 with GOTHIC No. 26 (8Δ266) Em Size, .1798 (Casts on 10 point body)
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

9 Point

MEMPHIS LIGHT with BOLD (9Δ140) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

OLD STYLE No. 1 with ANTIQUE No. 1 (9Δ48) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

TEXTYPE with BOLD FACE No. 2 (9Δ118) Em Size, .1245
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1/8 1 3/8 1 1/2 5/8 3/4 7/8 1 3/8 2/3 1 1/5 2/5 3/5 4/5 1 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

9 Point, continued

DeVINNE with ANTIQUE No. 3 (9Δ6)
Em Size, .126

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

DeVINNE with 10 Point GOTHIC No. 4 (9Δ42)
Em Size, .1335
(Aux. Position Casts on 11 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

No. 28 with NORMANDE No. 4 (9Δ24) Size, .1335

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

CENTURY EXPANDED with CENTURY BOLD
(9Δ72) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 2 1 2 3 3 1 5
3 3 5 5 5 5 6 6
1 2 1 2 3 3 1 5
3 3 5 5 5 5 6 6

EXCELSIOR with BOLD FACE No. 2 (9Δ136)
Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

EXCELSIOR with MEMPHIS BOLD (9Δ166)
Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

IONIC No. 5 with BOLD FACE No. 2 (9Δ112)
Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 16 with CENTURY BOLD (9Δ56)
Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16
1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

OPTICON with BOLD FACE No. 2 (9Δ162)
Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4

PARAGON with PARAGON BOLD (9Δ158)
Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6

GERMAN No. 3 with BOLD FACE No. 2 (9Δ10)
Em Size, .148

1/8 1/4 3/8 1/2 3/4 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 1
3 3 1
3 3 1

No. 28 with ANTIQUE BLACK No. 1 (9Δ34)
Em Size, .1632

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 4 8 1 2 3 7 1 2 3 3 3 3 1 6 8
8 4 8 2 8 4 8 3 3 5 5 5 5 6 8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 2 with BOLD FACE No. 1 (9Δ40)
Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 3/8 1/5 2/5 3/5 4/5 1 6/6
1/8 3/8 1/5 2/5 3/5 4/5 1 6/6
1 1 3 1 5 3 7 1 2 1 2 3 3 3 1 6 8
8 4 8 2 8 4 8 3 3 5 5 5 5 6 8
1 1 3 1 5 3 7 1 2 1 2 3 3 1 5
16 16 16 16 16 16 16 16

10 Point

No. 21 with ANTIQUE No. 6 (10Δ124) Size, .0692

1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

ERBAR LIGHT CONDENSED with ERBAR BOLD
CONDENSED (10Δ416) Em Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GRANJON with GRANJON BOLD (10Δ376)
Em Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

MEMPHIS MEDIUM CONDENSED with
MEMPHIS BOLD CONDENSED (10Δ486)
Size, .1245

1/8 1/4 5/8 3/4 7/8
1/8 1/4 5/8 3/4 7/8

MEMPHIS MEDIUM CONDENSED with
MEMPHIS EXTRA BOLD CONDENSED
(10Δ494) Size, .1245

1/8 1/4 1/2 5/8 7/8
1/8 1/4 1/2 5/8 7/8

CHELTENHAM CONDENSED with CHELTENHAM
BOLD CONDENSED (10Δ142) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CLASSIC with CENTURY BOLD (10Δ86)
Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CLOISTER WIDE with CLOISTER BOLD (10Δ306)
Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

EXCELSIOR with BOLD FACE No. 2 (10Δ380)
Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

EXCELSIOR with MEMPHIS BOLD (10Δ466)
Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 13 with CHELTENHAM BOLD
CONDENSED (10Δ286) Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 13 with DeVINNE CONDENSED
(10Δ154) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/2 3/4
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 44 with GOTHIC No. 42 (10Δ456)
Size, .1383

1/3 2/3
1/3 2/3

MEMPHIS LIGHT with BOLD (10Δ398)
Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7 1 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

METROMEDIUM with METROTHIN (10Δ471)
Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1/8 1/4 3/8 1/2 3/4 7/8 1 3/2 3/4 1 2/3 5/5 5/5 4 1/5 6/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

10 Point, continued

OLD STYLE No. 1 with ANTIQUE ITALIC No. 1 (10Δ128) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8

OLD STYLE No. 1 with CHELTENHAM BOLD (10Δ158) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

OLD STYLE No. 1 with TITLE No. 1 (10Δ120) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

SCOTCH with JENSON (10Δ138) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 3/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

TEXTYPE with BOLD FACE No. 2 (10Δ322) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3

UNILINE with TITLE No. 1 (10Δ72) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

DeVINNE with ANTIQUE No. 3 (10Δ12) Em Size, .140

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

DeVINNE with TITLE No. 1 (10Δ206) Em Size, .140

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

No. 13 with CLARENDON No. 1 (10Δ56) Size, .140

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

OLD STYLE No. 1 with ANTIQUE No. 1 (10Δ44) Em Size, .140

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GERMAN No. 3 with BOLD FACE No. 2 (10Δ38) Em Size, .148

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 14 with CLARENDON No. 1 (10Δ176) Size, .1483

1/3 2/3
1/3 2/3

No. 28 with EGYPTIENNE SERREE No. 1 (10Δ68) Size, .1483

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 28 with NORMANDE No. 4 (10Δ74) Em Size, .1483

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CENTURY EXPANDED with CENTURY BOLD (10Δ112) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 1/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

IONIC No. 5 with BOLD FACE No. 2 (10Δ392) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3

No. 2 with CONDENSED TITLE No. 3 (10Δ114) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 1/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3

No. 2 with GOTHIC No. 3 (10Δ162) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 1/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

No. 16 with CENTURY BOLD (10Δ116) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

OPTICON with BOLD FACE No. 2 (10Δ470) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8

PARAGON with PARAGON BOLD (10Δ450) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1 1/3 2/3 1/5 2/5 3/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8

CENTURY EXPANDED with CHELTENHAM BOLD (10Δ208) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CHELTENHAM WIDE with CHELTENHAM BOLD (10Δ134) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

DeVINNE OUTLINE with BOLD FACE No. 6 (10Δ276) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

ELZEVIR with CHELTENHAM BOLD (10Δ84) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

10 Point, continued

GOTHIC No. 3 with 11 Point GOTHIC CONDENSED No. 1 (10Δ102) Em Size, .166 (Aux. Position Casts on 11 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 2/5 4/5
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 3 with 12 Point DeVINNE CONDENSED (10Δ136) Em Size, .166 (Aux. Position Casts on 12 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 16 with CHELTENHAM BOLD (10Δ288) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3
4 2 4
1 1 3
4 2 4

GOTHIC No. 45 with GOTHIC No. 43 (10Δ458) Size, .166

1/4 1/2 3/4
1/4 1/2 3/4

METROBLACK with METROLITE (10Δ364) Em Size, .166

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6
1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16
1 1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

METROLITE No. 2 with METROBLACK No. 2 (10Δ482) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

RONALDSON No. 6 with 12 Point ELZEVIK No. 2 (10Δ190) Size, .166 (Aux. Position Casts on 12 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

UNILINE with 12 Point ELZEVIK No. 2 (10Δ190) Size, .166 (Aux. Position Casts on 12 Point Size)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 28 with ANTIQUE BLACK No. 1 (10Δ152) Em Size, .178

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

ANTIQUÉ No. 3 with 12 Point GOTHIC CONDENSED No. 1 (10Δ70) Em Size, .1798 (Aux. Position Casts on 12 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 16 with TITLE No. 4 (10Δ156) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 25 with GOTHIC No. 26 (10Δ228) Size, .2109

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

11 Point

GRANJON with GRANJON BOLD (11Δ114) Em Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

CENTURY EXPANDED with CENTURY BOLD (11.70) Em Size, .1527

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

EXCELSIOR with BOLD FACE No. 2 (11Δ128) Size, .1527

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

No. 1 with CENTURY BOLD (11.72) Em Size, .1542

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

OPTICON with BOLD FACE No. 2 (11Δ138) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

DeVINNE with ANTIQUE No. 3 (11Δ16) Em Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 3/5 1/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 3/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

OLD STYLE No. 1 with ANTIQUE No. 1 (11.72) Em Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GERMAN No. 3 with BOLD FACE No. 2 (11Δ24) Em Size, .163

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7 1 5
8 4 8 2 8 4 8 6 6
1 1 3 1 5 3 7 1 5
8 4 8 2 8 4 8 6 6

CONDENSED No. 2 with ANTIQUE BLACK No. 3 (11Δ68) Em Size, .1632

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

12 Point

GOTHIC No. 15 with BOLD FACE No. 4 (12Δ44) Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
Size, .166
1/3 2/3
1/3 2/3

GOTHIC No. 16 with TITLE No. 4 (12Δ104) Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 31D with GOTHIC No. 32D (12.96) Em Size, .1107 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

12 Point, continued

GOTHIC No. 32 with GOTHIC No. 33 (12Δ250) Size, .1107 (Casts on 13 point body)

1 1 3
4 2 4
1 1 3
4 2 4

Size, .2109

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 3/5 4/5 1/6 5/6

LINING METROMEDIUM C with LINING METROTHIN C (12Δ422) Size, .1107

1/4 1/2 3/4
1/4 1/2 3/4

GOTHIC No. 29C with GOTHIC No. 30C (12Δ210) Size, .1245 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

BOLD FACE No. 9C with GOTHIC No. 31C (12Δ218) Em Size, .1383 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 2/5 1/6 5/6
1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 2/5 4/5 1/6 5/6
1 1 3
4 2 4
1 1 3
4 2 4

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (12Δ392) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC CONDENSED No. 2 with CHELTENHAM COMPRESSED (12Δ188) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 29B with GOTHIC No. 30B (12Δ212) Size, .1383 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6
1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

GOTHIC No. 31C with GOTHIC No. 32C (12Δ272) Em Size, .1383 (Casts on 13 point body)

1/8 1/4 3/8 5/8 3/4 7/8
1/8 1/4 3/8 5/8 3/4 7/8
1 1 3
4 2 4
1 1 3
4 2 4

GRANJON with GRANJON BOLD (12Δ316) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS MEDIUM CONDENSED with MEMPHIS BOLD CONDENSED (12Δ480) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

MEMPHIS MEDIUM CONDENSED with MEMPHIS EXTRA BOLD CONDENSED (12Δ502) Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8
1/8 1/4 3/8 1/2 3/4 7/8

BOLD FACE No. 9B with GOTHIC No. 31B (12Δ220) Em Size, .1522 (Casts on 13 point body)

1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 3/5 1/6 5/6
1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 29A with GOTHIC No. 30A (12Δ214) Size, .1522 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

GOTHIC No. 32B with GOTHIC No. 33B (12Δ254) Size, .1522 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

GOTHIC No. 32C with GOTHIC No. 33C (12Δ256) Size, .1522 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6
1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

LINING METROMEDIUM A with LINING METROTHIN A (12Δ418) Size, .1522

1/4 1/2 3/4
1/4 1/2 3/4

LINING METROMEDIUM B with LINING METROTHIN B (12Δ420) Size, .1522

1/4 1/2 3/4
1/4 1/2 3/4

CENTURY EXPANDED with CENTURY BOLD (12Δ64) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (12Δ94) Em Size, .166

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6
1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CLASSIC with CENTURY BOLD (12Δ58) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/6
1 1 3 1 5 3 7 1 2 1 2 3 1 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CLOISTER WIDE with CLOISTER BOLD (12Δ280) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

EXCELSIOR with BOLD FACE No. 2 (12Δ378) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

EXCELSIOR with MEMPHIS BOLD (12Δ488) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (12Δ242) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3 5
1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3 5

GOTHIC No. 13 with DeVINNE CONDENSED (12Δ102) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

12 Point, continued

GOTHIC No. 15 with BOLD FACE No. 4 (12Δ44)
Size, .166

$\frac{1}{8}\frac{3}{8}$
 $\frac{1}{3}\frac{2}{3}$
Size, .1107
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 44 with GOTHIC No. 42 (12Δ468)
Size, .166

$\frac{1}{3}\frac{2}{3}$
 $\frac{1}{3}\frac{2}{3}$

IONIC No. 5 with BOLD FACE No. 2 (12Δ368)
Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{5}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{5}$
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

MEMPHIS LIGHT with BOLD (12Δ376)
Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
1 1 3 1 5 3 7 1 2 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

MEMPHIS MEDIUM with MEMPHIS BOLD
(12Δ466) Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}$
 $\frac{1}{3}\frac{2}{3}$
 $\frac{1}{3}\frac{2}{3}$

METROMEDIUM with METROTHIN (12Δ308)
Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

OLD STYLE No. 1 with ANTIQUE ITALIC No. 1
(12Δ78) Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}$
1 1 3 1 5 3 7 1
8 4 8 2 8 1 8 3
1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

OLD STYLE No. 1 with CHELTENHAM BOLD
(12Δ126) Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
1 1 3 1 5 3 7 1 2 1 2 3 1 1 5
8 4 8 2 8 1 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

OLD STYLE No. 1 with TITLE No. 1 (12Δ84)
Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$

OLD STYLE No. 1 with TITLE No. 2 (12Δ116)
Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}$
1 1 3 1 5 3 7 1
8 4 8 2 8 1 8 3
1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

OPTICON with BOLD FACE No. 2 (12Δ474)
Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$

SCOTCH with JANSON (12Δ90) Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 1 8 3 3 6
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6

TEXTYPE with BOLD FACE No. 2 (12Δ310)
Em Size, .166

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8
Special No. 4, Size, .178

$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$
 $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$

DeVINNE with ANTIQUE No. 3 (12Δ16)
Em Size, .168

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{1}{6}\frac{5}{6}$
1 1 3 1 5 3 7 1 2 1 2 3 1 1 5
8 4 8 2 8 1 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

DeVINNE with TITLE No. 1 (12Δ152) Size, .168

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$

OLD STYLE No. 1 with ANTIQUE No. 1 (12Δ26)
Em Size, .168

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{4}{5}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{4}{5}$
1 1 3 1 5 3 7 1 2 1 2 3 1 1 5
8 4 8 2 8 1 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GERMAN No. 3 with BOLD FACE No. 2 (12Δ164)
Em Size, .178

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
1 1 3 1 5 3 7 1 2 1 2 3 1 1 5
8 4 8 2 8 1 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

RUSSIAN No. 3 LIGHT and BOLD (12Δ150)
Size, .178

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$

RUSSIAN No. 11 with ANTIQUE BLACK No. 2
(12Δ52) Size, .178

$\frac{1}{4}\frac{1}{2}\frac{1}{3}$
 $\frac{1}{4}\frac{1}{2}\frac{1}{3}$

TEXTYPE with BOLD FACE No. 2 (12Δ310)
Special No. 4, Size, .178

$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$
 $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$

BASKERVILLE CONDENSED with 10 Point
BOLD FACE No. 1 (12Δ148) Size, .1798

$\frac{1}{4}\frac{5}{8}\frac{3}{4}$
 $\frac{1}{4}\frac{5}{8}\frac{3}{4}$

CENTURY EXPANDED with CHELTENHAM BOLD
(12Δ140) Em Size, .1798

$\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
 $\frac{1}{3}\frac{2}{3}\frac{1}{5}\frac{2}{5}\frac{3}{5}\frac{4}{5}\frac{1}{6}\frac{5}{6}$
1 1 3 1 5 3 7 1 2 1 2 3 1 1 5
8 4 8 2 8 1 8 3 3 5 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

12 Point, continued

CHELTENHAM WIDE with CHELTENHAM BOLD (12Δ88) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

ELZEVIR with CHELTENHAM BOLD (12Δ56) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 29 with GOTHIC No. 30 (12Δ208) Size, .1798 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

No. 2 with GOTHIC No. 3 (12Δ136) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

No. 16 with CENTURY BOLD (12Δ70) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 5 with GOTHIC CONDENSED No. 1 (12Δ30) Size, .182

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

BOLD FACE No. 9 with GOTHIC No. 31 (12Δ216) Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

BOLD FACE No. 9A with GOTHIC No. 31A (12Δ222) Em Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3
4 2 4
1 1 3
4 2 4

DeVINNE OUTLINE with BOLD FACE No. 6 (12Δ122) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 16 with CHELTENHAM BOLD (12Δ244) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 31A with GOTHIC No. 32A (12Δ268) Em Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 31B with GOTHIC No. 32B (12Δ270) Em Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 32A with GOTHIC No. 33A (12Δ252) Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

LINING METROMEDIUM with LINING METROTHIN (12Δ416) Size, .1937

1/4 1/2 3/4
1/4 1/2 3/4

METROBLACK with METROLITE (12Δ302) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6

METROLITE No. 2 with METROBLACK No. 2 (12Δ492) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

GOTHIC No. 25 with GOTHIC No. 26 (12Δ168) Size, .2109

1/2 5/8
1/2 5/8

GOTHIC No. 32 with GOTHIC No. 33 (12Δ250) Size, .2109 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
Size, .1107
1 1 3
4 2 4
1 1 3
4 2 4

14 Point

No. 36 with 12 Point BOLD FACE No. 4 (14Δ10) Size, .0968

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CENTURY EXPANDED with CHELTENHAM BOLD (14Δ86) Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/5
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/5

CHELTENHAM WIDE with CHELTENHAM BOLD (14Δ40) Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

14 Point, continued

GOTHIC No. 16 with TITLE No. 4 (14Δ50)

Size, .1107
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

Size, .1937
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5
1/3 2/3 1/5 2/5 3/5 4/5

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (14Δ210) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC CONDENSED No. 2 with CHELTENHAM COMPRESSED (14Δ112) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

GRANJON with GRANJON BOLD (14Δ192) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

CENTURY EXPANDED with CENTURY BOLD (14Δ20) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CENTURY EXPANDED with CHELTENHAM BOLD (14Δ86) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/5
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/5
Size, .1107
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (14Δ42) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM WIDE with CHELTENHAM BOLD (14Δ40) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CHELTENHAM with CHELTENHAM BOLD CONDENSED ITALIC (14Δ128) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLASSIC with CENTURY BOLD (14Δ26) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CLOISTER WIDE with CLOISTER BOLD (14Δ158) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

DeVINNE with ANTIQUE No. 3 (14Δ22) Em Size, .1937

1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 3/5
1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 3/5
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

DeVINNE with TITLE No. 1 (14Δ140) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR with BOLD FACE No. 2 (14Δ214) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

EXCELSIOR with MEMPHIS BOLD (14Δ252) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (14Δ136) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Special No. 1. Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

GOTHIC No. 13 with DeVINNE CONDENSED (14Δ48) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

GOTHIC No. 16 with CHELTENHAM BOLD (14Δ138) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 16 with TITLE No. 4 (14Δ50) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5
1/3 2/3 1/5 2/5 3/5 4/5

Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

14 Point, continued

GOTHIC No. 44 with GOTHIC No. 42 (14Δ242) Size, .1937

1/5 2/5

1/5 2/5

MEMPHIS LIGHT with BOLD (14Δ200) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

MEMPHIS MEDIUM with MEMPHIS BOLD (14Δ240) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 2 / 3 3

1 2 / 3 3

METROMEDIUM with METROTHIN (14Δ186) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5

1/3 2/3 1/5 2/5 3/5 4/5

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

OLD STYLE No. 1 with ANTIQUE No. 1 (14Δ24) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 1 / 8 4 8 2 8 4 8 3 3 5 6

1 1 3 1 5 3 7 1 2 1 1 / 8 4 8 2 8 4 8 3 3 5 6

OLD STYLE No. 1 with CHELTENHAM BOLD (14Δ62) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 / 8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 / 8 4 8 2 8 4 8 3 3 5 5 5 6 6

OLD STYLE No. 1 with TITLE No. 2 (14Δ72) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

TEXTYPE with BOLD FACE No. 2 (14Δ194) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

No. 16 with CENTURY BOLD (14Δ36) Em Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 / 8 4 8 2 8 4 8 3 3 5 5 5 5

1 1 3 1 5 3 7 1 2 1 2 3 4 / 8 4 8 2 8 4 8 3 3 5 5 5 5

DeVINNE OUTLINE with BOLD FACE No. 6 (14Δ80) Em Size, .2213

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 / 8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 / 8 4 8 2 8 4 8 3 3 5 5 5 6 6

ELZEVR with CHELTENHAM BOLD (14Δ28) Em Size, .2213

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

METROBLACK with METROLITE (14Δ180) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 / 8 4 8 2 8 4 8 3 3 6

1 1 3 1 5 3 7 1 2 1 / 8 4 8 2 8 4 8 3 3 6

METROLITE No. 2 with METROBLACK No. 2 (14Δ258) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 1/3 2/3

18 Point

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (18Δ56) Size, .0968

1 1 3 1 2 / 4 2 4 3 3

1 1 3 1 2 / 4 2 4 3 3

Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (18Δ4) Size, .0968

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (18Δ36) Size, .1107

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

Size, .210

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

METROBLACK No. 2 with METROLITE No. 2 (18Δ8) Size, .1107

1 1 3 / 4 2 4

1 1 3 / 4 2 4

Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Special No. 7. Size, .1522

1 1 3 1 5 3 7 1 2 1 / 8 4 8 2 8 4 8 3 3 6

1 1 3 1 5 3 7 1 2 1 / 8 4 8 2 8 4 8 3 3 6

Special No. 7. Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

18 Point, continued

METROMEDIUM No. 2 with METROTHIN No. 2 (18Δ6) Size, .1107

1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3 3 6
1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3 3 6

Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

PABST EXTRA BOLD CONDENSED with 14 Point GOTHIC No. 16 (18Δ78) Size, .1107

1 1 3 1
4 2 4 3
1 1 3 1
4 2 4 3

Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 16 with CHELTENHAM BOLD (18Δ34) Size, .1383

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3
1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (18Δ56) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .0968

1 1 3 1 2
4 2 4 3 3
1 1 3 1 2
4 2 4 3 3

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (18Δ4) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .0968

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

ERBAR MEDIUM CONDENSED with ERBAR LIGHT CONDENSED (18Δ88) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

METROBLACK No. 2 with METROLITE No. 2 (18Δ8) Special No. 7. Size, .1522

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6

MEMPHIS BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (18Δ68) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

MEMPHIS EXTRA BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (18Δ70) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

PABST EXTRA BOLD CONDENSED with 14 Point GOTHIC No. 16 (18Δ78) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1107

1 1 3 1
4 2 4 3
1 1 3 1
4 2 4 3

CENTURY BOLD with CENTURY EXPANDED (18Δ60) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (18Δ36) Size, .210

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

MEMPHIS BOLD with MEMPHIS LIGHT (18Δ48) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 1 3 1
8 4 2 4 3
1 1 1 3 1
8 4 2 4 3

MEMPHIS BOLD with MEMPHIS MEDIUM (18Δ64) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 2
3 3
1 2
3 3

MEMPHIS LIGHT with MEMPHIS BOLD (18Δ16) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 16 with CHELTENHAM BOLD (18Δ34) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1383

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3
1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

METROMEDIUM No. 2 with METROTHIN No. 2 (18Δ6) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1107

1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3 6
1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3 6

METROBLACK No. 2 with METROLITE No. 2 (18Δ8) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4
1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1107

1 1 3
4 2 4
1 1 3
4 2 4

Special No. 7. Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4
1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Special No. 7. Size, .1522

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6

METROLITE No. 2 with METROBLACK No. 2 (18Δ74) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4
1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

24 Point

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (24Δ56) Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

ERBAR MEDIUM CONDENSED with ERBAR LIGHT CONDENSED (24Δ88) Size, .1107

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOthic No. 13 with CHELTENHAM BOLD CONDENSED (24Δ36) Size, .1383

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS BOLD with MEMPHIS LIGHT (24Δ48) Size, .166

1 1 1 3 1 2
8 4 2 4 3 3

1 1 1 3 1 2
8 4 2 4 3 3

Size, .2698

1/8 1/4 3/8 1/2 5/8 3/4

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

METROMEDIUM No. 2 with METROTHIN No. 2 (24Δ6) Size, .166

1 1 3
4 2 4

1 1 3
4 2 4

METROMEDIUM No. 2 with METROTHIN No. 2 (24Δ6) Size, .3182 (Continued)

1/4 1/2 3/4 1/3

1/4 1/2 3/4 1/3

GOthic No. 16 with CHELTENHAM BOLD (24Δ34) Size, .1798

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Size, .332

1/4 1/2 3/4 1/3 2/3

1/4 1/2 3/4 1/3 2/3

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (24Δ56) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

ERBAR MEDIUM CONDENSED with ERBAR LIGHT CONDENSED (24Δ88) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1107

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

METROBLACK No. 2 with METROLITE No. 2 (24Δ8) Size, .1937

1 1 3 1 2
4 2 4 3 3

1 1 3 1 2
4 2 4 3 3

Size, .332

1/8 1/4 3/8 1/2 5/8

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

BODONI BOLD CONDENSED with 18 Point BODONI BOLD ITALIC (24Δ84) Em Size, .2213 (Aux. Position Casts on 18 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 2
4 2 4 3

1 1 3 2
4 2 4 3

MEMPHIS BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (24Δ68) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

MEMPHIS EXTRA BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (24Δ70) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 1 2
4 2 3 3

1 1 1 2
4 2 3 3

MEMPHIS BOLD with MEMPHIS LIGHT (24Δ48) Size, .2698

1/8 1/4 3/8 1/2 5/8 3/4

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .166

1 1 1 3 1 2
8 4 2 4 3 3

1 1 1 3 1 2
8 4 2 4 3 3

GOthic No. 13 with CHELTENHAM BOLD CONDENSED (24Δ36) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1383

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

24 Point, continued

METROMEDIUM No. 2 with METROTHIN No. 2
(24Δ6) Size, .3182

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$
 $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

Size, .166

$\frac{113}{424}$
 $\frac{113}{424}$

GOthic No. 16 with CHELTENHAM BOLD
(24Δ34) Size, .332

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$
 $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .1798

$\frac{113153712}{848284833}$
 $\frac{113153712}{848284833}$

METROBLACK No. 2 with METROLITE No. 2
(24Δ8) Size, .332

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8}$
 $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Size, .1937

$\frac{11312}{42433}$
 $\frac{11312}{42433}$

ONE-LETTER DISPLAY—16 to 60 Point

16 Point

BASKERVILLE (16Δ15) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{1131537}{8482848}$

BODONI (16Δ21) Size, .1798

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$
Size, .1107
 $\frac{1}{2}$

ESTIENNE (16Δ17) Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

18 Point

ANTIQUÉ CONDENSED (18Δ35) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6}$
 $\frac{11315371212123415}{848284833555566}$

ANTIQUÉ No. 1 (18Δ103) Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6}$

BENEDICTINE (18Δ111) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
 $\frac{11315371212123415}{848284833555566}$

BENEDICTINE BOLD (18Δ233) Em Size, .249

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
 $\frac{113}{424}$

BENEDICTINE BOOK (18Δ225) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
 $\frac{1131537}{8482848}$

BODONI (18Δ101) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 $\frac{12}{33}$
Available: $\frac{113153712}{848284833}$

BODONI BOLD (18Δ165) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6}$
 $\frac{113153712}{848284833}$

CASLON OLD FACE (18Δ169) Size, .2075

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
Size, .1107
 $\frac{113153712}{848284833}$

CENTURY BOLD (18Δ133) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{2}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 $\frac{113153712}{848284833}$

CENTURY BOLD CONDENSED (18Δ57) Size, .194

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6} \frac{4}{5} \frac{1}{6} \frac{5}{6}$

CENTURY EXPANDED (18Δ123) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 $\frac{1131537}{8482848}$

CHELTENHAM BOLD (18Δ97) Size, .249

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

CHELTENHAM BOLD CONDENSED (18Δ59)
Size, .210

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
Size, .110
 $\frac{11315371212123415}{848284833555566}$

CHELTENHAM BOLD EXTRA CONDENSED
(18Δ41) Size, .097

$\frac{113153712}{848284833}$

CHELTENHAM MEDIUM CONDENSED (18Δ389)
Size, .1798

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

CLOISTER (18Δ263) Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6} \frac{4}{5} \frac{1}{6} \frac{5}{6}$

CLOISTER BOLD (18Δ243) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{7}{8} \frac{1}{3} \frac{2}{3}$
Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{6} \frac{4}{5} \frac{1}{6} \frac{5}{6}$
 $\frac{1234}{5555}$

CONDENSED OUTLINE (18Δ75) Em Size, .2075

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$
 $\frac{113153712}{848284833}$

DeVINNE EXTRA CONDENSED (18Δ55)
Em Size, .158

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$
 $\frac{11315371}{84828483}$

DeVINNE OUTLINE (18Δ183) Size, .1107

$\frac{11315371212123415}{848284833555566}$

ELZEVIr No. 3 (18Δ155) Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

18 Point, continued

PABST EXTRA BOLD (18Δ305) Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 1/2 3/4 5/8 3/4

1131537121234
8482848335555

PABST EXTRA BOLD CONDENSED (18Δ327) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 2/3

1131537121
8482848335

PABST OLD STYLE CONDENSED (18Δ93) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

POSTER BODONI (18Δ309) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

11312
42433

TITLE No. 2 (18Δ95) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

113153712
848284833

TITLE No. 5 (18Δ121) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

VULCAN BOLD (18Δ311) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

1131
4243

20 Point

CHELTENHAM (20Δ9) Size, .1107

113153712
848284833

GOTHIC No. 5 (20Δ15) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

21 Point

BODONI (21Δ13) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BODONI BOLD (21Δ15) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

LATIN CONDENSED (21Δ1) Size, .0968

113153712
848284833

NARCISS (21Δ7) Em Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4

11312
42433

VULCAN BOLD (21Δ21) Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

24 Point

BENEDICTINE (24Δ179) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4

113153712
848284833

BENEDICTINE BOLD (24Δ193) Em Size, .3321

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

11312
42433

BENEDICTINE BOOK (24Δ185) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4

1131537
8482848

BODONI (24Δ73) Em Size, .3043

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4

131537121234
882848335555

Available: 113153712123415

BODONI BOLD (24Δ121) Em Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

113153712
848284833

CAPTION (24Δ23) Size, .1107

111312
842433

CASLON No. 3 (24Δ175) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4

CASLON OLD FACE (24Δ127) Size, .166

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CENTURY BOLD (24Δ107) Size, .332

1/4 1/2 3/4 1/3 2/3

CENTURY BOLD CONDENSED (24Δ57) Size, .1107

113153712
848284833

Special No. 1. Size, .1245

113153712
848284833

CHELTENHAM BOLD (24Δ75) Em Size, .3595

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4

1131537121
8482848335

Available: 113153712123415

CHELTENHAM BOLD EXTRA CONDENSED (24Δ29) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4

113153712123415
84828483355566

Special No. 1. Size, .125

113153712
848284833

CHELTENHAM CONDENSED (24Δ55) Special No. 1. Em Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4

11315371212
84828483355

Available: 113153712123415

CHELTENHAM EXTRA CONDENSED ITALIC (24Δ165) Size, .1107

113153712123415
84828483355566

CHELTENHAM MEDIUM CONDENSED (24Δ331) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLEARFACE BOLD ITALIC (24Δ201) Size, .2767 Special No. 1

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4

24 Point, continued

CLOISTER (24Δ223) Size, .2767

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

CLOISTER BOLD (24Δ207) Size, .2767

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{8}$
Size, .1522

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{8}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{8}$

CONDENSED OUTLINE (24Δ99) Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Size, .1522

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

DeVINNE CONDENSED (24Δ157) Size, .2767

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

DeVINNE EXTRA CONDENSED (24Δ27) Em Size, .208

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

DeVINNE OUTLINE (24Δ141) Size, .1937

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

ERBAR BOLD CONDENSED (24Δ295) Size, .1937

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

Size, .1107

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

ERBAR LIGHT CONDENSED (24Δ299) Size, .1729

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

Size, .1107

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

ERBAR MEDIUM CONDENSED (24Δ353) Size, .1937

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

GARAMOND (24Δ227) Size, .2767

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{8}$
Size, .166

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

GARAMOND BOLD (24Δ235) Em Size, .3321

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

GOTHIC CONDENSED No. 2 (24Δ21) Em Size, .220

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{8} \frac{1}{6} \frac{5}{8}$

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{8}$

GOTHIC CONDENSED No. 3 (24Δ59) Size, .0968

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

GOTHIC No. 13 (24Δ51) Em Size, .2767

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{8} \frac{1}{6} \frac{5}{8}$

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{5}{8}$

Special No. 1. Size, .1383

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

GOTHIC No. 16 (24Δ139) Size, .1798

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

Special No. 4. Size, .2213

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 18 (24Δ53) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

$\frac{1}{4} \frac{1}{2}$

GOTHIC No. 41 (24Δ319) Size, .332

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

IONIC CONDENSED (24Δ243) Size, .1937

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

JENSON BOLD (24Δ183) Size, .332

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

LATIN CONDENSED (24Δ25) Em Size, .222

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

MEMPHIS BOLD (24Δ303) Size, .2698

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

MEMPHIS EXTRA BOLD (24Δ333) Size, .3009

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MEMPHIS LIGHT (24Δ301) Size, .2698

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Size, .166

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

MEMPHIS MEDIUM (24Δ349) Size, .2698

$\frac{1}{4} \frac{1}{2} \frac{1}{3}$

METROBLACK (24Δ267) Size, .332

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

Size, .1937

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

METROLITE (24Δ269) Size, .332

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Size, .1937

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

METROMEDIUM (24Δ205) Size, .3044

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Size, .166

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

24 Point, continued

METROTHIN (24Δ275) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4

Size, .166
1 1 3
4 2 4

NARCISS (24Δ211) Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 7/8 1/2 3/4

PABST EXTRA BOLD (24Δ259) Size, .3736

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 7/8 1/2 3/4 5/8

Size, .1798
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

Available: 1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

PABST EXTRA BOLD CONDENSED (24Δ279)

Size, .249
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4 5/8

Size, .1522
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

POSTER BODONI (24Δ257) Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4

Size, .1937
1 1 3 1 2
4 2 4 3 3

ROMAN BOLD CONDENSED (24Δ47) Size, .1107

1 1 3 1 2
4 2 4 3 3

Special No. 1, Size, .166

1 1 3 1 2
4 2 4 3 3

TITLE No. 5 (24Δ93) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4

VULCAN BOLD (24Δ261) Size, .3597

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 7/8

Size, .1937
1 1 3 1
4 2 4 3

27 Point

BODONI BOLD (27Δ1) Size, .1937

1 1
4 2

28 Point

ERBAR BOLD CONDENSED (28Δ19)
Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

ERBAR LIGHT CONDENSED (28Δ21)
Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Size, .1107
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

ERBAR MEDIUM CONDENSED (28Δ23)
Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

GOTHIC CONDENSED No. 3 (28Δ5) Size, .100

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 14 (28Δ1) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

30 Point

BENEDICTINE (30Δ119) Size, .3182

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4

Size, .166
1 1 3
4 2 4

BENEDICTINE BOLD (30Δ139) Size, .3874

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4

BENEDICTINE BOOK (30Δ131) Size, .3182

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4 5/8 1/6 5/8

Size, .2075
1 1 3 1 5 3 7
8 4 8 2 8 4 8

BODONI (30Δ29) Em Size, .3597

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4

1 1 1 3 1 2
8 4 2 4 3 3

BODONI BOLD (30Δ69) Em Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CAPTION (30Δ5) Special No. 1, Size, .246

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CASLON No. 3 (30Δ113) Em Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4 5/8 1/6 5/8

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CASLON OLD FACE (30Δ129) Size, .2075

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CENTURY BOLD (30Δ89) Size, .2075

1 1 3
4 2 4

CHELTENHAM BOLD (30Δ31) Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4

CHELTENHAM BOLD CONDENSED (30Δ71)

Size, .166
1 1 3 1 5 3 7 1 2 1 2
8 4 8 2 8 4 8 3 3 5 5

Available: 1 1 3 1 5 3 7 1 2 1 2
8 4 8 2 8 4 8 3 3 5 5

CHELTENHAM BOLD EXTRA CONDENSED (30Δ7)
Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2 3/4 5/8 1/6 5/8

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

Special No. 1, Size, .146

1 1 3 1 2
4 2 4 3 3

30 Point. continued

CLOISTER (30Δ161) Size, .3321

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

CLOISTER BOLD (30Δ155) Em Size, .3874

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8

1 1 3 / 4 2 4

CONDENSED OUTLINE (30Δ53) Em Size, .3597

1/4 1/2

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

DeVINNE CONDENSED (30Δ83) Size, .3044

1/4 1/2 3/4

Size, .1798

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

GARAMOND (30Δ165) Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

GARAMOND BOLD (30Δ173) Size, .332

1/4 1/2 3/4 1/3 2/3

GOTHIC CONDENSED No. 2 (30Δ3) Size, .2075

1/1 3/1 5/3 7/1 2/3 / 8/4 8/2 8/4 8/3 3

Available: 1/8 1/4 3/8 1/2 5/8 7/8 3/4 1/2 1/4 1/8

Special No. 1. Size, .1522

1 1 3 1 5 3 7 1 2 1 2 3 / 8 4 8 2 8 4 8 3 3 5 5 5

Available: 1/8 1/4 3/8 1/2 5/8 7/8 3/4 1/2 1/4 1/8

GOTHIC No. 16 (30Δ93) Size, .3942

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8

Size, .1798

1 1 3 1 2 / 4 2 4 3 3

Available: 1/8 1/4 3/8 1/2 5/8

IONIC CONDENSED (30Δ185) Size, .2213

1/8 1/4 3/8 1/2 5/8 7/8

MEMPHIS BOLD (30Δ225) Size, .3182

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

Size, .1937

1 1 3 1 / 4 2 4 3

MEMPHIS EXTRA BOLD (30Δ277) Size, .3528

1/4 1/2 1/3

MEMPHIS LIGHT (30Δ223) Size, .3182

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

Size, .1937

1 1 3 1 / 4 2 4 3

MEMPHIS MEDIUM (30Δ271) Size, .3182

1/4 1/2 1/3

METROBLACK (30Δ193) Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8

Size, .249

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

Available: 1/8 1/4 3/8 1/2 5/8

METROLITE (30Δ197) Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8

Size, .249

1 1 1 3 1 2 / 8 4 2 4 3 3

METROMEDIUM (30Δ203) Size, .3874

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8

Size, .2075

1 1 3 1 / 4 2 4 3

METROTHIN (30Δ205) Size, .3874

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8

Size, .2075

1 1 3 / 4 2 4

METROTHIN No. 4 ITALIC (30Δ249) Size, .3874

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8

NARCISS (30Δ159) Em Size, .3597

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

1 1 3 1 2 / 4 2 4 3 3

PABST EXTRA BOLD (30Δ201) Size, .498

1/4 1/2 3/4

Size, .2213

1 1 3 1 5 3 7 1 / 8 4 8 2 8 4 8 3

PABST EXTRA BOLD CONDENSED (30Δ207) Size, .3182

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

Size, .1937

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

POSTER BODONI (30Δ79) Size, .4289

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8

Size, .1937

1 1 3 1 3 1 2 / 8 4 8 2 4 3 3

TITLE No. 5 (30Δ47) Size, .3459

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8

34 Point

ERBAR BOLD CONDENSED (34L11)
Size, .2629

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

Available: 1a14a8125a37a15a
Size, .1798

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

ERBAR LIGHT CONDENSED (34L13)
Em Size, .249

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

Available: 1a14a8125a37a15a

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

ERBAR MEDIUM CONDENSED (34L15)
Size, .2629

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

Available: 1a14a8125a37a15a

36 Point

BENEDICTINE (36L79) Size, .3874

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

Available: 1a14a8125a37a15a

BENEDICTINE BOLD (36L87) Size, .4704

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

Available: 1a14a8125a37a

BENEDICTINE BOOK (36L83) Size, .3874

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

Available: 1a14a8125a37a15a
Size, .249

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

BODONI (36L17) Size, .5995

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8}$

Available: 1a14a8125a37a15a
Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

BODONI BOLD (36L65) Size, .332

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8}$

Available: 1a14a8125a37a15a
Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

CAPTION (36L5) Size, .112

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

Special No. 1. Size, .150

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

CASLON (36L147) Size, .2906

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: 1a14a8125a37a15a

CENTURY BOLD (36L55) Size, .498

$\frac{1}{4} \frac{1}{2} \frac{1}{3}$

Available: 1a14a8125a37a15a
Size, .249

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

Available: 11111111

CHELTENHAM (36L43) Size, .1937

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

CHELTENHAM BOLD (36L33) Em Size, .5257

$\frac{1}{8} \frac{1}{4} \frac{3}{8}$

Available: 1a14a8125a37a15a

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

Available: 11111111

CHELTENHAM BOLD CONDENSED (36L73)
Size, .1937

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

CHELTENHAM BOLD CONDENSED ITALIC
(36L157) Size, .3321

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8}$

Available: 1a14a8125a37a15a15a15a

CHELTENHAM BOLD EXTRA CONDENSED
(36L45) Em Size, .2213

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Available: 1a14a8125a37a15a15a15a15a15a

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

GARAMOND BOLD (36L97) Size, .3459

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC CONDENSED No. 2 (36L23) Size, .2109

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

Available: 1a14a8125a37a15a15a15a15a

GOTHIC No. 13 (36L61) Em Size, .3874

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

Available: 1a14a8125a37a15a15a

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

GOTHIC No. 16 (36L59) Size, .1109

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

Available: 11111111

MEMPHIS BOLD (36L129) Size, .3874

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

Available: 1a14a8125a37a15a

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

MEMPHIS BOLD CONDENSED (36L163)
Size, .150

$\frac{1}{8} \frac{1}{4} \frac{3}{8}$

36 Point, continued

MEMPHIS EXTRA BOLD CONDENSED (36Δ167) Size, .166

1 1 3
8 2 4

MEMPHIS LIGHT (36Δ127) Size, .3874

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4
Size, .2351

1 1 3
4 2 4

METROBLACK (36Δ103) Size, .498

1/8 1/4 3/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2
Size, .2906

1 1 3 1 5 3
8 4 8 2 8 4

Available: 1111111111

METROLITE (36Δ105) Size, .498

1/8 1/4 3/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2
Size, .2906

1 1 3 1 5 3
8 4 8 2 8 4

Available: 1111111111

METROMEDIUM (36Δ109) Size, .4704

1/8 1/4 3/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2
Size, .249

1 1 3 1 2
4 2 4 3 3

METROTHIN (36Δ111) Size, .4704

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2
Size, .249

1 1 3
4 2 4

NARCISS (36Δ89) Size, .2351

1 1 3 1 5 3 7
8 4 8 2 8 4 8

PABST EXTRA BOLD CONDENSED (36Δ125) Size, .3736

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2
Size, .2351

1 1 3 1 2
8 4 2 4 3 3

POSTER BODONI (36Δ123) Size, .5119

1/8 1/4 3/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2
Size, .2351

1 1 3 1 2
4 2 4 3 3

42 Point

ERBAR BOLD CONDENSED (42Δ49) Size, .339
(Casts on 36 point body)

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/2
Size, .2213

1 3 1 2
4 4 3 3

ERBAR LIGHT CONDENSED (42Δ47) Size, .2906
(Casts on 36 point body)

1/4 1/2 3/4 1/3 2/3

Size, .1937

1 1 3
4 2 4

GOTHIC No. 14 (42Δ1) Size, .154
(Casts on 36 point body)

1 1 3 1 2
4 2 4 3 3

GOTHIC CONDENSED No. 2 (42Δ27) Size, .1937
(Casts on 36 point body)

1 1 3 1 2
4 2 4 3 3

PABST EXTRA BOLD CONDENSED (42Δ61) Size, .4289
(Casts on 36 point body)

1/4 1/2 3/4 1/3

48 Point

ERBAR BOLD CONDENSED No. 1 (48Δ19) Size, .3874
(Casts on 36 point body)

1/4 1/2 3/4 1/3

Size, .249

1 1 3 1
4 2 4 3

GOTHIC CONDENSED No. 3 (48Δ3) Size, .3182
(Casts on 45 point body)

1/2

Size, .1798

1 1 3
4 2 4

54 Point

GOTHIC No. 14 (54Δ1) Size, .1798
(Casts on 45 point body)

1 1 3 1 2
4 2 4 3 3

60 Point

ERBAR BOLD CONDENSED (60Δ9) Size, .4704
(Casts on 45 point body)

1/4 1/2 1/3

REGULAR ADVERTISING FRACTIONS

16 to 30 Point

(See Figures, page 948)

POSTER BODONI (18Δ337) Size, 4044
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

Size, .1383

1 1 3 1 3 1 2
8 4 8 2 4 3 3

POSTER BODONI (24Δ291) Size, .415
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3

Size, .1937

1 1 3 1 3 1 2
8 4 8 2 4 3 3

POSTER BODONI (30Δ237) Size, .4289
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3

Size, .1937

1 1 3 1 2
4 2 4 3 3

BOLD FACE No. 6 (18Δ109) Size, .1383
(Casts Two Lines 8 Point)

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

BOLD FACE No. 6 (24Δ67) Size, .1798
(Casts Two Lines 10 Point)

1 1 3 1 3 1 2
8 4 8 2 4 3 3

BOLD FACE No. 6 (30Δ23) Size, .4288
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3

LINING CASLOW (24Δ35) Size, .1798
(Casts Two Lines 10 Point)

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CENTURY BOLD (18Δ9) Em Size, .249
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

CENTURY BOLD (24Δ15) Em Size, .332
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

CENTURY BOLD (30Δ25) Size, .407
(Casts Two Lines 12 Point)

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM (18Δ258) Size, .1109
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

CHELTENHAM (24Δ195) Size, 4044
(Casts Two Lines 10 Point)

1/4 1/2 3/4

CHELTENHAM BOLD (18Δ13) Size, .249
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5

Size, .1452

1 1 3 1 5 3 7 1 2 1 1
8 4 8 2 8 4 8 3 3 5 6

CHELTENHAM BOLD (24Δ9) Size, .332
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1867

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Special No. 1, Size, .166

1 1 3 7 2
4 2 4 8 3

CHELTENHAM BOLD (30Δ179) Size, .166
(Casts Two Lines 12 Point)

1 1 3 1 2
4 2 4 3 3

CHELTENHAM BOLD CONDENSED (18Δ17)
Em Size, .2352
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 1/5

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM BOLD CONDENSED (24Δ37)
Em Size, .2767
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM BOLD CONDENSED (30Δ43)
Em Size, .342
(Casts Two Lines 12 Point)

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

CHELTENHAM BOLD EXTRA CONDENSED
(24Δ191) Size, .1107
(Casts Two Lines 10 Point)

1 1 1 3 1
8 4 2 4 3

CLOISTER BOLD (18Δ323) Size, .1107
(Casts Two Lines 8 Point)

1 1 3 1 2
4 2 4 3 3

CLOISTER BOLD (24Δ271) Size, .1522
(Casts Two Lines 10 Point)

1 1 3 1 2
4 2 4 3 3

CLOISTER BOLD (30Δ195) Size, .1937
(Casts Two Lines 12 Point)

1 1 3 1 2
4 2 4 3 3

DeVINNE CONDENSED (18Δ47) Size, .2075
(Casts Two Lines 8 Point)

1/4 1/2 2/3

Available: 1/4 1/2 2/3

Size, .1107
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

DeVINNE CONDENSED (24Δ33) Em Size, .2767
(Casts Two Lines 10 Point)

1/4 1/2 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

DeVINNE CONDENSED (30Δ43) Em Size, .3798
(Casts Two Lines 12 Point)

1 1 1 3 1 2
8 4 2 4 3 3

ERBAR BOLD CONDENSED (24Δ103) Em Size, .1107
(Casts Two Lines 10 Point)

1 1 3 1
4 2 4 3

GOthic CONDENSED No. 1 (18Δ19) Size, .1107
(Casts Two Lines 8 Point)

1 1 3 1 2
4 2 4 3 3 5

GOTHIC CONDENSED No. 1 (18Δ29) Size, .204
(Casts Two Lines 8 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

Size, .112

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

GOTHIC CONDENSED No. 1 (24Δ19)
Em Size, .224
(Casts Two Lines 10 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

GOTHIC No. 13 (18Δ289) Size, .1107
(Casts Two Lines 8 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

GOTHIC No. 13 (24Δ187) Size, .2698
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$
Size, .1383

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 13 (30Δ37) Size, .332
(Casts Two Lines 12 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{7}{8}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{5}$

GOTHIC No. 16 (18Δ5) Size, .1798
(Casts Two Lines 8 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{5}$

GOTHIC No. 16 (24Δ45) Size, .2213
(Casts Two Lines 10 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3}$

GOTHIC No. 16 (30Δ33) Size, .3942
(Casts Two Lines 12 Point)

$\frac{1}{2}$

Size, .2629

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 39 (18Δ367) Size, .249
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 39 (24Δ309) Size, .3044
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 39 (30Δ231) Size, .3874
(Casts Two Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 40 (18Δ369) Size, .2767
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 40 (24Δ311) Size, .332
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 40 (30Δ233) Size, .415
(Casts Two Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 41 (18Δ371) Size, .2767
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .166

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 41 (24Δ313) Size, .332
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .1937

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 41 (30Δ235) Size, .415
(Casts Two Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .249

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MID GOTHIC (18Δ3) Size, .1383
(Casts Two Lines 8 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$

MID GOTHIC (24Δ39) Size, .166
(Casts Two Lines 10 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

MID GOTHIC (30Δ51) Size, .2075
(Casts Two Lines 12 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

JENSON (24Δ31) Size, .166
(Casts Two Lines 10 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

MEMPHIS BOLD (18Δ397) Size, .1107
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MEMPHIS BOLD (24Δ345) Size, .2698
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .166

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MEMPHIS BOLD (30Δ265) Size, .3182
(Casts Two Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .1937

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MEMPHIS BOLD CONDENSED (30Δ279)
Size, .1522
(Casts Two Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

MEMPHIS EXTRA BOLD (18Δ403) Size, .2144
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .1107

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MEMPHIS EXTRA BOLD (24Δ355) Size, .3009
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .166

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MEMPHIS EXTRA BOLD (30Δ285) Size, .166
(Casts Two Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MEMPHIS LIGHT (30Δ275) Size, .1937
(Casts Two Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

MEMPHIS MEDIUM (24Δ369) Size, .166
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

METROBLACK (18Δ325) Size, .2767
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .1522

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

METROBLACK (24Δ277) Size, .332
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{1}{3} \frac{2}{3}$

Size, .1937

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

METROBLACK (30Δ251) Size, .249
(Casts Two Lines 12 Point)

$\frac{1}{2}$

METROMEDIUM (18Δ359) Size, .249
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .1107

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{1}{3} \frac{2}{3}$

METROMEDIUM (24Δ305) Size, .3044
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

METROMEDIUM (24Δ305) Size, .166 (Continued)
(Casts Two Lines 10 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

METROMEDIUM (30Δ227) Size, .3874
(Casts Two Lines 12 Point)

$\frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .2075

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

PABST EXTRA BOLD (18Δ307) Size, .332
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{1}{3}$

Size, .1383

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

PABST EXTRA BOLD (24Δ255) Size, .3736
(Casts Two Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{1}{3}$

PABST EXTRA BOLD (24Δ255) Size, .1798
(Continued)
(Casts Two Lines 10 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

PABST EXTRA BOLD CONDENSED (18Δ343)
Size, .1937
(Casts Two Lines 8 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

PABST EXTRA BOLD CONDENSED (24Δ289)
Size, .249
(Casts Two Lines 10 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{7}{8} \frac{1}{3} \frac{2}{3}$

PABST EXTRA BOLD CONDENSED (30Δ221)
Size, .249
(Casts Two Lines 12 Point)

$\frac{3}{4} \frac{1}{2} \frac{2}{3}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .1522

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

SPECIAL ADVERTISING FRACTIONS

30 to 48 Point

(See Figures, page 951)

CENTURY BOLD (42Δ11) Size, .2766
(Casts Three Lines 12 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4}$

CHELtenham BOLD (42Δ9) Size, .3112
(Casts Three Lines 12 Point)

$\frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{1}{6}$

CLOISTER BOLD (42Δ51) Size, .3874
(Casts Three Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

DeVINNE CONDENSED (36Δ29) Size, .2213
(Casts Three Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

DeVINNE CONDENSED (42Δ15) Size, .349
(Casts Three Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

GOTHIC No. 13 (42Δ53) Size, .401
(Casts Three Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

Size, .1798

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

GOTHIC No. 16 (42Δ7) Size, .3874
(Casts Three Lines 12 Point)

$\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

Available: $\frac{1}{8} \frac{1}{4} \frac{3}{8} \frac{1}{2}$

GOTHIC No. 39 (36Δ131) Size, .4704
(Casts Three Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 39 (42Δ39) Size, .387
(Casts Three Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 40 (36Δ133) Size, .498
(Casts Three Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 40 (42Δ41) Size, .3874
(Casts Three Lines 12 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 41 (36Δ135) Size, .498
(Casts Three Lines 10 Point)

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

Available: $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

Size, .2906

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

GOTHIC No. 41 (42Δ43) Size, .3874
(Casts Three Lines 12 Point)

1/4 1/2 3/4 1/3

Available: 1/4 1/2 3/4 1/3
Size, .249

1 1 3 1 2
4 2 4 3 3

MEMPHIS EXTRA BOLD (48Δ23) Size, .588
(Casts Three Lines 12 Point)

1/4 1/2 1/3

PABST EXTRA BOLD (30Δ217) Size, .498
(Casts Two Lines 12 Point)

1/4 1/2 5/8

Available: 1/4 1/2 3/4 1/3
Size, .2213

1 1 3 1 2
4 2 4 3 3

PABST EXTRA BOLD (36Δ113) Size, .5949
(Casts Three Lines 12 Point)

1/8 1/4 3/8

Available: 1/8 1/4 3/8 1/2 3/4 5/8
Size, .2767

1 1 3 1 5 3
8 4 8 2 8 4

Available: 1 1 3 1 5 3
Size, .2767

PABST EXTRA BOLD CONDENSED (42Δ37)
Size, .4704
(Casts Three Lines 12 Point)

1/4 1/2 3/4 1/3

Size, .2629
1 1 3 1 2 1
4 2 4 3 3 5

PABST EXTRA BOLD CONDENSED No. 1
(48Δ13) Size, .4842
(Casts Three Lines 12 Point)

1/2
Size, .3044
1 1 3 1
4 2 4 3

VERTICAL SLUG FRACTIONS 6 to 10 Point

6 Point

No. 2 (6Δ49) Size, .083

8 Point

No. 2 with GOTHIC No. 6 (8Δ4) Size, .1107

10 Point

DeVINNE (10Δ244) Size, .1383

SUPERIOR FRACTIONS 18 to 36 Point (for One-Letter Display)

POSTER BODONI (30Δ79) Size, .1107
Special No. 2

1 1 3 1 3 1 2
8 4 8 2 4 3 3

CHELTENHAM BOLD CONDENSED (24Δ123)
Em Size, .1937
Special No. 2

1 1/4 1/2 1/3

1 1 3 1 2
2 4 3 3

Available: 1/8 1/4 3/8 1/2 3/4 5/8

CHELTENHAM BOLD CONDENSED (30Δ71)
Size, .110
Special No. 2

1 1 3 1 2
4 2 4 3 3

GOTHIC No. 13 (30Δ59) Em Size, .1937
Special No. 1

1 1/2

1 1 3 1 3 1 2
8 4 8 2 4 3 3

GOTHIC No. 16 (18Δ179) Size, .1937
Special No. 2

1 1/2

Special No. 4. Size, .166

1 1/2

GOTHIC No. 16 (24Δ139) Size, .1107
Special No. 1

1 1/2

1 1 3 1 2
4 2 4 3 3

Special No. 4. Size, 1937

1 1/2

GOTHIC No. 16 (30Δ93) Size, .1107
Special No. 3

1 1 3 1 3 1 2
8 4 8 2 4 3 3

GOTHIC No. 41 (18Δ377) Size, .166
Special No. 3

1 1/4 1/2 1/3

GOTHIC No. 41 (24Δ319) Size, .2213
Special No. 2

1 1/4 1/2 3/4 1/3 2/3

METROBLACK (30Δ193) Size, .1107
Special No. 2

1 1 3 1 2
4 2 4 3 3

PABST EXTRA BOLD CONDENSED (36Δ125)
Size, .1107
Special No. 3

1 1/2

SUPERIOR FRACTIONS 18 and 24 Point (for Regular Advertising Figures)

POSTER BODONI (18Δ337) Size, .1937
Special No. 2

1 1/4 1/2 3/4 1/3 2/3

POSTER BODONI (24Δ291) Size, .2213
Special No. 2

1 1/4 1/2 3/4 1/3 2/3

PIECE FRACTIONS—5 to 14 Point

5 Point

No. 18 (5Δ1) Size, .035
 Upper Figures Plain—1234567890
 Lower Figures —123456789
 Upper Figures —1234567890
 Lower Figures Plain—1234567890

5½ Point

No. 1 (5½Δ1) Size, .0385
 Upper Figures Plain—1234567890
 Lower Figures —123456789
 Upper Figures —1234567890
 Lower Figures Plain—1234567890

6 Point

No. 1 (6Δ1) Size, .0415
 Upper Figures Plain—1234567890
 Lower Figures —123456789
 Upper Figures —1234567890
 Lower Figures Plain—1234567890

(Above fractions also available on .0484 width as Special No. 1)

7 Point

No. 28 (7Δ18) Special No. 1. Size, .0667
 Upper Figures Plain—1234567890
 Lower Figures Plain—1234567890

8 Point

No. 1 (8Δ1) Size, .0485
 Upper Figures Plain—1234567890
 Lower Figures —123456789
 Upper Figures —1234567890
 Lower Figures Plain—1234567890

(Above fractions also available on .0622 width as Special No. 1, and on .056 width as Special No. 2)

UNIVERSAL FRACTIONS (8Δ362) Size, .0553
 Special No. 1

Upper Figures Plain—1234567890
 Lower Figures —123456789
 Upper Figures —1234567890
 Lower Figures Plain—1234567890

No. 2 with CONDENSED TITLE No. 3 (8Δ6) Size, .0588

Upper Figures Plain—1234567890
 1234567890
 Lower Figures Plain—1234567890
 1234567890

10 Point

No. 1 (10Δ1) Size, .070
 Upper Figures Plain—1234567890
 Lower Figures —123456789
 Upper Figures —1234567890
 Lower Figures Plain—1234567890

(Above fractions also available on .0622 width as Special No. 1)

No. 1 (10.110) Size, .070
 Upper Figures —1234567890
 Lower Figures Plain—1234567890

11 Point

No. 1 (11Δ2) Size, .077
 Upper Figures Plain—1234567890
 Lower Figures Plain—1234567890

12 Point

No. 1 (12Δ2) Size, .084
 Upper Figures Plain—1234567890
 Lower Figures —123456789
 Upper Figures —1234567890
 Lower Figures Plain—1234567890

(Above fractions also available on .077 width as Special No. 1)

No. 1 (12.12) Size, .083
 (Cast on 8 point body)
 Upper Figures —124567890
 Lower Figures Plain—124567890

14 Point

GOTHIC CONDENSED No. 2 (14Δ1) Size, .0553
 Upper Figures Plain—123456789

Lower Figures Plain—123456789

No. 36 (14Δ12) Size, .079
 Upper Figures Plain—1234567890

Lower Figures Plain—1234567890

FRACTIONS FOR LINING FACES

6 Point

BOLD FACE No. 9 with GOTHIC No. 31 (6Δ212) Size, .1107

1
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5

BOLD FACE No. 9A with GOTHIC No. 31A (6Δ218) Size, .1107

1
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5

BOLD FACE No. 9B with GOTHIC No. 31B (6Δ216) Em Size, .1107

1
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5

BOLD FACE No. 9C with GOTHIC No. 31C (6Δ214) Em Size, .083

1
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5

GOTHIC No. 25 with GOTHIC No. 26 (6Δ170) Size, .1383

1 8 1 4 3 8 1 2 5 8 3 4 7 8
 1 2 3 4 5 6 7 8 9 0

GOTHIC No. 25C with GOTHIC No. 26C (6Δ168) Size, .1245

1 8 1 4 3 8 1 2 5 8 3 4 7 8
 1 2 3 4 5 6 7 8 9 0

GOTHIC No. 25A with GOTHIC CONDENSED No. 2 (6Δ164) Size, .083

1 8 1 4 3 8 1 2 5 8 3 4 7 8
 1 2 3 4 5 6 7 8 9 0

GOTHIC No. 25B with 8 Point GOTHIC CONDENSED No. 2 (6Δ166) Size, .0968
 (Aix. Position Casts on 8 point body)

1 8 1 4 3 8 1 2 5 8 3 4 7 8
 1 2 3 4 5 6 7 8 9 0

GOTHIC No. 29C with GOTHIC No. 30C (6Δ206) Size, .0415

1 2 3 4

GOTHIC No. 31 with GOTHIC No. 32 (6Δ256) Size, .1107

1 5 2 5 3 5 4 5
 1 5 2 5 3 5 4 5

GOTHIC No. 31A with GOTHIC No. 32A (6Δ258) Em Size, .1107

1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1
 1

GOTHIC No. 31B with GOTHIC No. 32B (6Δ260) Em Size, .1107

1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1
 1

GOTHIC No. 31C with GOTHIC No. 32C (6Δ262) Em Size, .083

1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6

GOTHIC No. 32 with GOTHIC No. 33 (6Δ236) Em Size, .1107

1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1
 1

GOTHIC No. 32A with GOTHIC No. 33A (6Δ238) Em Size, .1107

1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6

GOTHIC No. 32B with GOTHIC No. 33B (6Δ240) Em Size, .1107

1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6

GOTHIC No. 32C with GOTHIC No. 33C (6Δ242) Em Size, .083

1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6
 1 8 1 4 3 8 1 2 5 8 3 4 7 8 1 3 2 3 1 5 2 5 3 5 4 5 1 6 5 6

LINING METROMEDIUM with LINING METROTHIN (6Δ276) Size, .1107

1 4 1 2 3 4
 1 4 1 2 3 4

LINING METROMEDIUM A with LINING METROTHIN A (6Δ274) Size, .1107

1 8 1 4 3 8 1 2 5 8 3 4 7 8
 1 2 3 4 5 6 7 8 9 0

LINING METROMEDIUM B with LINING METROTHIN B (6Δ272) Size, .1107

1 4 1 2 3 4
 1 4 1 2 3 4

LINOTYPE AIDS FOR SETTING
RETAIL PRICE DISPLAY AND

FOOD STORE TYPOGRAPHY



FOOD STORE LOGOTYPES

GOTHIC No. 16

METROBLACK No. 2 · GOTHIC No. 13

PABST EXTRA BOLD CONDENSED

VERTICAL GOTHIC

NAME PLATE LOGOTYPES



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN
LINOTYPE, LIMITED, TORONTO. Representatives in the Principal Cities of the World

12 point BOLD FACE No. 2

These logotypes are made as one-letter matrices (12Δ494) and cast in the center of a 12 point slug. Separate sorts matrices of individual characters are also available. In ordering, give triangle number as well as character number.

No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 19
Lb.	Lbs.	Pkg.	Pkgs.	Can	Cans	For

14 and 18 point BOLD FACE No. 2

These logotypes are made as one-letter matrices (14Δ222) (18Δ365) and cast in the center of 14 and 18 point slugs. They are also made as two-letter matrices (18Δ82) to be used in conjunction with two-letter display faces. Separate sorts matrices of individual characters are also available. In ordering, give triangle number as well as character number.

No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9	No. 10
Each	Doz.	Lb.	Lbs.	Pkg.	Pkgs.	Can	Cans	Jar	Pt.
No. 11	No. 12	No. 13	No. 14	No. 15	No. 16	No. 17	No. 18	No. 19	No. 20
Qt.	Bar	Bars	Box	Cakes	and	for	Oz.	For	Qts.
No. 21	No. 22	No. 23	No. 24	No. 25	No. 26	No. 27	No. 28	No. 29	No. 30
Ea.	Pts.	No.	Bot.	Ozs.	No. 1 Can	No. 2 Can	No. 2½ Can	Pairs	Jars
No. 31	No. 32	No. 33	No. 34	No. 35	No. 36	No. 37	No. 38	No. 39	No. 40
Jug	Pair	Bunches	Yd.	Yds.	Pr.	Prs.	Heads	Boxes	Roll
No. 41	No. 42	No. 43	No. 44	No. 45	No. 46	No. 47	No. 48	No. 49	No. 50
Gal.	Gals.	Head	Bunch	Bottles	Bottle	Pint	Quart	Stalk	Stalks
No. 51	No. 52	No. 53	No. 54	No. 55	No. 56	No. 57	No. 58	No. 59	No. 60
Yard	Yards	To	Loaf	Peck	c Lb.	½ c Lb.	No. 2 Cans	Lb. Can	Lb. Jar
No. 61	No. 62	No. 63	No. 64	No. 65	No. 66	No. 67	No. 68	No. 69	No. 70
Quart Jar	Large Pkg.	Large Can	No. 1 Cans	No. 2½ Cans	Lbs. For	Bars For	Tall Cans	Lb. Box	Large Cans
No. 71	No. 72	No. 73	No. 74	No. 75	No. 76	No. 77	No. 78	No. 79	No. 80
Small Cans	Pint Jar	24 Lb. Bag	2 Lb. Jar	Pint Bottle	Quart Bottle	1 Lb. Can	2 Lb. Can	1 Lb. Pkg.	2 Lb. Pkg.
No. 81	No. 82	No. 83	No. 84	No. 85	No. 86	No. 87	No. 88	No. 89	No. 90
Lb. Bag	Lb. Pkgs.	24½ Lb. Sack	8 Oz. Can	And	Rolls	Lb. Carton	48 Lb. Bag	Tall Can	Small Can
No. 91	No. 92	No. 93	No. 94	No. 95	No. 96	No. 97	No. 98	No. 99	No. 100
Lb. Pkg.	Small Pkg.	1 Lb. Jar	No. 1½ Cans	No. 1½ Can	Cake	Bu.	Bun.	8 Oz.Pkg.	12 Oz.Pkg.
No. 101	No. 102	No. 103	No. 104	No. 105	No. 106	No. 107	No. 108	No. 109	No. 110
¼ Lb.Pkg.	3 Lb.Pail	Tin	Tins	Bushel	½ Lb.	¼ Lb.	Large	Small	Case
No. 111	No. 112	No. 113	No. 118	No. 119	No. 120	No. 121	No. 122	No. 123	No. 125
Sack	Loaves	Tall	12 Lb. Bag	4 Oz. Can	Pk.	Doz. For	Glass	No. 3 Can	lbs.
No. 126	No. 127	No. 128	No. 129	No. 130	No. 131	No. 132	No. 134	No. 135	No. 136
Large Pkgs.	No. 10 Can	No. 10 Cans	Doz. Cans	Lb. Sack	Lb. Sacks	Lg.	Up	Size	Bots.
No. 137	No. 138	No. 143	No. 144	No. 145	No. 146	No. 150	No. 151	No. 152	No. 159
Giant	5th	32 Oz. Jar	16 Oz. Jar	8 Oz. Jar	Bag	Bch.	Lge.	Large Bottle	Small Pkgs.
No. 160	No. 161	No. 162	No. 163	No. 164	No. 165	No. 171	No. 172	No. 173	No. 174
Pints	Quarts	Pint Can	Quart Can	Ounce Bottles	1 Lb. Pkgs.	No. 1 Tall Cans	Med. Cans	Med. Can	No. 1 Tall Can
			No. 175	No. 176	No. 177	No. 187			
			No. 3 Cans	No. 2 Tin	2½ Tins	Lb. Tin			

18 point CHELTENHAM ITALIC

These one-letter logotypes (18 Δ 93) cast in the center of an 18 point slug. Separate sorts matrices of individual characters are also available. In ordering, give triangle number as well as character number.

No. 1 <i>Each</i>	No. 2 <i>Doz.</i>	No. 3 <i>Lb.</i>	No. 4 <i>Lbs.</i>	No. 5 <i>Pkg.</i>	No. 6 <i>Pkgs.</i>	No. 7 <i>Can</i>	No. 8 <i>Cans</i>	No. 9 <i>Jar</i>	No. 10 <i>Pt.</i>
	No. 11 <i>Qt.</i>	No. 12 <i>Bar</i>	No. 13 <i>Bars</i>	No. 14 <i>Box</i>	No. 15 <i>Cakes</i>	No. 16 <i>and</i>	No. 17 <i>for</i>	No. 18 <i>Oz.</i>	

18 point CHELTENHAM BOLD CONDENSED

These logotypes are made as one-letter matrices (18 Δ 59) and cast in the center of an 18 point slug. They are also made as two letter matrices (18 Δ 24) to be used in conjunction with two-letter display faces. Separate sorts matrices of individual characters are also available. In ordering, give triangle number as well as character number.

No. 1 Each	No. 2 Doz.	No. 3 Lb.	No. 4 Lbs.	No. 5 Pkg.	No. 6 Pkgs.	No. 7 Can	No. 8 Cans	No. 9 Jar	No. 10 Pt.
No. 11 Qt.	No. 12 Bar	No. 13 Bars	No. 14 Box	No. 15 Cakes	No. 16 and	No. 17 for	No. 18 Oz.	No. 19 For	No. 20 Qts.
No. 21 Ea.	No. 22 Pts.	No. 23 No.	No. 24 Bot.	No. 25 Ozs.	No. 30 Jars	No. 31 Bunches	No. 34 Yd.	No. 37 Yds.	No. 39 Pr.
No. 38 Heads	No. 39 Boxes	No. 40 Roll	No. 41 Gal.	No. 42 Gals.	No. 43 Head	No. 44 Bunch	No. 45 Bottles	No. 49 Stalk	No. 50 Yards
No. 53 To	No. 54 Loaf	No. 55 Peck	No. 86 Rolls	No. 97 Bu.	No. 103 Tin	No. 104 Tins	No. 109 Small	No. 111 Sack	No. 113 Tall
No. 120 Pk.	No. 124 Sm.	No. 132 Lg.	No. 141 At	No. 134 Up	No. 132 Size	No. 136 Bots.	No. 139 to	No. 140 in	No. 141 Pound
No. 142 Pounds	No. 146 Bag	No. 147 only	No. 148 in.	No. 149 Ft.	No. 150 Bch.	No. 151 Lge.	No. 153 lb.	No. 154 Sale	No. 155 Sk.

No. 156 Bskt.	No. 157 Bskts.
No. 158 Bbl.	No. 166 Bags
No. 167 Bchs.	No. 168 or
No. 169 In.	No. 170 Only
No. 189 Carton	No. 190 Pail
No. 191 head	No. 192 yd.
No. 193 yds.	No. 194 sm.

Del Monte ASPARAGUS TIPS Small Can **13c**

MISTLETOE PUMPKIN Large Can **2 for 25c**

Gold Seal **FLOUR** 48 Lb. Bag **1.39**

DUNKIRK'S GREEN BEANS No. 11 $\frac{1}{2}$ Can **9c**

A Brief Showing of 18 point Gothic, X-18, and Gothic, X-11 Figures, and the 18 point Bold Face No. 2 Logotypes

Pure Cane Granulated Sugar **10 Lbs. 49c**

Fruit, Powdered, Brown Sugar **5 Pkgs. 25c**

Libby's **Tomato Juice** Qt. Jar **21c**

A Brief Showing of 18 point Cheltenham Bold Condensed Logotypes with 18 point Pabst Extra Bold Condensed and 18 point Fabst Extra Bold Figures

TANGERINES, sweet, juicy **2 Doz. 29c**

PRUNE JUICE, *Louella* TRADE MARK Pt. Bot. **17c**

BORAX SOAP, Kirkman's **5 Cakes 16c**

A Brief Showing of 18 point Cheltenham Bold Condensed Logotypes with 18 point Pabst Extra Bold Condensed and 18 point Fabst Extra Bold Figures

GOTHIC No. 16

NEW POTATOES L. I. **15** pounds **23c**

CELERY HEARTS, bch. **7c** **PRUNE JUICE**, qt. bot. **23c**
RYE BREAD Hogarth's Bakery **7c** **SWISS CHEESE** Imported Fancy-Ib. **19c**
Large, Fresh, Loaf
Sliced Bacon, Smith's **1** lb. pkg. **15c** **Mayonnaise**, Blue Star **2** Jars **21c**
Dill Pickles Full pint jar **2** jars **25c** **Corned Beef**, Fancy Navel-Lb. **15c**
Grapefruit, Finest California-each **4c** • **Rib Roast**, Choice Cuts of Beef-Lb. **23c**

First Slug **Raisins** Triangle Brand, Seeded **3** **25c**
Second Slug or Seedless, Today only pkgs.

In casting the second line, the 14 point Gothic No. 16 letters and figures become spaces for justifying when raised in the auxiliary position. The small type is 5 point Gothic No. 3.

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstu vwxyz 1234567890 (\$£,,:;'-'?!)

14 Point Gothic No. 16 (One-Letter) 14Δ119

10 point METROBLACK No. 2

LINK SAUSAGE SMALL, PURE JERSEY PORK **15c** **Imported Tea Balls** Orange Pekoe or Gunpowder. Pkg. 20 **19c**
CELLOPHANE PACK. POUND
FINE RIB ROAST FANCY EASTERN GRAIN **28c** **Rex Roquefort Cheese** Tasty, Sharp. Just Imported. 1/2 Lb. **37c**
FED STEER, ROLLED. POUND
BEST HAM SLICES LARGE, LEAN, TENDER **10c** **Whipping Cream** Moonbeam Farms. Pure Jersey Cream. 1/2 Pt. **12c**
BONELESS CENTER, EACH
OHIO STEWING HENS GRADE No. 1. DRY **23c** **Orange Pekoe Tea** Apperson Co. 1/2 Lb. Pkg. **2** Pkgs. **40c**
PICKED, POUND
Grapefruit Juice Desert Star or Nighland Laddie Brand. Extra Fancy No. 2 Can. Each **9c** **Fresh Iceberg Lettuce** Fancy Salad Crisp Heads **2** For **9c**
Laundry Soap Crystal White, White King, P & G. Cleanup. Giant Size **3** bars **11c** **De Luxe Spinach** Emerald Green Pack. No. 2 Can **3** Cans **21c**

First Slug **COFFEE** OUR POPULAR GREEN CAN BLEND **2** Lbs. **43c**
Second Slug FOR DRIP OR PERCOLATOR USE

In casting the second line, the 10 point Metroblack No. 2 letters and figures become spaces for justifying when raised in the auxiliary position. The small type in the left-hand block is 4 point Gothic No. 16 on a 5 point body. The small type in the first three lines at the right is 5 1/2 point Gothic No. 3, while in the last three lines it is 5 1/2 point Bold Face No. 2, and 12 point Bold Face No. 2 Logotypes.

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstu vwxyz 1234567890 (\$£,,:;'-'?!)

10 Point Metroblack No. 2 (One-Letter) 10Δ153

14 point GOTHIC No. 13

TOMATO CATSUP STAR'S ACE CLUB **8c** **CANNED MILK** ALPS, DAIRY **3** TALL **20c**
14 OZ. BOTTLE CARNATION CANS
POTATO CHIPS USUAL 10c PACKAGE **7c** **PINEAPPLE** SLICED **9c** CRUSHED **19c**
GOLDEN STAR BRAND No. 1 CAN No. 2 1/2
Roast Corn Toasties Small Pkg. **6c** Large Pkg. **9c** **Star Mayonnaise** Pint Bottle **14c** Quart Bottle **27c**
Kennel Dog Food Pkg. **9c** 12 Lb. Tin **94c** **Brown Bread with Raisins** Tall Can **15c**

First Slug **I-X-L FRESH BREAD** LARGE LOAF **9c**
Second Slug WHITE OR RYE

In casting the second line, the 14 point Gothic No. 13 letters and figures become spaces for justifying when raised in the auxiliary position. The small type in the two top lines on either side is 5 1/2 point Gothic No. 3. 14 point Bold Face No. 2 Logotypes are used in the lower two lines on either side.

ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstu vwxyz 1234567890 (\$£,,:;'-'?!)

14 Point Gothic No. 13 (One-Letter) 14Δ61

VERTICAL GOTHIC

For food-store-ad work, a valuable aid both to condensation and economical composition is found in the Vertical Characters of Gothic Condensed No. 2. These characters are cast horizontally on the slug, like this:

04220

0000

000

The slugs are cut to the proper length and inserted between the large figures, like this:

6 C
A
N
S **29c**

4 D
O
Z **53c**

8 O
Z **27c**

Complete alphabets are available in 6-, 10- and 12-point sizes. The 6- and 10-point sizes cast in the center of a 6-point slug, the 12-point in the center of an 8-point slug.

6 Point (6Δ123)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

10 Point (10Δ137)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

12 Point (12Δ153)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

PABST EXTRA BOLD CONDENSED

PINEAPPLE, SLICED can **13c**

KENS CORN FLAKES **3** pkgs. **12c**

Noodles **2** lge. pkgs. **25c**

Tuna Fish lge. can **21c**

Oranges **3** dozen **20c**

Peaches **2** lge. cans **23c**

Bacon
(SLICED)
15c lb.

Jello, all flavs. pkg. **5c**

Syrup pt. **15c** qt. **27c**

Tuna Fish **2** lge. cans **23c**

Sweet Pickles **14c**

TENDERLOIN STEAK lb. **14c** **VERMONT TURKEYS** lb. **29c**

Loin of Pork, choice lb. **11c** **Veal Cutlets, milk fed** lb. **12c**

Corned Beef, fancy lb. **15c** **Rib Roast, best cuts** lb. **23c**

TOMATO JUICE Sun Ripe **6** cans **23c**

BARTLETT PEARS No. 2 tall can **18c**

LAMB CHOPS Fine Rib Cuts, No. 1 Grade. lb. **16c**

The first and next to last blocks of type are in 30 point Pabst Extra Bold Condensed, with 36 point Pabst Extra Bold advertising figures, cast overhanging on the Special Advertising Figure Mold. The second slug is in 12 point Pabst Extra Bold. The second block of type is in 18 point Pabst Extra Bold Caps with 18 point Pabst Extra Bold Condensed lower case, and 18 point Pabst Extra Bold figures, cast overhanging, on the Regular Adver-

tising Figure Mold. The second slug is in 8 point Heltenham Bold roman and italic. The matter directly below is in 14 point Pabst Extra Bold Condensed with Italic. The last line is in 48 point Pabst Extra Bold Condensed No. 1, cast overhanging on the Special Advertising Figure Mold. The small type is in 12 point Pabst Extra Bold Condensed Italic.

NAME PLATES

The following standard brand logotypes will cast on the slug size indicated. Special name-plate designs will be made to order at a special price, cost depending entirely upon the intricacy of design. In ordering, give triangle number as well as character number.

CHARACTER No. 220 (△350)

36 Pt.

30 Pt.

24 Pt.

Gold Seal Gold Seal Gold Seal

18 Pt.

14 Pt.

12 Pt.

10 Pt.

8 Pt.

Gold Seal Gold Seal Gold Seal Gold Seal Gold Seal

CHARACTER No. 56 (△350)

36 Pt.

24 Pt.

18 Pt.

Del Monte Del Monte Del Monte

14 Pt.

12 Pt.

10 Pt.

Del Monte Del Monte Del Monte

CHARACTER No. 221 (△350)

36 Pt.

30 Pt.

24 Pt.

18 Pt.

14 Pt.

12 Pt.

10 Pt.

8 Pt.

Louella Louella Louella Louella Louella Louella Louella Louella

CHARACTER No. 15 (△350)

36 Pt.

30 Pt.

24 Pt.

18 Pt.

14 Pt.

12 Pt.

10 Pt.

8 Pt.

ASCO ASCO ASCO ASCO ASCO ASCO ASCO ASCO

CHARACTER No. 230 (△350)

24 Pt.

18 Pt.

14 Pt.

12 Pt.

10 Pt.

S and W S and W S and W S and W S and W

CHARACTER No. 241 (△350)

24 Pt.

12 Pt.

Rexall Rexall

CHARACTER No. 98 (△350)

24 Pt.

18 Pt.

14 Pt.

12 Pt.

10 Pt.

8 Pt.

"J. & N." "J. & N."

CHARACTER No. 233 (△350)

8 Pt.

6 Pt.

KOOL KOOL

CHARACTER No. 229 (△350)

36 Pt.

24 Pt.

18 Pt.

12 Pt.

Libby's Libby's Libby's Libby's

CHARACTER No. 234 (△350)

8 Pt.

6 Pt.

KOOLS KOOLS

CHARACTER No. 225 (△350)

12 Pt.

10 Pt.

8 Pt.

Cambell's Cambell's Cambell's

CHARACTER No. 242 (△350)

12 Pt.

Puretest

LINOTYPE EXCELSIOR *with* BOLD FACE No. 2

- 5 Point (5△32) Lower case alphabet, 95 points. Figures, .0415 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
- * 5½ Point (5½△48) Lower case alphabet, 100 points. Figures, .046 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
- * 6 Point (6△314) Lower case alphabet, 107 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
- 7 Point No. 2 (7△136) Lower case alphabet, 115 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
- * 7 Point No. 1 (7△138) Lower case alphabet, 118 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- * 7½ Point (7½△6) Lower case alphabet, 123 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
- 7¾ Point (7¾△2) Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 8 Point No. 2 (8△440) Lower case alphabet, 123 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
- * 8 Point No. 1 (8△424) Lower case alphabet, 126 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 9 Point (9△136) Lower case alphabet, 133 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234
- * 10 Point (10△380) Lower case alphabet, 142 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234
- 11 Point (11△128) Lower case alphabet, 151 points. Figures, .0761
HOW IS ONE TO ASSESS and evaluate a type face in terms of its est 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its est 1234
- 12 Point (12△378) Lower case alphabet, 158 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234
- 14 Point (14△214) Lower case alphabet, 171 points. Figures, .0968
HOW IS ONE TO ASSESS and evaluate a type face in term 1234
HOW IS ONE TO ASSESS and evaluate a type face in term 1234



LINOTYPE EXCELSIOR *with* GOTHIC No. 3

- 5 Point (5△36) Lower case alphabet, 95 points. Figures, .0415
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
- 5½ Point (5½△54) Lower case alphabet, 100 points. Figures, .046
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
- * 6 Point (6△366) Lower case alphabet, 103 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
- 7 Point No. 2 (7△158) Lower case alphabet, 115 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
- * 7 Point No. 1 (7△156) Lower case alphabet, 118 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 8 Point No. 2 (8△468) Lower case alphabet, 123 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

* Faces indicated by asterisk are available also for Teletypesetter composition

LINOTYPE EXCELSIOR with ITALIC and SMALL CAPS

- 5½ Point (5½△50) Lower case alphabet, 100 points. Figures. .046
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma VBCE
- 6 Point (6△320) Lower case alphabet, 107 points. Figures. .0484
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa VBCE
- 7 Point No. 2 (7△142) Lower case alphabet, 115 points. Figures. .0553
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do VBCE
- 7 Point No. 1 (7△140) Lower case alphabet, 118 points. Figures. .0553
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why VBCE
- 7½ Point (7½△8) Lower case alphabet, 123 points. Figures. .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W VBCE
- 8 Point No. 2 (8△444) Lower case alphabet, 123 points. Figures. .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W VBCE
- 8 Point No. 1 (8△432) Lower case alphabet, 126 points. Figures. .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? VBCE
- 9 Point (9△134) Lower case alphabet, 133 points. Figures. .0692
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de VBCE
- 10 Point (10△386) Lower case alphabet, 142 points. Figures. .0692
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti VBCE
- 11 Point (11△120) Lower case alphabet, 151 points. Figures. .0761
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its est 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its est VBCE
- 14 Point (14△218) Lower case alphabet, 171 points. Figures. .0968
 HOW IS ONE TO ASSESS and evaluate a type face in term 1234
 HOW IS ONE TO ASSESS and evaluate a type face in term VBCE



LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH BOLD FACE No. 2

ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ abcdefghijklmnopqr^ostuvwxyza^oefi^ollff^off^oll
 ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ abcdefghijklmnopqr^ostuvwxyza^oefi^ollff^off^oll
 1234567890\$£...-?!- —... () @ lb * † ‡ § [] % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH GOTHIC No. 3

ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ abcdefghijklmnopqr^ostuvwxyza^oefi^ollff^off^oll
 ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ abcdefghijklmnopqr^ostuvwxyza^oefi^ollff^off^oll
 1234567890\$£...-?!- —... () @ lb * † ‡ § [] % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ITALIC and SMALL CAPS

ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ abcdefghijklmnopqr^ostuvwxyza^oefi^ollff^off^oll
 ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ abcdefghijklmnopqr^ostuvwxyza^oefi^ollff^off^oll
 ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ
 1234567890\$£...-?!- —... () @ lb * † ‡ § [] % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘
 1234567890\$£...-?!- —... () @ lb † ‡ § [] % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH MEMPHIS BOLD

ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ abcdefghijklmnopqr^ostuvwxyza^oefi^ollff^off^oll
 ABCDEFGHIJKLMN^oOPQR^oSTUVW^oXYZ&ÆŒ abcdefghijklmnopqr^ostuvwxyza^oefi^ollff^off^oll
 1234567890\$£...-?!- —... () @ lb * † ‡ § [] % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘
 1234567890\$£...-?!- —... () @ lb * † ‡ § [] % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘

LINOTYPE EXCELSIOR *with* MEMPHIS BOLD

- 6 Point (6△426) Lower case alphabet, 107 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
- 7 Point (7△190) Lower case alphabet, 118 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
- 7½ Point (7½△24) Lower case alphabet, 123 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
- 8 Point (8△502) Lower case alphabet, 126 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 9 Point (9△166) Lower case alphabet, 133 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desi 1234
- 10 Point (10△466) Lower case alphabet, 143 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234
- 12 Point (12△488) Lower case alphabet, 158 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234
- 14 Point (14△252) Lower case alphabet, 171 points. Figures, .0968
HOW IS ONE TO ASSESS and evaluate a type face in term 1234
HOW IS ONE TO ASSESS and evaluate a type face in term 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH MEMPHIS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1234567890 \$£,,:;-'?!-|—
 abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1234567890 \$£,,:;-'?!-|—
 ... ()@!b*+‡!\$[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 ... ()@!b*+‡!\$[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8



LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT OF TEXTTYPE WITH BOLD FACE No. 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1234567890 \$£,,:;-'?!-|—
 abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1234567890 \$£,,:;-'?!-|—
 ... ()@!b*+‡!\$[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 ... ()@!b*+‡!\$[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT OF TEXTTYPE WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1234567890 \$£,,:;-'?!-|—
 abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1234567890 \$£,,:;-'?!-|—
 ... ()@!b*+‡!\$[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8
 ... ()@!b*+‡!\$[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

LINOTYPE TEXTYPE with BOLD FACE No. 2

6 Point (6△296) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

7 Point (7△130) Lower case alphabet, 110 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

8 Point (8△394) Lower case alphabet, 115 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

9 Point (9△118) Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234

10 Point (10△322) Lower case alphabet, 136 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234

12 Point (12△310) Lower case alphabet, 153 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of its e 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its e 1234

14 Point (14△194) Lower case alphabet, 167 points. Figures, .0968
HOW IS ONE TO ASSESS and evaluate a type face in terms 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms 1234

TRADE LINOTYPE MARK

LINOTYPE TEXTYPE with ITALIC and SMALL CAPS

6 Point (6△304) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

7 Point (7△132) Lower case alphabet, 110 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

8 Point (8△396) Lower case alphabet, 115 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

9 Point (9△122) Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design VB CD

10 Point (10△324) Lower case alphabet, 136 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d VB CD

12 Point (12△324) Lower case alphabet, 153 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of its e 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its e VB CD

14 Point (14△220) Lower case alphabet, 167 points. Figures, .0968
HOW IS ONE TO ASSESS and evaluate a type face in terms 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms VB CD

18 Point, Two-Letter (18△30) Lower case alphabet, 216 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face 1234
HOW IS ONE to assess and evaluate a type face 1234

LINOTYPE IONIC No. 5 with BOLD FACE No. 2

- 5 Point (5△24) Lower case alphabet, 84 points. Figures, .0415
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
- * 5½ Point (5½△42) Lower case alphabet, 94 points. Figures, .046 and .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
- 5½ Point Ionic No. 5 with Gothic No. 16 (5½△64) Lower case alphabet, 94 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
- 6 Point (6△288) Lower case alphabet, 104 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
- 6½ Point (6½△2) Lower case alphabet, 110 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th 1234
- 6¾ Point (6¾△2) Lower case alphabet, 107 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
- * 7 Point (7△122) Lower case alphabet, 114 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
- * 7½ Point (7½△2) Lower case alphabet, 121 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- * 8 Point (8△382) Lower case alphabet, 127 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
- * 9 Point (9△112) Lower case alphabet, 139 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic 1234
- 10 Point (10△392) Lower case alphabet, 146 points. Figures, .0761
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
- 12 Point (12△368) Lower case alphabet, 163 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH BOLD FACE No. 2

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&ÆŒ
 ABCDEFGHIJKLMN**CP**QRSTU**VW**XYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfi|ff|ffl 1234567890 \$£,,:;-“?!”-|—
 abcdefghijklmnopqrstuvwxyzæœfi|ff|ffl 1234567890 \$£,,:;-“?!”-|—

... () @ 1b * † ‡ § ¶ % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
 ... () @ 1b * † ‡ § ¶ % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞



LINOTYPE IONIC No. 5 with GOTHIC No. 16

- 5½ Point (5½△64) Lower case alphabet, 94 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ROMAN AND GOTHIC No. 16

ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfi|ff|ffl
 ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfi|ff|ffl

1234567890\$£,,:;-“?!”-|— ... () @ 1b * † ‡ § ¶ % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
 1234567890\$£,,:;-“?!”-|— ... () @ 1b * † ‡ § ¶ % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

* Faces indicated by asterisk are available also for Teletypesetter composition

LINOTYPE IONIC No. 5 with ITALIC and SMALL CAPS

- 5 Point (5△26) Lower case alphabet, 84 points, Figures, .0415
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art vbcd
- 5½ Point (5½△44) Lower case alphabet, 94 points, Figures, .046
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker vbcd
- 6 Point (6△302) Lower case alphabet, 104 points, Figures, .0484
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace vbcd
- 6¼ Point (6¼△6) Lower case alphabet, 110 points, Figures, .0553
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th vbcd
- 6¾ Point (6¾△4) Lower case alphabet, 107 points, Figures, .0553
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the vbcd
- 7 Point (7△126) Lower case alphabet, 114 points, Figures, .0553
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why vbcd
- 7½ Point (7½△4) Lower case alphabet, 121 points, Figures, .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? vbcd
- 8 Point (8△384) Lower case alphabet, 127 points, Figures, .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design vbcd
- 9 Point (9△116) Lower case alphabet, 139 points, Figures, .0691
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic vbcd
- 10 Point (10△390) Lower case alphabet, 146 points, Figures, .0761
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth vbcd
- 12 Point (12△320) Lower case alphabet, 163 points, Figures, .083
 HOW IS ONE TO ASSESS and evaluate a type face in terms of 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of vbcd

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfi fl fffiff 1234567890 \$£,.;-'?!- —
 abcdefghijklmnopqrstuvwxyzæœfi fl fffiff 1234567890 \$£,.;-'?!- —

... () @ I b * † ‡ § [] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
 ... () @ I b † ‡ § [] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

LINOTYPE OPTICON with BOLD FACE No. 2

- 5½ Point (5½△60) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
- 6 Point (6△420) Lower case alphabet, 109 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
- 7 Point (7△166) Lower case alphabet, 119 points. Figures, .059
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 7½ Point (7½△10) Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 8 Point (8△482) Lower case alphabet, 130 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
- 9 Point (9△162) Lower case alphabet, 134 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234
- 10 Point (10△470) Lower case alphabet, 144 points. Figures, .0761
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthe 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthe 1234
- 11 Point (11△138) In Process of Manufacture
- 12 Point (12△474) Lower case alphabet, 160 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH BOLD FACE No. 2

ABCDEFGHIJKLMN^OPN^QQR^STUV^WXYZ&Æ^Ç
 ABCDEFGHIJKLMN^OPN^QQR^STUV^WXYZ&Æ^Ç
 abcdefghijklmnopqrstuvwxyzæœfi^{fl}ff^{ffl} 1234567890 \$ £ , ; - ' ? ! - | —
 abcdefghijklmnopqrstuvwxyzæœfi^{fl}ff^{ffl} 1234567890 \$ £ , ; - ' ? ! - | —
 . . . () @ † ‡ § ¶ % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘
 . . . () @ † ‡ § ¶ % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘

TRADE LINOTYPE MARK

LINOTYPE OPTICON with ITALIC and SMALL CAPS

- 6 Point (6△424) Lower case alphabet, 109 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the vbcd
- 7 Point (7△180) In Process of Manufacture
- 7½ Point (7½△16) Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 8 Point (8△496) Lower case alphabet, 130 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design vbcd
- 10 Point (10△468) Lower case alphabet, 144 points. Figures, .0761
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthe 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthe vbcd
- 11 Point (11△134) In Process of Manufacture

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN^OPN^QQR^STUV^WXYZ&Æ^Ç
 ABCDEFGHIJKLMN^OPN^QQR^STUV^WXYZ&Æ^Ç
 ABCDEFGHIJKLMN^OPN^QQR^STUV^WXYZ&Æ^Ç
 abcdefghijklmnopqrstuvwxyzæœfi^{fl}ff^{ffl} 1234567890 \$ £ , ; - ' ? ! - | —
 abcdefghijklmnopqrstuvwxyzæœfi^{fl}ff^{ffl} 1234567890 \$ £ , ; - ' ? ! - | —
 . . . () @ † ‡ § ¶ % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘
 . . . () @ † ‡ § ¶ % ¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘

LINOTYPE PARAGON with PARAGON BOLD

- 5½ Point (5¼Δ66) Lower case alphabet, 101 points. Figures, .059
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
- * 6 Point (6Δ388) Lower case alphabet, 108 points. Figures, .059
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p 1234
- * 7 Point (7Δ162) Lower case alphabet, 120 points. Figures, .059
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 7½ Point (7¼Δ18) Lower case alphabet, 124 points. Figures, .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 8 Point (8Δ462) Lower case alphabet, 129 points. Figures, .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
- 9 Point (9Δ158) Lower case alphabet, 136 points. Figures, .0692
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
- 10 Point (10Δ450) Lower case alphabet, 145 points. Figures, .0761
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH PARAGON BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 abcdefghijklmnopqrstuvwxyzæœñflffiffiffi 1234567890 \$ £ , ; : - ' ? ! - | —
 abcdefghijklmnopqrstuvwxyzæœñflffiffiffi 1234567890 \$ £ , ; : - ' ? ! - | —
 . . . () @ ! b * † ‡ § ¶ % ¼ ½ ¾ ⅜ ⅝ ⅞ ⅓ ⅔
 . . . () @ ! b * † ‡ § ¶ % ¼ ½ ¾ ⅜ ⅝ ⅞ ⅓ ⅔

TRADE LINOTYPE MARK

LINOTYPE PARAGON with ITALIC and SMALL CAPS

- 6 Point (6Δ390) Lower case alphabet, 108 points. Figures, .0553
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p vBCD
- 7 Point (7Δ164) Lower case alphabet, 120 points. Figures, .059
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Wh 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Wh vBCD
- 7½ Point (7¼Δ20) Lower case alphabet, 124 points. Figures, .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? vBCD
- 8 Point (8Δ464) Lower case alphabet, 129 points. Figures, .0622
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design vBCD
- 9 Point (9Δ156) Lower case alphabet, 136 points. Figures, .0692
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d vBCD
- 10 Point (10Δ448) Lower case alphabet, 146 points. Figures, .0761
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
 HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth vBCD

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
 ABCDEFGHIJKLMN OPQRSTUVWXYZ & Æ Æ
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* Faces indicated by asterisk are available also for Teletypesetter composition

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

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8 Point Body

7 3/4 POINT EXCELSIOR with BOLD FACE No. 2

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10 Point Body

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8 1/2 Point Body

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7½ POINT EXCELSIOR with BOLD FACE No. 2

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Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a fool in the hands of a person expert in its use; by a person, moreover, who was an

TRADE MARK
LINO TYPE

7 POINT No. 2 EXCELSIOR with BOLD FACE No. 2

TRADE MARK
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**ALL WELL DESIGNED TYPES
ARE ENTIRELY PRACTICAL
AND ALWAYS EASY TO READ**

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 to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak; no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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9 Point Body

8 Point Body

7½ Point Body

7 Point Body

6 POINT EXCELSIOR with BOLD FACE No. 2

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The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added

6 Point Body

DOMESTIC BONDS

Sales (000 omitted)	High.	Low.	Net chge.
1 Alum 7 5/8	100 1/2	100	1/2
1 Am G&E 6 1/2	100 1/2	100	1/2
1 Am P&L 6 5/8	100	99 3/4	1/4
21 Am Rail M 6 5/8	103	103	0
20 Am Sealing 6 5/8	99 1/2	99 1/2	0
3 Ana Cop 6 5/8	97 1/2	97 1/2	0
16 Appal & E 6 5/8	102 1/2	102 1/2	0
18 Ass S H 6 1/2	101 1/2	101 1/2	0
18 Att Fr Inc 8 5/8	97 1/2	97 1/2	0
9 Beaver Bd 8 5/8	99	98 1/2	1/2
1 Bell T Can 5 1/2	100 1/4	100 1/4	0
5 Buff Gen El 5 1/2	102	102	0
3 C N R Equip 7 5/8	101 3/4	101 3/4	0
25 C I S 6 5/8	93 1/2	93 1/2	0
29 C I S 6 5/8	93 1/2	93 1/2	0
1 do 7 5/8	112	112	0
2 C S G B 5 1/2	106 5/8	106 5/8	0
1 Cons Tex 8 5/8	84	84	0
6 Cont Cor 8 5/8	98 1/2	98 1/2	0
1 Cub Tel 7 5/8	110 1/2	110 1/2	0
6 Dudhay 7 5/8	107 1/2	107 1/2	0
1 Duk P 6 5/8	102 1/2	102 1/2	0
10 El Refrig 6 5/8	103 1/2	103 1/2	0
6 Fisk Rub 5 1/2	97 1/2	97 1/2	0
1 Fla P & L 5 1/2	93 1/2	93 1/2	0
11 Galena S O 7 5/8	91	90 1/2	1/2
11 Gal Pow 5 1/2	90 1/2	90 1/2	0
1 Gen Pet 6 5/8	101 1/2	101 1/2	0
3 Gyr T & R 5 1/2	96 1/2	96 1/2	0
1 Gulf Oil 5 1/2	108 1/2	108 1/2	0
26 Ind Oil 6 1/2	95	95 1/2	1/2
1 Ind Oil 6 1/2	95	95 1/2	1/2
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16 Int N G 6 5/8	118	117 1/2	1/2
3 Key Tr Sec 6 5/8	94	93 1/2	1/2
57 Loews Inc 6 5/8	99	99 1/2	1/2
19 Mass Gas 5 1/2	102 1/2	102 1/2	0
10 Miss P & C 5 1/2	98 1/2	98 1/2	0
1 Natl P & L 5 1/2	94 1/2	94 1/2	0
18 Nev Cop 5 1/2	94 1/2	94 1/2	0
23 N O T M 5 1/2	100 1/2	100 1/2	0
6 N S P cv 6 1/2	111	111	0
4 Ohio R Ed 5 1/2	95 1/2	95 1/2	0
10 Ohio R Ed 5 1/2	93 1/2	93 1/2	0
10 P & L 5 1/2	102 1/2	102 1/2	0
73 Penn O Ed 6 5/8	114 1/2	114 1/2	0
3 P & L 5 1/2	98 1/2	98 1/2	0
2 do 5 1/2	98 1/2	98 1/2	0
17 Phil E P 5 1/2	102 1/2	102 1/2	0
1 Phil E P 5 1/2	102 1/2	102 1/2	0
26 P S N J 5 1/2	99	98 1/2	1/2
2 Schie R E 6 5/8	95 1/2	95 1/2	0
1 Shawsheen 7 5/8	102 1/2	102 1/2	0
1 Shawsheen 7 5/8	100	100 1/2	1/2
36 S P & L 6 5/8	94 1/2	94 1/2	0
58 Sweet G & E 5 1/2	68 1/2	68	1/2
11 Sweet N Gas 6 5/8	16	16	0

Set 14 Lines to the Inch (Short Descenders).
Size of Figures, .046.

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6 Am Sealing 6 5/8	97 1/2	97 1/2	0
3 Ana Cop 6 5/8	102 1/2	102 1/2	0
16 Appal & E 6 5/8	94 7/8	94 7/8	0
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SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
BILLER, typist, stenographer, experienced, young, rapid, switchboard, Southern Agency, Melrose 5-1011.
BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references, Olinville 5-3243.
BOOKKEEPER-STENOGRAPHER, 10 yrs. experience, charge office, efficient; worth interview, Edgcombe 4-6134.
BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience, B 270 Times.
BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert, Windsor 8-4003.
BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security, Mansfield 6-4547.
BOOKKEEPER, typist, complete charge of office, alert, A 779 Times Downtown.
BOOKKEEPER-STENOGRAPHER—6 yrs., complete charge, responsible, \$20, Larkspur Agency, Cortlandt 7-8973.
BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.
BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances, Fenwick Agency, Cortlandt 7-3927.
CASHIER, experienced, young lady, attractive, typist, stenography, 2,013A Jerome Ave. Tremont 2-4187.
COMPTOMETER OPERATORS supplied quickly; many are capable stenographers, switchboard, Elliott-Fisher bookkeepers, Phone Central, Bryant 9-9287, operators school.

LEGAL NOTICES

Foreclosure Sales
SUPREME COURT, COUNTY OF NEW YORK - GORLEY MORTGAGE COMPANY Plaintiff, against KATHERINE M. TURNER, and GEORGE BACON, Defendants.
In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of the 15th day of October, 1932, I, the undersigned, the Referee in said judgment, do hereby sell at public auction at the City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and

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Size of figures, .046.

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TRADE MARK
LINO TYPE

8 POINT No. 2 EXCELSIOR with GOTHIC No. 3

TRADE MARK
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7 POINT No. 1 EXCELSIOR with GOTHIC No. 3

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Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak; no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

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8 Point Body

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7 Point Body

TRADE MARK
LINOTYPE

7 POINT No. 2 EXCELSIOR with GOTHIC No. 3

TRADE MARK
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7 Point Body

6 POINT EXCELSIOR with GOTHIC No. 3

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The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters

8 Point Body

7 1/2 Point Body

7 Point Body

6 Point Body

TRADE LINOTYPE MARK

5 1/2 POINT EXCELSIOR with GOTHIC No. 3

TRADE LINOTYPE MARK

FOREIGN BONDS

Sales (000 omitted)	High.	Low.	Last.	Net chge.
34 Athab P & P	68 1/4	65 3/4	67 3/4	+ 1/4
32 Am R M Bk	23 1/2	23 1/2	23 1/2	0
10 And N C P	171 1/2	171 1/2	172 1/2	+ 26
7 do 6s w 7s	99 1/2	99 1/2	99 1/2	0
7 Ant R Col 7s	92	92	92	0
27 Buen Air 7s	27	27	27	0
11 Ctr & W 6 1/2s	95	94	95 1/2	+ 1/2
22 Ctr Oslo 5 1/2s	96 1/2	96 1/2	96 1/2	0
29 Cm Pr Bk 5s	35	34 1/2	34 1/2	- 1/2
22 Con M Ed 7s	95 1/2	95 1/2	95 1/2	0
55 Cuba Tl 7 1/2s	56	56	56	0
1 Dm C M 5 1/2s	97	97	97	0
5 Eup Mig 7 1/2s	98	98	98	0
96 Fla S 6 1/2s	93 1/2	93 1/2	93 1/2	0
27 Fr S 6 1/2s	93 1/2	93 1/2	93 1/2	0
27 Gt C & E 6 1/2s	88	87 1/2	87 1/2	- 1/2
27 Gt C & E 6 1/2s	88	87 1/2	87 1/2	- 1/2
8 Hn Ld In 7 1/2s	98 1/2	98 1/2	98 1/2	0
5 Usedr Slt 7s	98	97 1/2	97 1/2	- 1/2
125 Ill U P C 1 7s	91	90 1/2	90 1/2	- 1/2
7 King Den 5s	100 1/2	100 1/2	100 1/2	0
1 Kng Nth 6s	100 1/2	100 1/2	100 1/2	0
2 Man M & S 7s	99 1/2	99 1/2	99 1/2	0
5 Med Col 8s	102 1/2	102 1/2	102 1/2	0
5 Prov B A 7s	97 1/2	97 1/2	97 1/2	0
21 do 7s 36	96 1/2	96 1/2	96 1/2	0
7 do 7s 52	94 1/2	93	93 1/2	- 1/2
6 Rep Peru 7s	100 1/2	100 1/2	100 1/2	0
13 Rm C Ch 6s	92 1/2	92 1/2	92 1/2	0
1 Russtsein 5 1/2s	13 1/2	13 1/2	13 1/2	0
83 Saar Bsnr 7s	91 1/2	91 1/2	91 1/2	0
Total sales bonds, \$2,341,000				+ 1
Total sales stocks, \$79,700 shares.				

BANK CLEARINGS

	Five days	Week	Per cent.
Nov. 9, '32			
Nov. 11, '31			
Boston	\$188,132	\$242,797	-24.2
Baltimore	222,000	290,000	-23.1
Birmingham	34,319	43,479	-19.9
Pittsburgh	63,046	88,170	-28.5
Buffalo	18,300	23,400	-22.2
Chicago	152,500	230,700	-33.9
Detroit	51,627	70,100	-26.1
Cincinnati	32,400	42,202	-23.4
St. Louis	44,800	55,800	-22.0
Kansas City	50,896	68,148	-25.3
Omaha	18,020	25,893	-31.4
Minneapolis	42,781	48,519	-11.8
Richmond	25,480	29,136	-12.8
Atlanta	24,400	26,500	-7.9
Louisville	18,095	20,468	-11.1
New Orleans	26,395	42,974	-38.6
Dallas	25,674	28,796	-10.9
San Francisco	70,900	93,000	-23.8
Sordland	14,790	23,112	-36.0
Salt Lake	15,793	20,405	-22.6
Total	\$1,190,768	\$1,608,756	-25.0
New York	2,205,001	3,810,446	-42.1
Total all	\$3,395,769	\$5,419,202	-37.3

DOMESTIC BONDS

Sales (000 omitted)	High.	Low.	Last.	Net chge.
1 Alum 7s 33	106	106	106 1/2	+ 1/4
1 Am G & E 16s	100 1/2	99 1/2	99 1/2	- 1/2
21 Am R M Bk	103	103	103	0
20 Am Seag 6s	99 1/2	99 1/2	99 1/2	0
6 Am W 6s	97 1/2	97 1/2	97 1/2	0
3 Ana Cop 6s	102 1/2	102 1/2	102 1/2	0
16 As G & E 16s	94 1/2	94 1/2	94 1/2	0
18 As S H 6 1/2s	97 1/2	97 1/2	97 1/2	0
5 Atl Fr Inc 8s	19	19	19	0
9 Bcnar Bd 8s	98 1/4	98 1/4	98 1/4	0
5 Bell T Cn 5s	100 1/4	100 1/4	100 1/4	0
1 Bufr G E 7s	111 3/4	111 3/4	111 3/4	0
1 C NR Exp 7s	111 3/4	111 3/4	111 3/4	0
23 Car P & L 5s	99	99	99 3/8	+ 1/4
2 Clites Svc 6s	115 3/8	115 3/8	115 3/8	0
2 CG B 5 1/2 D E	106 3/8	106 3/8	106 3/8	0
1 Cons Ty 8s	84	84	84	0
6 Cont Cor 6s	98 1/2	98 1/2	98 1/2	0
1 Cub Tel 7s	110 1/2	110 1/2	110 1/2	0
6 Cudahy 5s	96 1/2	96 1/2	96 1/2	0
6 Det C Gas 6s	107 1/2	107 1/2	107 1/2	0
10 Duk P P 6s	100 1/2	100 1/2	100 1/2	0
1 El Refrig 6s	103 1/2	103 1/2	103 1/2	0
6 Fisk Rb 5 1/2s	97 1/2	97 1/2	97 1/2	0
10 Fl P & L 5s n	93 1/2	93 1/2	93 1/2	0
2 Gaina S O 7s	91	90	90	- 1
115 Gat Pow 5s	94	93 1/2	93 1/2	- 1/2
1 Gm Pnt 6s	101 1/2	101 1/2	101 1/2	0
1 Gy T & R 5 1/2	96 1/2	96 1/2	96 1/2	0
3 H T R 6 1/2s	109 1/2	108 1/2	109 1/2	+ 1/4
1 Gulf Oil 5s	105	105	105	0
26 Ind Oil 6 1/2s	99	99	99	0
1 Ind Lnst 6s	99	99	99 1/2	+ 1/2
5 Ind Pow 6s	97 1/2	97 1/2	97 1/2	0
10 In N G 6s w 1	118	117	117	- 1
16 Ky T P 5 1/2s	89	88 1/2	89	+ 1/2
3 Lch Tr P 5 1/2s	94	93 1/2	93 1/2	- 1/2
57 Loews Inc 6s	99 1/2	99	99	0
10 Mass 5 1/2s	102 1/2	102 1/2	102 1/2	0
18 Nat Pac 6s	100 1/2	100 1/2	100 1/2	0
1 N Y C 6 1/2s	94 1/2	94 1/2	94 1/2	0
23 Nev C Op 5s	94 1/2	94 1/2	94 1/2	0
6 N S P C 6 1/2s	111	111	111	0
5 On 6 1/2s w	99	99	99	0
4 Ohio R Ed 6s	95 1/2	95 1/2	95 1/2	0
10 Otis Stl 6s	94 1/2	94	94 1/2	+ 1/2
4 Pm Pr 6s	102	102	102	0
73 Pen O Ed 6s	116 1/2	114 1/2	116	+ 2
3 P P & L 5s	98 1/2	98 1/2	98 1/2	0
2 do 5s D	98 1/2	98 1/2	98 1/2	0
17 Phil E 5 1/2s	102 1/2	102 1/2	102 1/2	0
1 Phil E 5 1/2s	102 1/2	102 1/2	102 1/2	0
2 P S N J 6 1/2s	99	98 1/2	99	+ 1/2
13 Pure Cel 6s	109	108 1/2	109 1/2	+ 1/2
2 Scher E 6s	95 1/2	95 1/2	95 1/2	0
2 Serv Cor 6s	102 1/2	102 1/2	102 1/2	0

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency, Memphis 5-1011.
BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. Olinville 3-3243.
BOOKKEEPER—STENOGRAPHER, 10 yrs. experience, change office, efficient; worth interview. Edgemoor 4-6134.
BOOKKEEPER—TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.
BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert, Windsor 8-4003.
BOOKKEEPER—SECRETARY, 10 years' real estate, trial balances, social security. Mansfield 6-4347.
BOOKKEEPER—STENOGRAPHER—6 yrs., complete charge, responsible, \$20. Larkspur Agency, Cortlandt 7-8973.
BOOKKEEPER—TYPIST, 7 years' experience, full charge, credits, collections, B 269 Times.
BOOKKEEPER—STENOGRAPHER, complete charge, credits, collections, balances, Fenwick Agency, Cortlandt 7-3527.
CASHIER, experienced, young lady, attractive, typist, stenography, 2,013A Jerome Ave. Tremont 2-4187.
DENTAL assistant, 20, willing to learn; typewriting, stenography, 117 Times Washington Heights.

LEGAL NOTICES

Foreclosure Sales
SUPREME COURT, COUNTY OF NEW YORK, GORLEY MORTGAGE COMPANY, Plaintiff against KATHERINE M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.
 In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of the 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 noon on that day, the premises described as follows:

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
DOCTOR'S ASSISTANT, intelligent, 34, Christian, switchboard; small salary. Bender, 4,362 Park Ave.
SECRETARY—STENOGRAPHER, switchboard, knowledge comptometer, filing; conscientious, accurate; excellent references; desires position; preferably Florida. H 74 Times.
SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary. Tel. Warrenton School, Vanderbilt 3-3896.
SECRETARY—STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRafalgar 7-6400.
SECRETARY, stenographer, assistant; medical experience hospital, office; excellent record 10 years; live in if necessary. H 64 Times.
SECRETARY—STENOGRAPHER, intelligent, thoroughly experienced, good appearance; finest references. N 269 Times.
SECRETARY, bookkeeper, college graduate, references; attractive. Joan Brown, Metropolitan Institute, Ashland 4-7201.
SECRETARY, bookkeeping, knowledge, college graduate, 3 1/2 years' experience, reliable. Phone University 4-3739.
SECRETARY, intelligent, dependable, nice appearance, personality; moderate salary. Center School, Plaza 3-2858.
SECRETARY—STENOGRAPHER, assistant bookkeeper, 5 years' experience; college graduate; telephone. Plaza 3-7715.
STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good appearance; moderate salary. Evelyn Lays, Murray Hill 2-9190.

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton, brown, male, skin disease, no hair hindlegs. Reward, Goucher, 524 West 72d.
WATCH, lady's marcasite, pendant, initials T. N.; lost Saturday afternoon between 64th, Steinyway Hall or taxi; reward. BUTfield 8-9021.
 \$100 REWARD
 Wrist watch, diamond and platinum, Lillian. Lost September 23 between Park av. and 34th st. and Fifth av. shopping district, on in theatrical district, possibly in taxi. Reward to J. N. Lemmert, 138 John st. BEekman 3-5572.

5 1/2 Point Body

5 1/2 Point Body

5 1/2 Point Body. Size of Figures, .046

5 1/2 Point Body

5 POINT EXCELSIOR with GOTHIC No. 3

FOREIGN BONDS

Sales (000 omitted)	High	Low	Last	Net
21 Adri Mig Bk 7s	46	23 1/2	23 1/2	2
22 Am Mig Bk 7s	47	23 1/2	23 1/2	18
10 And N Cnp 6s	100 1/2	111	106 1/2	+ 26 1/2
7 Aut R Col 7sB	92	92	92	27
11 Buen Air 7 1/2s	27	27	27	1 1/2
17 Bur & Wain 6s	95	94	95	1
22 Civt Oslo 5 1/2s	96 1/2	96 1/2	96 1/2	38
29 Con Pr Bk 5 1/2s	35	34 1/2	34 1/2	+ 1/2
22 Cons N J 7 1/2s	58	58	58	1
51 Dn C Min 5 1/2s	41	37	37	1 1/2
5 Eurp Mig 7 1/2s	98	98	98	98
9 Fiat 7s	93 1/2	93 1/2	93 1/2	2
26 Fr S Bv 6 1/2s	93 1/2	93 1/2	93 1/2	2
22 Ger C Mun 7s	98	97 1/2	97 1/2	+ 1/2
22 Grt Cnl 6 1/2s	98 1/2	98 1/2	98 1/2	1 1/2
5 Hsdr Sth 7 1/2s	98 1/2	97 1/2	97 1/2	1 1/2
125 Itl P U C 1 1/2s	91	90 1/2	90 1/2	1 1/2
7 King Den 5 1/2s	100 1/2	100 1/2	100 1/2	2
1 King Nth 6s	72	100 1/2	100 1/2	2
2 Mans M & S 7s	99 1/2	99 1/2	99 1/2	2
5 Mex Bk 7 1/2s	97 1/2	97 1/2	97 1/2	1 1/2
7 Prv Bk 7 1/2s	96 1/2	96 1/2	96 1/2	1 1/2
7 do 7s	94 1/2	93	93 1/2	1 1/2
21 Rep Peru 7 1/2s	100 1/2	100 1/2	100 1/2	2
13 Rm C Ch 6 1/2s	92 1/2	92 1/2	92 1/2	2
10 Russian 6 1/2s	131 1/2	131 1/2	131 1/2	1 1/2
83 Saud Bk 7s	95	96	96	96
12 Sxn P W 6 1/2s	92 1/2	92 1/2	92 1/2	2
4 Sxn S Mtg 7s	98	98 1/2	98 1/2	2
4 Sxn S H 7 1/2s	28	100 1/2	100 1/2	2
21 do 7s	102 1/2	102 1/2	102 1/2	2
5 Tuz Leon 7 1/2s	101	101 1/2	101	101

BANK CLEARINGS

(000 omitted)	Five days	Week	Per cent
Nov 9	292,000	300,000	31.4
Nov 16	292,000	300,000	31.1
Nov 23	292,000	300,000	31.1
Nov 30	292,000	300,000	31.1
Dec 7	292,000	300,000	31.1
Dec 14	292,000	300,000	31.1
Dec 21	292,000	300,000	31.1
Dec 28	292,000	300,000	31.1
Jan 4	292,000	300,000	31.1
Jan 11	292,000	300,000	31.1
Jan 18	292,000	300,000	31.1
Jan 25	292,000	300,000	31.1
Feb 1	292,000	300,000	31.1
Feb 8	292,000	300,000	31.1
Feb 15	292,000	300,000	31.1
Feb 22	292,000	300,000	31.1
Feb 29	292,000	300,000	31.1
Mar 6	292,000	300,000	31.1
Mar 13	292,000	300,000	31.1
Mar 20	292,000	300,000	31.1
Mar 27	292,000	300,000	31.1
Apr 3	292,000	300,000	31.1
Apr 10	292,000	300,000	31.1
Apr 17	292,000	300,000	31.1
Apr 24	292,000	300,000	31.1
May 1	292,000	300,000	31.1
May 8	292,000	300,000	31.1
May 15	292,000	300,000	31.1
May 22	292,000	300,000	31.1
May 29	292,000	300,000	31.1
Jun 5	292,000	300,000	31.1
Jun 12	292,000	300,000	31.1
Jun 19	292,000	300,000	31.1
Jun 26	292,000	300,000	31.1
Jul 3	292,000	300,000	31.1
Jul 10	292,000	300,000	31.1
Jul 17	292,000	300,000	31.1
Jul 24	292,000	300,000	31.1
Jul 31	292,000	300,000	31.1
Aug 7	292,000	300,000	31.1
Aug 14	292,000	300,000	31.1
Aug 21	292,000	300,000	31.1
Aug 28	292,000	300,000	31.1
Sep 4	292,000	300,000	31.1
Sep 11	292,000	300,000	31.1
Sep 18	292,000	300,000	31.1
Sep 25	292,000	300,000	31.1
Oct 2	292,000	300,000	31.1
Oct 9	292,000	300,000	31.1
Oct 16	292,000	300,000	31.1
Oct 23	292,000	300,000	31.1
Oct 30	292,000	300,000	31.1
Nov 6	292,000	300,000	31.1
Nov 13	292,000	300,000	31.1
Nov 20	292,000	300,000	31.1
Nov 27	292,000	300,000	31.1
Dec 4	292,000	300,000	31.1
Dec 11	292,000	300,000	31.1
Dec 18	292,000	300,000	31.1
Dec 25	292,000	300,000	31.1
Jan 1	292,000	300,000	31.1
Jan 8	292,000	300,000	31.1
Jan 15	292,000	300,000	31.1
Jan 22	292,000	300,000	31.1
Jan 29	292,000	300,000	31.1
Feb 5	292,000	300,000	31.1
Feb 12	292,000	300,000	31.1
Feb 19	292,000	300,000	31.1
Feb 26	292,000	300,000	31.1
Mar 5	292,000	300,000	31.1
Mar 12	292,000	300,000	31.1
Mar 19	292,000	300,000	31.1
Mar 26	292,000	300,000	31.1
Apr 2	292,000	300,000	31.1
Apr 9	292,000	300,000	31.1
Apr 16	292,000	300,000	31.1
Apr 23	292,000	300,000	31.1
Apr 30	292,000	300,000	31.1
May 7	292,000	300,000	31.1
May 14	292,000	300,000	31.1
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Nov 26	292,000	300,000	31.1
Dec 3	292,000	300,000	31.1
Dec 10	292,000	300,000	31.1
Dec 17	292,000	300,000	31.1
Dec 24	292,000	300,000	31.1
Dec 31	292,000	300,000	31.1

Total sales bonds: \$2,941,000.
Total sales stocks: \$79,700 shares.

DOMESTIC BONDS

Sales (000 omitted)	High	Low	Last	Net
1 Alum 7s	33	106	106	106
1 Am Pk 6s	100	99 1/2	99 1/2	+ 1/4
2 Am Pk 6s	103	103	103	103
2 Am Roll M 6s	99 1/2	99 1/2	99 1/2	99 1/2
6 Am W Wks 6s	97 1/8	97 3/4	97 3/4	1 1/8
3 Ana Cop 6s	103	102 7/8	102 7/8	1 1/8
10 Appala P 5s	94 1/8	94 1/8	94 1/8	94 1/8
18 Asso S 6s	97 1/2	97 1/2	97 1/2	97 1/2
5 Atl Prt Inc 8s	19	19	19	19
9 Beaver Bk 8s	99	98 1/4	98 1/4	1 1/4
5 Bell T Can 5s	100 1/4	100 1/4	100 1/4	1 1/4
1 Buff Gen El 5s	102	102	102	102
1 C N B Equip 7s	111 1/4	111 1/4	111 1/4	+ 1/4
1 C N B Equip 8s	111 1/4	111 1/4	111 1/4	+ 1/4
29 Cities Svc 6s	93 1/2	93 1/2	93 1/2	93 1/2
2 Cs G B 5 1/2s E	106 1/8	106 1/8	106 1/8	+ 3/8
1 Cons Tex 8s	84	84	84	84
1 Cont Cor 6s	98 1/2	98 1/2	98 1/2	+ 1/2
1 Cub Tel 7s	100 1/2	100 1/2	100 1/2	+ 1/2
1 Cudahy 8s	107 1/2	107 1/2	107 1/2	+ 1/2
10 Duk P 6s	102 1/2	102 1/2	102 1/2	1 1/2
1 E I Refrg 6s	103 1/2	103 1/2	103 1/2	1 1/2
6 Fisk Rub 5 1/2s	97 1/2	97 1/2	97 1/2	97 1/2
1 Fla P & L 5 1/2s	93 1/2	93 1/2	93 1/2	93 1/2
10 Gat Pow 5s	94	93 1/2	93 1/2	93 1/2
145 do 6s	99	99 1/2	99 1/2	99 1/2
1 Gen Pet 6s	101 1/2	101 1/2	101 1/2	1 1/2
1 Gvr T & R 5 1/2s	96 1/2	96 1/2	96 1/2	+ 1/4
3 Gr Tr 6 1/2s	109 1/2	109 1/2	109 1/2	+ 1/4
1 Gulf Oil 6s	95	95	95	95
1 Ind Lmstr 6s	99	99	99	99
1 Ind Pow 6s	97 1/2	97 1/2	97 1/2	97 1/2
5 Int N G 6s w 1	118	95	95	+ 1/2
10 Int N G 6s w 1	118	95	95	+ 1/2
16 Key T Ph 5 1/2s	89	88 1/2	88 1/2	89
1 Leh Fr Rec 6s	94	93 1/2	93 1/2	+ 1/2
9 Mass Gas 5 1/2s	102 1/2	102 1/2	102 1/2	+ 1/2
10 Missl Pac 5s	100 1/2	100 1/2	100 1/2	+ 1/2
8 Natl P & L 6s	98 1/2	98 1/2	98 1/2	98 1/2
1 Nev Cal El 5s	94 1/2	94 1/2	94 1/2	94 1/2
8 Nev C Cop 5s	94 1/2	94 1/2	94 1/2	94 1/2
1 N O P 6s	110 1/2	110 1/2	110 1/2	1 1/2
5 N O P 6 1/2s w 1	99	99	99	99
1 Ohio R Ed 5s	95 1/2	95 1/2	95 1/2	95 1/2
10 Out Steel 6s	94 1/2	94	94 1/2	94 1/2
1 Pn Am Pet 6s	102	102	102	102
2 P & D 5s	116 1/2	114 1/2	116	+ 2
2 P & D 5s	98 1/2	98 1/2	98 1/2	98 1/2
1 Phil E P 5 1/2s	102 1/2	102 1/2	102 1/2	102 1/2
1 Phil E P 5 1/2s	107	107	107	107
26 P S N J 5 1/2s	99	98 1/2	99	+ 1/2
1 Pure Oil 6 1/2s	104	104	104	104
2 Schlr R E 6s	95 1/2	95 1/2	95 1/2	95 1/2
1 Shvsb 6s	102 1/2	102 1/2	102 1/2	+ 1/2
1 S P & L 6s w w	94 1/2	94 1/2	94 1/2	94 1/2
86 S West Gas 5s	68 1/2	68	68	68
11 S West N Gas 6s	16	16	16	16
67 Swift & Co 5s	82	82	82	82
10 Ten Cop & Ch 6s	100 1/4	100	100	+ 2

5 Point Body. Size of Figures... 0415

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MEIROSE 3-1011.
BOOKKEEPER, full charge, stenographer, experienced, conscientious. OLINVILLE 3-3243.
BOOKKEEPER-STENOGRAPHER, 10 yrs. experience. Edgewood 4-6134.
BOOKKEEPER-TYPIST, complete charge; 10 yrs. experience. Restaurant experience. B 270 Times.
BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. Windsor 8-4003.
BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. Mansfield 6-4347.
BOOKKEEPER-STENOGRAPHER—6 yrs. complete charge, responsible. \$20. Larkspur Agency, Cortland 7-8973.
BOOKKEEPER-TYPIST, 7 years' experience, full charge, credits, collections. B 269 Times.
BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, Cortland 7-3927.
CASHIER, experienced, young lady, attractive, typist, stenography. 2.013A Jerome Ave. Tremont 2-4187.
DENTAL assistant, 20, willing to learn, typewriting, stenography. 117 Times Washington Heights.
DOCTOR'S ASSISTANT, intelligent, 34, Christian, switchboard, small salary. Bender, 4382 Park Ave.
SECRETARY, bookkeeping knowledge, college graduate, 3 1/2 years' experience, reliable. Phone University 4-5789.

LEGAL NOTICES

Foreclosure Sales
SUPREME COURT COUNTY OF NEW YORK - GORLY MORTGAGE COMPANY, Plaintiff, against **KATHERINE M. TURNER**, also known as **KATHERINE M. TURNER**, and **GEORGE BACON**, Defendants, in pursuance of a judgment of foreclosure and sale duly made and entered in the above-entitled action and bearing date of the 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, No. 116 Grand Street, New York City, on the 16th day of November, 1932, at 12 o'clock noon on that day, by **JOHN E. LAINE**, Auctioneer, the premises described as follows:
 5 Point Body

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
SECRETARY - STENOGRAPHER, switchboard, knowledge comptometer, filing, conscientious, accurate; excellent references. H 74 Times, desires position, preferably Florida.
SECRETARY, college graduate of unusual ability, capable of handling executive details; excellent references; moderate salary. Tel. Warren School, Vandenbilt 3-3836.
SECRETARY-STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRafalgar 7-6400.
SECRETARY, stenographer, assistant, medical experience hospital, office; excellent record 10 years; live in if necessary. H 64 Times.
SECRETARY-STENOGRAPHER, intelligent, thoroughly experienced; good appearance

8 POINT TEXTTYPE with BOLD FACE No. 2

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

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 to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

10 Point Body

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8½ Point Body

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Here is a theory that the proponent thinks may have sense in it: Fine type

8 Point Body

7 POINT TEXTTYPE with BOLD FACE No. 2

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What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of

9 Point Body

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Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a

7 1/2 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

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7 Point Body

TRADE MARK
LINOTYPE

6 POINT TEXTYPE with BOLD FACE No. 2

TRADE MARK
LINOTYPE

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The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without

8 Point Body

7½ Point Body

7 Point Body

6 Point Body

8 POINT IONIC No. 5 with BOLD FACE No. 2

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8 1/2 Point Body

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8 Point Body

TRADE MARK
EPIC LINOTYPE

7½ POINT IONIC No. 5 with BOLD FACE No. 2

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10 Point Body

9 Point Body

8 Point Body

7½ Point Body

7 POINT IONIC No. 5 with BOLD FACE No. 2

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9 Point Body

8 Point Body

7½ Point Body

7 Point Body

TRADE MARK
LINOTYPE

6¾ POINT IONIC No. 5 with BOLD FACE No. 2

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Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak; no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

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Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a

7½ Point Body

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The artist of that moment when printing was invented who furnished

6½ Point Body

6 POINT IONIC No. 5 with BOLD FACE No. 2

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The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters

6 Point Body

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MEIROSE 5-1011.
BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious; excellent references. OLINVILLE 3-3243.
BOOKKEEPER-STENOGRAPHER, 10 yrs. experience, charge office, efficient; worth interview. EDGEcombe 4-6134.
BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.
BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. Windsor 8-4003.
BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. Mansfield 6-4547.
BOOKKEEPER, typist, complete charge of office, alert. A 779 Times Downtown.
BOOKKEEPER-STENOGRAPHER—6 yrs., complete charge, responsible. \$20. Larkspur Agency. Cortlandt 7-8973.
BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections. B 269 Times.
BOOKKEEPER-STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency. Cortlandt 7-3927.
CASHIER, experienced young lady attractive, typist, stenography. 2,013A Jerome Ave. TREMONT 2-4187.
COMPTOMETER OPERATORS supplied quickly; many are capable stenographers, switchboard. Elliott-Fisher bookkeepers, Phone Central, BRYANT 9-9287, operators school.

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LEGAL NOTICES

Foreclosure Sales
SUPREME COURT, COUNTY OF NEW YORK—GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, and GEORGE BACON, Defendants. In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock, noon, the premises described by LAINE Auctioneer, the premises direct by said judgment to be sold and therein de-

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DOMESTIC BONDS

Table with columns: Sales (000 omitted), High, Low, Last, Net chge. Includes entries for Alum, Am Gas, Am P&L, Am ROLL, Am Seating, Ana W Wks, Appala, AS G&E, Atl Fr Inc, Beav B, Bell T, Buf G, C N R, Car P&L, Ches Ry, C S, Cont Cor, Cudahy, Del C Gas, El Refrig, El Refrig, Fla P & L, Gat Pow, Gen Tel, Gr Tr, Gulf Oil, Ind Lmstn, Int Pow, Int Nor, Kev T, Lehigh, Lehigh, Mass Gas, Missri Pac, Nat P & L, Nev Oil, Nev Oil, N O, N O, Ohio R, Otis Steel, Penn O, Phil Ed, Phil Ed, Phil Ed, Pure Oil, Sweet N Gas.

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5 1/2 Point Body (Regular Descenders). Size of Figures...050.

Set 14 Lines to the Inch (Short Descenders). Size of Figures...046.

5 1/2 Point Body (Regular Descenders). Size of Figures...050.

Set 14 Lines to the Inch (Short Descenders). Size of Figures...046.

TRADE MARK
LINOTYPE

5 POINT IONIC No. 5 with BOLD FACE No. 2

TRADE MARK
LINOTYPE

FOREIGN BONDS

Sales (000 omitted)	High	Low	Last	Net chge.
22 Agri Mig Bk Ts, 46	23 1/2	23 1/2	23 1/2	2
21 Agri Mig Bk Ts, 47	23 5/8	23 1/2	23 1/2	1/8
10 And N Crp 6s	171	171	172	+26
7 do 6 1/2 Ws	99 1/2	99	99 1/2	+1/2
7 do 6 Ws	99 1/2	99	99 1/2	+1/2
21 Am F C 7 1/2 S	27	27	27	+1/8
11 Bur & Walp 6s	95	95	95	
2 City Oslo 5 1/2 S	96 1/2	96 1/2	96 1/2	5/8
29 Com Pr Bk 5 1/2 S	35	34 5/8	35	+1/2
22 Cons M Bdn 7 1/2 S	95 1/2	95 1/2	95 1/2	1/2
65 Choa Tel 5 1/2 S, 41	56	56	56	+1/2
5 Eum C M 7 1/2 S	98	98	98	
9 Fiat 7 1/2 S	93	93	93 1/2	
26 Fr S By 6 1/2 S	93 1/2	93 1/2	93 1/2	1/2
27 Ger C Mun 7 1/2 S	98	97 1/2	97 1/2	+1/2
22 Gt C&E 6 1/2 S	88	87 1/2	88	+1/2
8 Hn Ld In 7 1/2 S	98 1/2	98 1/2	98 1/2	
125 I U P U C 7 1/2 S	91	90 1/2	90 1/2	1/2
7 King Den 5 1/2 S	100 1/2	100 1/2	100 1/2	1/2
1 King Nth 6s	72	100 1/2	100 1/2	1/2
2 Mans M & S 7 1/2 S	99 1/2	99 1/2	99 1/2	1/2
5 Med Col 8s	102 1/2	102 1/2	102 1/2	1/2
7 Prov B A 7 1/2 S	96 1/2	96 1/2	96 1/2	1/2
21 do 7 1/2 S, 52	94 1/2	93	93 1/2	1/2
6 Rep Peru 7 1/2 S	100 1/2	100 1/2	100 1/2	1/2
13 Rusan C Ch 6 1/2 S	92 1/2	92	92	1/2
10 do 5s	15 1/2	15 1/2	15 1/2	1/2
9 Saar Basin 7s, 35	96	96	96	+1
12 Svn P W 6 1/2 S	92 1/2	92 1/2	92 1/2	1/2
4 Sxn S Mig 7 1/2 S	98	98 1/2	98 1/2	1/2
3 S & H 7 1/2 S, 28	100 1/2	100 1/2	100 1/2	1/2
7 Thy I&S W 7s	102	102 1/2	102 1/2	+1/2
10 1/2 Leon 6 1/2 S	52	52	52	100
Total sales stocks, \$79,700 Shares.				

BANK CLEARINGS

(000 omitted)	Five days	Week	Per cent
Nov. 9 '32			Nov. 11, '31
Nov. 10 '32			Nov. 12, '31
Nov. 11 '32			Nov. 13, '31
Nov. 12 '32			Nov. 14, '31
Nov. 13 '32			Nov. 15, '31
Nov. 14 '32			Nov. 16, '31
Nov. 15 '32			Nov. 17, '31
Nov. 16 '32			Nov. 18, '31
Nov. 17 '32			Nov. 19, '31
Nov. 18 '32			Nov. 20, '31
Nov. 19 '32			Nov. 21, '31
Nov. 20 '32			Nov. 22, '31
Nov. 21 '32			Nov. 23, '31
Nov. 22 '32			Nov. 24, '31
Nov. 23 '32			Nov. 25, '31
Nov. 24 '32			Nov. 26, '31
Nov. 25 '32			Nov. 27, '31
Nov. 26 '32			Nov. 28, '31
Nov. 27 '32			Nov. 29, '31
Nov. 28 '32			Nov. 30, '31
Nov. 29 '32			Nov. 31, '31
Nov. 30 '32			Nov. 32, '31
Nov. 31 '32			Nov. 33, '31
Nov. 32 '32			Nov. 34, '31
Nov. 33 '32			Nov. 35, '31
Nov. 34 '32			Nov. 36, '31
Nov. 35 '32			Nov. 37, '31
Nov. 36 '32			Nov. 38, '31
Nov. 37 '32			Nov. 39, '31
Nov. 38 '32			Nov. 40, '31
Nov. 39 '32			Nov. 41, '31
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Nov. 74 '32			Nov. 76, '31
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Nov. 135 '32			Nov. 137, '31
Nov. 136 '32			Nov. 138, '31
Nov. 137 '32			Nov. 139, '31
Nov. 138 '32			Nov. 140, '31
Nov. 139 '32			Nov. 141, '31
Nov. 140 '32			Nov. 142, '31
Nov. 141 '32			Nov. 143, '31
Nov. 142 '32			Nov. 144, '31
Nov. 143 '32			Nov. 145, '31
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Nov. 249 '32			Nov. 251, '31
Nov. 250			

DOMESTIC BONDS

Sales (000 omitted)	High.	Low.	Last.	Net chge.
1 Alum 7s 33...	106	106	106	
1 Alum G&E 6s...	100 1/2	100	100 1/2	+ 1/4
37 Am G&E 6s...	100 3/4	100 1/2	100 3/4	
21 Am P&L 6s...	100	99 3/4	99 3/4	
2 Am R M 6s...	103	103	103	
20 Am Seat 6s...	99 1/2	99 1/2	99 1/2	
3 Am Wk 6s...	97 3/4	97 3/4	97 3/4	
3 Ana Cop 6s...	102 1/2	102 1/2	102 1/2	
10 Appala Pr 5s...	94 1/8	94 1/8	94 1/8	
18 As G&E 6s...	107 1/2	107 1/2	107 1/2	
18 As G&E 6s...	101 1/2	101 1/2	101 1/2	
18 As G&E 6s...	101 1/2	101 1/2	101 1/2	
9 Beav Bk 8s...	99	98 1/4	98 1/4	- 1/2
5 Bell T Cn 5s...	100 1/4	100 1/4	100 1/4	
5 Bell T Cn 5s...	102	102	102	
1 Buff G El 5s...	111 3/4	111 3/4	111 3/4	
1 C N R Exp 7s...	99 3/8	99 3/8	99 3/8	
29 Car P&L 5s...	102 1/2	102 1/2	102 1/2	
1 C G 7s D...	112	112	112	
2 C G 7s D...	106 3/8	106 3/8	106 3/8	
1 Cons Tex 8s...	84	84	84	
1 Cont Cor 6s...	98 1/2	98 1/2	98 1/2	
1 Cub Tel 7s...	110 1/2	110 1/2	110 1/2	
6 Cudahy 6s...	99 1/2	99 1/2	99 1/2	
10 Duk P 6s...	102 1/2	102 1/2	102 1/2	
10 E Ter 6s...	100 1/2	100 1/2	100 1/2	
1 El Refrig 6s...	103 1/2	103 1/2	103 1/2	
6 El P&L 5s R...	97 1/2	97 1/2	97 1/2	
1 El P&L 5s R...	93 1/2	93 1/2	93 1/2	
10 Gairn S O 7s...	90	90	90	
145 Gen Pet 6s...	99 1/2	99 1/2	99 1/2	
1 Gy T&R 5 1/2s...	101 1/2	101 1/2	101 1/2	
1 Gulf Oil 5s...	96 1/2	96 1/2	96 1/2	
1 Ind Oil 5s...	105	105	105	
29 Ind Oil 6 1/2s...	99	99	99	
1 Ind Pow 6s...	97 1/2	97 1/2	97 1/2	
5 In Gr Nor 5s...	95	95	95	
10 In N G 6s w...	118	117	117	- 1
16 Key T P 5 1/2s...	89	88 1/2	88 1/2	- 1/2
3 Leh Pr Sc 6s...	94	93 1/2	93 1/2	- 1/2
5 Loews Inc 6s...	99 1/2	99 1/2	99 1/2	
3 Mass CS 5 1/2s...	102 1/2	102 1/2	102 1/2	
18 Miss P&L 6s...	98 1/2	98 1/2	98 1/2	
1 Nev Cal E 5s...	94 1/2	94 1/2	94 1/2	
23 N O T M 8s...	100 1/2	100 1/2	100 1/2	
4 Ohio R Ed 5s...	95 1/2	95 1/2	95 1/2	
3 Penn O Ed 6s...	114 1/2	114 1/2	114 1/2	
73 Penn O Ed 6s...	102	102	102	
10 Otis Steel 6s...	94 1/2	94 1/2	94 1/2	
60 P & L 5s...	98 1/2	98 1/2	98 1/2	
1 Phil E 5 1/2s...	105 1/2	105 1/2	105 1/2	
1 Phil E 5 1/2s...	107	107	107	
26 P S N J 5 1/2s...	99	98 1/2	98 1/2	- 1/2
13 Pure Oil 6 1/2s...	104	104	104	
3 Schwab 6s...	95 1/2	95 1/2	95 1/2	
2 Serv Corp 6s...	102 1/2	102 1/2	102 1/2	
1 Swift N G 6s...	16	16	16	
58 Swift N G 6s...	16	16	16	
11 Swift N G 6s...	16	16	16	
67 Swift & Co 5s...	182	182	182	
10 Ten Cop & 6s...	100 1/4	100 1/4	100 1/4	
39 Ten El Pow 6...	88	85 3/8	85 3/8	- 2 1/2

5 Point Body. Size of Figures, .050.

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency, MEIrose 5-1011.
BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLInville 5-3243.
BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDecombe 4-6134.
BOOKKEEPER-TYPIST, complete charge, experienced, butchers and restaurant experience. B.270 Times.
BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality. alert. Windsor 8-4003.
BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. Mansfield 6-4547.
BOOKKEEPER, typist, complete charge of office, alert. A 779 Times Downtown.
BOOKKEEPER-STENOGRAPHER — 6 yrs. complete charge, responsible. \$20. Larkspur Agency, Cortlandt 7-8973.
BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections. B.269 Times.
BOOKKEEPER-STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, Cortlandt 7-3927.
CASHIER, experienced, young lady, attractive, typist, stenography. 2.013A Jerome Ave. Tremont 2-4187.
DENTAL assistant, 20, willing to learn; typewriting, stenography. 117 Times Washington Heights.
DOCTOR'S ASSISTANT, intelligent, 34. Christian; switchboard; small salary. Bender, 4.582 Park Ave.

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5 1/2 Point Body.

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5 1/2 Point Body. Size of Figures, .050.

5 Point Body. Size of Figures, .050.

LEGAL NOTICES

Foreclosure Sales
SUPREME COURT, COUNTY OF NEW YORK—**GORLEY MORTGAGE COMPANY**, Plaintiff, against **KATHERINE M. TURNER**, and **GEORGE BACON**, Defendants.
 In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of the 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, New York City, on the 16th day of November, 1932, at 12 o'clock noon on that day, by **JOHN E. LAINE**, Auctioneer, the premises described as follows:
 5 1/2 Point Body.

LEGAL NOTICES

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ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why

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That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proposition thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters.

TRADE MARK
LINOTYPE

7 POINT OPTICON with BOLD FACE No. 2

TRADE MARK
LINOTYPE

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

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 to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak; no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

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9 Point Body

8 Point Body

7½ Point Body

7 Point Body

6 POINT OPTICON with BOLD FACE No. 2

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Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters in the most direct and simple way, by a tool in the hands of a person expert in its use; by a person, moreover, who was

8 Point Body

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The artist of that moment when

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The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own

6 Point Body

TRADE LINOTYPE WORK

5 1/2 POINT OPTICON with BOLD FACE No. 2

FOREIGN BONDS

Sales (000 omitted)	High	Low	Last	Net
34 Adm P & P	65 1/4	65 1/4	67 3/4	+ 1/4
36 Adm Efg 5	60 1/4	70 1/4	70 1/4	+ 1/2
22 Adm Mfg Bk	23 1/2	23 1/2	23 1/2	+ 26
10 And N Crp 6	171	171	172	+ 26
7 do 6s w w	99	99 1/2	99 1/2	+ 1/2
7 Ant R Col 7s	92	92	92	+ 1/2
17 Buen Air 7s	27	27	27	+ 1/2
11 Bur & Wa 6s	95	94	95	+ 1/2
22 Ctr Oslo 5 1/2s	96 1/2	96 1/2	96 1/2	+ 5/8
29 Cm Pr Bk 5s	34 1/2	34 1/2	34 1/2	+ 1/2
25 Con M Bd 7s	95 1/2	95 1/2	95 1/2	+ 1/2
1 Dn C M 5 1/2s	97	97	97	+ 1/2
5 Dup Mfg 7 1/2s	93 1/2	93 1/2	93 1/2	+ 1/2
6 Fias 7s 6 1/2s	93 1/2	93 1/2	93 1/2	+ 1/2
26 Ger C Mn 7s	88	87 1/2	87 1/2	+ 1/2
22 Gt C & E 6 1/2s	88 1/2	88 1/2	88 1/2	+ 1/2
8 Hn Ld In 7s	98 1/2	97 1/2	97 1/2	+ 1/2
5 Hsedr Stl 7s	91	90 1/2	90 1/2	+ 1/2
125 Iul P U C 17s	100 1/2	100 1/2	100 1/2	+ 1/2
7 King Den 5s	100 1/2	100 1/2	100 1/2	+ 1/2
1 King Nth 6s	99 1/2	99 1/2	99 1/2	+ 1/2
2 Man M&S 7s	102 1/2	102 1/2	102 1/2	+ 1/2
5 Med Col 6s	97 1/2	97 1/2	97 1/2	+ 1/2
1 Prov B A 7s	96 1/2	96 1/2	96 1/2	+ 1/2
26 do 7s 3/4s	96 1/2	96 1/2	96 1/2	+ 1/2
10 Rcp P C 6s	100 1/2	100 1/2	100 1/2	+ 1/2
10 Russian 6 1/2s	15 1/2	15 1/2	15 1/2	+ 1/2
1 do 6s	15 1/2	15 1/2	15 1/2	+ 1/2
83 Saar Basin 7s	91	91	91	+ 1

BANK CLEARINGS

(000 omitted)	Five days	Week	Per
Nov 9, '32	Nov 11, '31	cent.	
Boston	\$188,132	242,787	-24.2
Philadelphia	222,000	290,000	-23.1
Baltimore	43,479	54,319	-19.9
Pittsburgh	63,946	81,170	-20.9
Buffalo	159,500	200,000	-20.0
Chicago	150,000	230,700	-33.9
Denver	41,627	70,100	-41.1
Cincinnati	51,170	64,303	-20.4
Cleveland	32,490	42,216	-22.0
St. Louis	44,800	65,800	-32.0
Kansas City	50,896	68,148	-25.3
Omaha	18,020	25,893	-31.4
Minneapolis	48,519	64,519	-11.8
Richmond	25,480	29,136	-12.8
Atlanta	24,400	26,500	-7.9
Louisville	18,095	20,468	-11.1
New Orleans	26,395	42,974	-38.6
Dallas	25,674	38,796	-10.9
San Francisco	70,700	93,000	-23.8
Portland	23,000	25,000	-8.0
Seattle	15,793	20,405	-22.6
Total	\$1,190,768	\$1,608,756	-25.9
New York	2,205,001	3,810,446	-42.1
Total all	\$3,395,769	\$5,419,202	-37.3

DOMESTIC BONDS

Sales (000 omitted)	High	Low	Last	Net
1 Alum 7s '33	100 1/2	106	106	+ 1/4
37 Am G & E 6s	100 1/2	100	100 1/2	+ 1/4
21 Am P & L 6s	100	99 3/4	99 3/4	+ 1/4
2 Am Ril M 6s	103	103	103	+ 1/4
20 Am Seating 6s	99 1/2	99 1/2	99 1/2	+ 1/4
6 Am W 6s	97 3/4	97 3/4	97 3/4	+ 1/4
3 Ana Cop 6s	102 1/2	102 1/2	102 1/2	+ 1/4
10 Appala Pr 6s	94 1/4	94 1/4	94 1/4	+ 1/4
16 As G & E 6s	102	101 1/2	101 1/2	+ 1/4
5 Ati Fr Inc 8s	99 1/2	99 1/2	99 1/2	+ 1/4
9 Beav R Ed 8s	89	86 1/4	86 1/4	+ 1/4
3 Bell C 5s	102 1/4	102 1/4	102 1/4	+ 1/4
1 BWR 6 1/2s	102 1/4	102 1/4	102 1/4	+ 1/4
1 Car P & D 6s	111 3/4	111 3/4	111 3/4	+ 1/4
25 Cities Svc 6s	93 3/8	93 3/8	93 3/8	+ 1/4
1 do 7s D	112	112	112	+ 3/8
2 C G B 5 1/2s E	106 5/8	106 5/8	106 5/8	+ 1/2
1 Cons Tx 6s	84	84	84	+ 1/2
6 Cons Cor 6s	98 1/2	98 1/2	98 1/2	+ 1/2
1 Cub Tel 7s	110 1/2	110 1/2	110 1/2	+ 1/2
6 Cudahy 5s	96 1/2	96 1/2	96 1/2	+ 1/2
6 Det C Gas 6s	107 1/2	107 1/2	107 1/2	+ 1/2
10 Duk P 6s	102 1/2	102 1/2	102 1/2	+ 1/2
1 E Ter 6s	100 1/2	100 1/2	100 1/2	+ 1/2
6 El Retrig 6s	103 1/2	103 1/2	103 1/2	+ 1/2
6 Fias R D 5 1/2s	97 1/2	97 1/2	97 1/2	+ 1/2
2 Fias R D 5 1/2s	97 1/2	97 1/2	97 1/2	+ 1/2
2 Galt 6s	90	90	90	+ 1
110 Gat P 6s	94	93 1/4	94	+ 1/2
145 do 6s	99 1/2	99 1/2	99 1/2	+ 1/2
1 Gen Pet 6s	101 1/2	101 1/2	101 1/2	+ 1/2
1 Gy T & R 5 1/2s	96 1/2	96 1/2	96 1/2	+ 1/2
3 Gr Tr 6 1/2s	109 1/2	108 1/2	109 1/2	+ 1/4
1 Gulf Oil 5s	105	105	105	+ 1/4
26 Ind Oil 6 1/2s	99	99	99	+ 1/2
1 Ind Lmst 6s	99	99	99	+ 1/2
5 Ind Pow 6s	99 1/2	97 1/2	97 1/2	+ 1/2
5 In Gr Nov 5s	95	95	95	+ 1
10 In N G 6s w 1	118	117	117	+ 1
16 Ky T P 5 1/2s	89	88 1/2	89	+ 1/2
7 Lech Pr Sc 6s	94	93 1/2	93 1/2	+ 1/2
9 Loews Int 6s	102 1/2	102 1/2	102 1/2	+ 1/2
10 Mass C 6 1/2s	100 1/2	102 1/2	102 1/2	+ 1/2
8 Nat P & L 6s	98 1/2	98 1/2	98 1/2	+ 1/2
1 Nev Cal Cop 5s	94 1/2	94 1/2	94 1/2	+ 1/2
18 Nev C 6s	94 1/2	94 1/2	94 1/2	+ 1/2
23 N O T M 5s	100 1/2	100 1/2	100 1/2	+ 1/2
6 N S P cv 6 1/2s	111	111	111	+ 1/2
5 ON 6 1/2s w	99	99	99	+ 1/2
4 Ohio R Ed 5s	95 1/2	95 1/2	95 1/2	+ 1/2
10 Ont Stl 6s	94 1/2	94 1/2	94 1/2	+ 1/2
4 Pn Am Pt 6s	102	102	102	+ 1/2
73 Pen O Ed 6s	116 1/2	114 1/2	116 1/2	+ 1/2
2 P P & L 5s	98 1/2	98 1/2	98 1/2	+ 1/2
17 Pn E 5 1/2s	102 1/2	102 1/2	102 1/2	+ 1/2
1 Pn E 5 1/2s	102 1/2	102 1/2	102 1/2	+ 1/2
2 P S N 6 1/2s	99	98 1/2	99	+ 1/2
13 Pure Nl 6 1/2s	104	104	104	+ 1/2
2 Schie R E 6s	95 1/2	95 1/2	95 1/2	+ 1/2
2 Servl Cor 6s	102 1/2	102 1/2	102 1/2	+ 1/2

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
 BILLER, typist stenographer experienced, young, rapid switchboard. Southern Agency, Melbourne 5-1011.
 BOOKKEEPER, full charge, stenographer, knowledge competent, conscientious, efficient, references; excellent references. Olinville 5-3243.
 BOOKKEEPER-STENOGRAPHER, 10 yrs. experience, charge office, efficient; worth interview. Edgewood 4-6134.
 BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.
 BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. Windsor 8-4003.
 BOOKKEEPER - SECRETARY, 10 years real estate, trial balances, social security. Mansfield 6-4347.
 BOOKKEEPER-STENOGRAPHER—6 yrs. complete charge, responsible, \$20. Larkspur Agency, Cortland 7-8973.
 BOOKKEEPER-TYPIST 7 years' experience; full charge, credits, collections, B 269 Times.
 BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, phone. Fenwick Agency, Cortland 7-3927.
 CASHIER, experienced, young lady, attractive typist, stenography, 2,013A Jerome Ave. Tremont 2-4187.
 DENTAL assistant, 20, willing to learn; typewriting, stenography. 117 Times Washington Heights.

LEGAL NOTICES

Foreclosure Sales
 SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, and GEORGE BACON, Defendants.
 In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of the 15th day of October, 1932, I, the undersigned, the Referee in said judgment, named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, the premises known as KATHERINE M. TURNER, and GEORGE BACON, Defendants.
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SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
 DOCTOR'S ASSISTANT, intelligent, 34, Christian, switchboard; small salary. Bender, 4,582 Park Ave.
 SECRETARY - STENOGRAPHER, switchboard, knowledge competent, conscientious, efficient, references; excellent references; preferably Florida. H 74 Times.
 SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary. Tel. Warren School, V. Vanderbilt 3-3896.
 SECRETARY - STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, Trafalgar 7-0400.
 SECRETARY, stenographer, medical experience hospital, office; excellent record 10 years; live in if necessary. H 64 Times.
 SECRETARY - STENOGRAPHER, intelligent, thoroughly experienced; good appearance; finest references. N 299 Times.
 SECRETARY, bookkeeper, college graduate, Metropolitan Institute, Ashland 4-7201.
 SECRETARY, book-keeping knowledge, college graduate, 3 1/2 years' experience, reliable. Phone University 4-5739.
 SECRETARY, intelligent, dependable, nice appearance, possibility of operate salary. Center School, Plaza 3-2838.
 SECRETARY-STENOGRAPHER, assistant bookkeeper, 5 years' experience; college graduate; ediphone. PLaza 3-7715.
 STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good judgment; moderate salary. Evelyn Laye, Murray Hill 2-9190.

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton, brown, male, skin disease, no hair hindlegs. Reward. Goucher, 524 West 72d.
 WATCH, lady's marcesite, pendant initials T. N.; lost Saturday afternoon between 64th, Steynway Hall or taxi; reward. Butterfield 8-9021.
 \$100 REWARD
 Wrist watch, diamond and platinum, Lillian. Lost September 23 between Park av. and 34th st. and Fifth av. shopping district, or in theatrical district, possibly in taxi. Return to: N. Lennett, 138 John st. BEEKMAN 3-3572.

5 1/2 Point Body

5 1/2 Point Body

5 1/2 Point Body. Size of Figures, .0484

5 1/2 Point Body. Size of Figures, .0484

TRADE LINOTYPE WORK

8 POINT PARAGON with PARAGON BOLD

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How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

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10 Point Body

9 Point Body

8 1/2 Point Body

8 Point Body

THE LINOTYPE MARK

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7½ POINT PARAGON with PARAGON BOLD

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9 Point Body

8 Point Body

7½ Point Body

7 POINT PARAGON with PARAGON BOLD

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9 Point Body

8½ Point Body

8 Point Body

7½ Point Body

Will cast on 7 point body with short descenders

TRADE MARK
LINOTYPE

6 POINT PARAGON with PARAGON BOLD

TRADE MARK
LINOTYPE

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8 Point Body

7½ Point Body

7 Point Body

6 Point Body

FOREIGN BONDS

Sales (000 omitted)	High.	Low.	Net Last. chge.
34 Abtbt P & P.	68 1/4	65 3/4	67 3/4 + 1/4
6 Adri El 7 5/8.	80 1/2	79 1/2	79 1/2 + 1/2
22 Agr Mfg Bk.	23 1/2	23 1/2	23 1/2 + 26
10 And N Crp 6. 1 1/4	17 1/2	17 1/2	17 1/2 + 26
7 do 6 5/8 w. w.	99 1/2	99	99 1/2 + 1/2
7 Ant R. Col 7 5/8.	92	92	92 + 1/2
21 Buen Air 7 5/8.	67	67	67 + 1/2
12 Bur & W 4 5/8.	56 1/2	56 1/2	56 1/2 + 1/2
12 C. O. Bk 7 5/8.	93 1/2	93 1/2	93 1/2 + 1/2
29 C. O. Bk 7 5/8.	93 1/2	93 1/2	93 1/2 + 1/2
22 Com. M. Bld 7 5/8.	93 1/2	93 1/2	93 1/2 + 1/2
55 Cuba 11 7 1/8.	56	56	56 + 1/2
1 Dn. C. M. 5 1/2.	97	97	97 + 1/2
5 Eup Mgr 7 1/2.	98	98	98 + 1/2
9 Fiat 7 5/8.	93 1/2	93 1/2	93 1/2 + 1/2
26 Fr S Bv 6 1/2.	93 1/2	93 1/2	93 1/2 + 1/2
22 Ger C Mn 7 5/8.	88	87 1/2	88 + 1/2
22 Gt C&E 6 1/2.	88	87 1/2	88 + 1/2
8 Hn. L. Id. In 7 5/8.	98 1/2	98	98 1/2 + 1/2
5 Iseedr. SUI 7 5/8.	98	97 1/2	98 + 1/2
125 ILL P U C 1 7/8.	91	90 1/2	91 + 1/2
7 King Den 5 5/8.	100 1/2	100	100 1/2 + 1/2
1 King Den 6 5/8.	100 1/2	100 1/2	100 1/2 + 1/2
2 Man M&S 7 5/8.	109 1/2	109 1/2	109 1/2 + 1/2
5 Med Col 5 5/8.	97 1/2	97 1/2	97 1/2 + 1/2
5 Plov 7 5/8.	97 1/2	97 1/2	97 1/2 + 1/2
7 do 7 5/8.	96 1/2	96 1/2	96 1/2 + 1/2
21 do 7 5/8.	99 1/2	99 1/2	99 1/2 + 1/2
6 Rep Peru 7 5/8.	100 1/2	100 1/2	100 1/2 + 1/2
13 Rm C Ch 6 5/8.	92 1/2	92	92 + 1/2
10 Russian 6 1/2.	15 1/2	15 1/2	15 1/2 + 1/2
1 do 5 5/8.	15 1/2	15 1/2	15 1/2 + 1/2
83 Saar Basin 7 5/8.	91	91	91 + 1/2

Total sales bonds, \$2,341,000.
Total sales stocks, \$79,700 shares.

BANK CLEARINGS

(000 omitted)	Five days	Week	Per
Nov. 9, 1932	Nov. 11, 1931	cent.	
Boston	\$85,132	\$242,737	28 1/2
Philadelphia	222,070	500,000	22 1/2
Pittsburgh	63,046	84,310	75 1/2
Buffalo	18,300	33,400	55 1/2
Chicago	152,500	230,700	33 1/2
Detroit	41,627	70,100	41 1/2
Cleveland	51,170	64,303	20 1/2
Cincinnati	32,490	42,216	23 1/2
St. Louis	44,800	65,800	32 1/2
Kansas City	50,896	68,148	25 1/2
Omaha	18,020	25,893	31 1/2
Minneapolis	42,781	48,519	11 1/2
Richmond	25,480	29,136	2 1/2
Atlanta	24,400	26,500	7 1/2
New Orleans	18,095	20,468	11 1/2
Louisville	25,395	42,974	38 1/2
Dallas	25,674	28,786	10 1/2
San Francisco	19,700	23,000	26 1/2
Portland	11,700	13,000	26 1/2
Seattle	15,793	20,405	22 1/2
Total	\$1,190,768	\$1,608,756	25 1/2
New York	2,205,001	3,810,446	42 1/2
Total	\$3,395,769	\$5,419,202	37 1/2

DOMESTIC BONDS

Sales (000 omitted)	High.	Low.	Net Last. chge.
1 Alum 7 5/8.	106	106	106 + 1/4
37 Am G&E 1 6/8.	100 1/2	100	100 1/2 + 1/4
21 Am P&L M. 6 5/8.	99 3/4	99 3/4	99 3/4 + 1/4
2 Am Rll M. 6 5/8.	103	103	103 + 1/4
20 Am Seatg 6 5/8.	99 1/2	99 1/2	99 1/2 + 1/4
6 Am W W 6 5/8.	97 1/2	97 3/4	97 3/4 + 1/4
10 Appalt 6 5/8.	103 7/8	102 7/8	102 7/8 + 1/4
16 As G&E 1 5/8.	103 7/8	102 7/8	102 7/8 + 1/4
15 As G&E 1 5/8.	103 7/8	102 7/8	102 7/8 + 1/4
5 Atl P 1 5/8.	97 1/2	97 1/2	97 1/2 + 1/4
5 Bell T. Cn 5 5/8.	98 1/4	98 1/4	98 1/4 + 1/4
5 Bell T. Cn 5 5/8.	100 1/4	100 1/4	100 1/4 + 1/4
1 Buff G El 5 5/8.	102	102	102 + 1/4
1 C N R Exp 7 5/8.	111 3/4	111 3/4	111 3/4 + 1/4
25 Car P & L 5 5/8.	99	99	99 + 1/4
29 Cities Svc 6 5/8.	93 3/8	93 3/8	93 3/8 + 1/4
1 do 7 5/8.	112	112	112 + 1/4
2 C G B 5 1/2 E.	106 5/8	106 5/8	106 5/8 + 1/4
1 Cons Tx 8 5/8.	84	84	84 + 1/4
6 Cont Cor 6 5/8.	98 1/2	98 1/2	98 1/2 + 1/4
1 Cub Tel 7 5/8.	110 1/2	110 1/2	110 1/2 + 1/4
6 Cudahy 5 5/8.	96 1/2	96 1/2	96 1/2 + 1/4
10 Duk P 6 5/8.	107 1/2	107 1/2	107 1/2 + 1/4
6 Elk P 6 5/8.	102 1/2	102 1/2	102 1/2 + 1/4
1 El Per 6 5/8.	103 1/2	103 1/2	103 1/2 + 1/4
6 El Per 6 5/8.	103 1/2	103 1/2	103 1/2 + 1/4
6 El P & L 5 5/8.	93 1/2	93 1/2	93 1/2 + 1/4
2 Galna S O 7 5/8.	90	90	90 + 1/4
110 Gat Pow 5 5/8.	94	94	94 + 1/4
6 do 6 5/8.	99 1/2	99 1/2	99 1/2 + 1/4
1 Gen Pet 6 5/8.	101 1/2	101 1/2	101 1/2 + 1/4
1 Gy T & R 5 1/2.	96 1/2	96 1/2	96 1/2 + 1/4
3 Gr Tr 6 1/2.	109 1/2	108 1/2	109 1/2 + 1/4
1 Gulf Oil 5 5/8.	105	105	105 + 1/4
26 Ind Oil 6 1/2.	99	99	99 + 1/4
1 Ind Lmst 6 5/8.	99	99	99 + 1/4
5 Ind Pow 6 5/8.	97 1/2	97 1/2	97 1/2 + 1/4
5 In G. Nor 5 5/8.	95	95	95 + 1/4
16 In N. G. 6 5/8.	118	117 1/2	117 1/2 + 1/4
16 Ky. P. 5 1/2.	89	88 1/2	89 1/2 + 1/4
57 Lehigh 5 5/8.	90 1/2	90 1/2	90 1/2 + 1/4
5 Loew 5 5/8.	102 1/2	102 1/2	102 1/2 + 1/4
8 Miss P 6 5/8.	98 1/2	98 1/2	98 1/2 + 1/4
1 Miss P 6 5/8.	100 1/2	100 1/2	100 1/2 + 1/4
1 Nev Cal E 5 5/8.	94 1/2	94 1/2	94 1/2 + 1/4
18 Nev C Cop 5 5/8.	94 1/2	94 1/2	94 1/2 + 1/4
23 N O T M 5 5/8.	100 1/2	100 1/2	100 1/2 + 1/4
6 N S P C 6 1/2.	111	111	111 + 1/4
5 O N 6 1/2.	99	99	99 + 1/4
4 Ohio R Ed 5 5/8.	95 1/2	95 1/2	95 1/2 + 1/4
10 Otis SU 6 5/8.	94 1/2	94 1/2	94 1/2 + 1/4
4 Pn Am Pt 6 5/8.	102	102	102 + 1/4
73 Pen O Ed 6 5/8.	114 1/2	114 1/2	114 1/2 + 1/4
3 P P & L 5 5/8.	98 1/2	98 1/2	98 1/2 + 1/4
2 do 5 5/8.	102 1/2	102 1/2	102 1/2 + 1/4
17 Phil E P 5 1/2.	102 1/2	102 1/2	102 1/2 + 1/4
26 Phil N. J. 5 1/2.	99	99	99 + 1/4
26 P. N. J. 5 1/2.	104	104	104 + 1/4
13 P. N. J. 6 1/2.	104 1/2	104 1/2	104 1/2 + 1/4
2 Sclro R E 6 5/8.	95 1/2	95 1/2	95 1/2 + 1/4
2 Servl Cor 6 5/8.	102 1/2	102 1/2	102 1/2 + 1/4

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
BILLEH, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency, MEIROSE 3-1011.
BOOKKEEPER, full charge, stenographer, competent, trustworthy, conscientious; excellent references. Olanville 5-3243.
BOOKKEEPER-STENOGRAPHER, 10 yrs. experience, change office; efficient; worth interview. EDGEMORE 4-6134.
BOOKKEEPER-TYPIST, and restaurant experience. B 270 Times.
BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. Windsor 8-4003.
BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. Mansfield 6-4547.
BOOKKEEPER-STENOGRAPHER—6 yrs. complete charge, responsible, \$20. Larkspur Agency, Cortlandt 7-8973.
BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.
BOOKKEEPER-STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, Cortlandt 7-3927.
CASHIER, experienced, young lady, attractive, typist, stenography. 2,013A Jerome Ave. Tremont 2-4187.
DENTAL assistant, 20, willing to learn; typewriting, stenography. 117 Times Washington Heights.

LEGAL NOTICES

Foreclosure Sales
SUPREME COURT, COUNTY OF NEW YORK—GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, and GEORGE BACON, Defendants.
In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of the 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 10 o'clock noon on that day, the following real estate, to-wit: the premises described by said judgment, the uses thereof by said judgment, and the therein described as follows:
5 1/2 Point Body.

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous
DOCTOR'S ASSISTANT, intelligent, 34. Christian; switchboard; small salary. Bender, 4,552 Park Ave.
SECRETARY-STENOGRAPHER, filing-board, knowledge comptometer, conscientious, accurate; excellent references; desires position; preferably Florida. H 74 Times.
SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary. Tel. Warren School, Vanderbilt 3-3896.
SECRETARY-STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRAFALGAR 7-6400
SECRETARY, stenographer, assistant; medical experience hospital, office; excellent references; 10 years; live in if necessary. H 64 Times.
SECRETARY-STENOGRAPHER, intelligent, thoroughly experienced; good appearance; finest references. N 239 Times.
SECRETARY, bookkeeper, college graduate, references attractive, Joan Brown, Metropolitan Institute, Ashland 4-7201.
SECRETARY, bookkeeping knowledge, college graduate, 3 1/2 years' experience, reliable. Phone University 4-5739.
SECRETARY, intelligent, dependable, nice appearance, personality; moderate salary. Center School, Plaza 3-2858.
SECRETARY-STENOGRAPHER, assistant bookkeeper; 5 years' experience; college graduate; ediphone. Plaza 3-7715.
STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good judgment; moderate salary. Evelyn Laye, Murray Hill 2-9150.

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton, brown, male, skin disease, no hair hindlegs. Reward, Goucher, 524 West 72d.
WATCH, lady's marcasite, pendant, initials T. N.; lost Saturday afternoon between 64th, Steinway Hall or taxi; reward. BUTTERFIELD 8-9021.
\$100 REWARD
Wrist watch, diamond and platinum link, liputan 1005, Sephad 22, between Park avenue 34th and 45th av, shopping district, or the critical district, possibly in taxi. Return to J. N. Lemmert, 138 John st. BEEKMAN 3-3572.
5 1/2 Point Body.

TRADE MARK LINOTYPE

4 1/4 POINT No. 6 with GOTHIC No. 16

TRADE MARK LINOTYPE

FDREIGN BONDS

	High.	Low.	Last.	Net charge.
Sales (000 omitted).				
34 Adriatic 58 1/2	61 1/4	57 3/4	59 1/4	1/4
22 Amtr 58 1/2	61 1/4	57 3/4	59 1/4	1/4
25 Afric 58 1/2	61 1/4	57 3/4	59 1/4	1/4
10 And N Crp 68 1/2	71 1/2	65 1/2	68 1/2	2 1/2
7 do 68 w. w.	99 1/2	92	95 1/2	1/2
17 Ant R. Col 78 1/2	82	76 1/2	79 1/2	1/2
35 Anglo 78 1/2	82	76 1/2	79 1/2	1/2
13 Ando 78 1/2	82	76 1/2	79 1/2	1/2
10 do 78 45 C	7 1/2	6 1/4	6 3/4	1/4
7 do 78 45 D	7 1/2	6 1/4	6 3/4	1/2
1 do 134 78	6 1/4	6	6 1/4	1/2
1 do 21 78	6	6	6	3/4
4 Antw 58 1/2	99 1/2	98 3/4	99 1/2	1/2
381 Argent 48 7/2	90 3/4	88 1/2	89 1/2	2 1/2
149 do 48 7 1/2	91	88 1/2	89 1/2	3
122 do 47 28	89 3/4	85 1/2	87 1/2	4 1/2
63 Avalla 58 1/2	105 1/2	102 1/2	104 1/2	1/2
37 do 4 1/2 58 1/2	111 1/2	105 1/2	108 1/2	3 1/2
8 Austria 78 1/2	104	103 1/2	103 1/2	3 1/2
27 Buen Air 78 1/2	27	27	27	1/8
11 C. S. 68	98 1/2	93 1/2	96 1/2	1/2
11 C. S. 68	98 1/2	93 1/2	96 1/2	1/2
29 Com Pr BK 58 1/2	95 1/2	93 1/2	94 1/2	5 1/2
25 Com M Bln 78 1/2	95 1/2	93 1/2	94 1/2	1 1/2
55 Cuba Tel 78 1/2	56	56	56	1
1 Dn. C. Mh. 58 1/2	94	92	93 1/2	1/2
9 Fiat 78 1/2	93 1/2	93	93 1/2	1/2
26 Fr S Bv 63 1/2	93 1/2	93 1/2	93 1/2	1/2
22 Ger C Mun 78 1/2	98	97 1/2	97 1/2	1/2
22 Gt C & E 67 1/2	88	87 1/2	87 1/2	1/2
5 Hombg 78 1/2	98	97 1/2	97 1/2	1 1/2
5 Hombg 78 1/2	98	97 1/2	97 1/2	1 1/2
125 H U P U C I 7 1/2	90 1/2	90 1/2	90 1/2	1/2
7 King Den 58 1/2	100 1/2	100 1/2	100 1/2	1/2
1 King Nth 68 1/2	100 1/2	100 1/2	100 1/2	1/2
2 King Sth 68 1/2	100 1/2	100 1/2	100 1/2	1/2
5 Mex Col 88 1/2	102 1/2	102 1/2	102 1/2	1 1/2
5 Prop B A 78 1/2	96 1/2	96 1/2	96 1/2	1/2
7 do 78 1/2	96 1/2	96 1/2	96 1/2	1/2
21 do 78 1/2	94 1/2	93 1/2	93 1/2	1/2
Total sales bonds, \$2,591,000.				

BANK CLEARINGS

	Five days (000 omitted)	Week	Per cent
Nov. 18, 1932	\$2,177,193 1/2		
Nov. 11, 1932	\$2,000,000		
Nov. 4, 1932	\$2,000,000		
Philadelphia	54,319	19.9	23.1
Baltimore	63,046	18.5	23.1
Pittsburgh	33,400	45.2	23.1
Buffalo	18,300	45.2	23.1
Chicago	14,897	20.0	23.1
Cleveland	64,303	20.0	23.1
Cincinnati	42,216	20.0	23.1
St. Louis	65,800	32.0	23.1
Kansas City	50,896	25.3	23.1
St. Paul	38,348	25.3	23.1
Minneapolis	42,781	11.8	23.1
Richmond	25,480	19.130	23.1
Cincinnati	24,400	26.500	23.1
Louisville	18,095	20.468	23.1
Atlanta	25,794	16.9	23.1
Dallas-Oleians	25,674	23.794	23.1
San Francisco	70,900	93,000	23.8
Portland	14,790	23,112	36.0
Seattle	15,793	20,405	22.6
Total	\$1,190,768	\$1,608,756	25.9
New York	\$2,205,001	\$3,810,446	42.1
Total all	\$3,395,769	\$5,419,202	37.3

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Ell Agency, Melrose 5-10 1/11.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. Write 5-9394Z.

BOOKKEEPER-SPENOGRAPIHER, 10 years' experience, 4-3614. Home, efficient; worth interview.

BOOKKEEPER-TYPIST, complete charge; whole sale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. Windsor 8-4300.

BOOKKEEPER-SECRETARY, 10 yrs. real estate, and manuscript, lost or left in taxi at New York University, Washington Square; reward. Return to Knoxville, New York University.

BOOKKEEPER, black, identification inside, Hoboken 9-2778; reward. Lexington 2-0624, evenings.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections. B 269 Times.

BOOKKEEPER-SPENOGRAPIHER—full charge, collections, balances, Pennington Agency, Cortlandt 7-3927.

CASHIER, experienced, young lady, attractive—typist and stenography. 2013A Jerome Avenue. Tremont 2-4187.

COMPTOMETER OPERATORS supplied quickly; many are capable stenographers, switchboard, Elliott-Fisher bookkeepers, Phone Central, Bryant 9-9287; operators school.

DENTAL assistant, 20, willing to learn; typewriter, stenography. 17 Times, Washington Heights.

DOCTOR'S ASSISTANT, intelligent, 34, Chris. Park Avenue, Lenox, small salary. Bender, 4-582.

RECEPTIONIST, assistant bookkeeper, Monitor, typing, college graduate; reasonable salary. Wolf, Dickens 2-8968.

SECRETARY-SPENOGRAPIHER, thoroughly capable, liberal executive details; exceptional qualifications. Perkins, TRafalgar 7-4006.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK—GORELY MORTGAGE COMPANY, Plaintiff, against KATHRYN M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, in pursuance of a judgment of foreclosure and sale duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment, will sell at 140 City Hall Place, New York, in the City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

LOST AND FOUND

LOST

BOOK No. 7021, Corn Exchange Bank Trust Co., Lincoln Square Branch.

LOST PASSBOOK No. 5446, Return Corn Exchange Bank Trust Company, 360 Park Ave.

BANK BOOK No. 41937, Amalgamated Bank, Union Square, New York City.

N. Y. O. 51965 L. & N. CERTIFICATE dated April 3, 1929.

POCKETBOOK, lady's, black, containing W. P. A. No. 100,000, 2-4835 and contact lenses; \$10 reward. Circle 6-8337.

STAGE PICTURES and publicity, reward. Call Nerza, General Delivery, Newark, N. J.

GLADSTONE BAG, brown, containing laundry, book and manuscript, lost or left in taxi at New York University, Washington Square; reward. Return to Knoxville, New York University.

POCKETBOOK, black, identification inside, Hoboken 9-2778; reward. Lexington 2-0624, evenings.

LOST—CUBAN PASSPORT No. 1575, Thursday or Friday; reward. Phone Monument 2-2046.

PHYSICIAN'S BAG, and contents; liberal reward. Dr. C. Metcalf, 2,238 Hugates Ave., Bronx.

Jewelry

BRACELET, gold link, Saturday, Riverside Drive bus or vicinity 5th Ave. between 38th-37th Sts.; reward. Schuyler, 4-3112.

DIAMOND PIN; vicinity 7th Ave.-40th; Friday; reward. Longacre 5-3001, EX. 026.

PIN, marcasite, initiated E. S. V.; vicinity downtown Brooklyn; reward. Johnson 3-6747.

RING, gentleman's diamond, heirloom, Theodore's, 56th St.; liberal reward. Y 2349 Times Annex, and reward. Sapho 569 West 150th.

WATCH, Tiffany, U.S. S. V. Broadway-140th; reward. Sapho 569 West 150th.

WRIST WATCH, Hamilton, gentleman's; inscription, "The Honor of the Family," A. B. J., wash-room, Pennsylvania Hotel; reward. Red Bank 1850.

WRIST WATCH, gold, leather strap, initials JWJ; reward. Eldorado 5-6320.

\$70 REWARD, platinum clip, containing 2 saphires, 13 baguettes, 1 triangle and about 45 round diamonds; lost Nov. 1, vicinity Guild Theatre, West 23rd Plaza Hotel, 79 York Ave., or taxi. West 23rd Plaza, Berman 3-1805.

\$25 REWARD, diamond clip, containing 8 baguettes, 1 triangle and 10 round diamonds; lost Nov. 1, vicinity Waldorf-Astoria, City of Music Hall, 51st St., or Waldorf-Astoria. J. H. Shuttleworth, BEEKMAN 3-1805.

Wearing Apparel

BAUM MARTEN, two skins, 52d-6th Ave., Nov. 4; reward. Plaza 3-7002/220C.

Cats, Dogs and Birds.

BOSTON, brindle, male, dark brown, white spots around head; reward. Lonsare 5-6408.

CAIRN, gray, one ear up, one down, East 95th; reward. Sacramento 2-77518.

434 Point Body.

434 Point Body.

434 Point Body. Size of Figures, .0553.

434 Point Body. Size of Figures, .0553.

NEWSPAPER BODY FACES

In Combination with Black Face

- 4 Point Century Expanded with Gothic No. 16 (4Δ2) Lower case alphabet, 78 points. Figures, .0484
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 printin 1234
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 printin 1234
- 4½ Point No. 6 with Gothic No. 16 (4½Δ2) Lower case alphabet, 76 points. Figures, .0553
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 pri 1234
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 pri 1234
- 5 Point No. 10 with Gothic No. 4 (5Δ2) Lower case alphabet, 76 points. Figures, .0415
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 printl 1234
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 printl 1234
- 5 Point No. 18 with Antique Black No. 1 (5Δ18) Lower case alphabet, 82 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
- 5 Point Ionic No. 5 with Bold Face No. 2 (5Δ24) Lower case alphabet, 84 points. Figures, .0415
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
- 5 Point Excelsior with Bold Face No. 2 (5Δ32) Lower case alphabet, 95 points. Figures, .0415 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
- 5 Point Excelsior with Gothic No. 3 (5Δ36) Lower case alphabet, 95 points. Figures, .0415
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
- 5½ Point No. 1 with Clarendon No. 1 (5½Δ8) Lower case alphabet, 91 points. Figures, .046
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
- 5½ Point No. 2-B with Bold Face No. 2-B (5½Δ36) Lower case alphabet, 94 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
- 5½ Point Ionic No. 5 with Bold Face No. 2 (5½Δ42) Lower case alphabet, 94 points. Figures, .046 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
- 5½ Point Ionic No. 5 with Gothic No. 16 (5½Δ64) Lower case alphabet, 94 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
- 5½ Point No. 4 with Bold Face No. 2 Condensed (5½Δ32) Lower case alphabet, 95 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
- 5½ Point Excelsior with Bold Face No. 2 (5½Δ48) Lower case alphabet, 100 points. Figures, .046 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
- 5½ Point Excelsior with Gothic No. 3 (5½Δ54) Lower case alphabet, 100 points. Figures, .046
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
- 5½ Point No. 2 with Bold Face No. 2 (5½Δ2) Lower case alphabet, 101 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
- 5½ Point Paragon with Paragon Bold (5½Δ66) Lower case alphabet, 101 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
- 5½ Point Opticon with Bold Face No. 2 (5½Δ60) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
- 6 Point No. 12 with Gothic No. 8 (6Δ32) Lower case alphabet, 88 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
- 6 Point No. 10 with Gothic No. 4 (6Δ76) Lower case alphabet, 91 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234
- 6 Point Century Expanded with Century Bold (6Δ94) Lower case alphabet, 95 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
- 6 Point De Vinne with Antique No. 3 (6Δ28) Lower case alphabet, 98 points. Figures, .056
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
- 6 Point Century Expanded with Cheltenham Bold (6Δ172) Lower case alphabet, 99 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
- 6 Point Texttype with Bold Face No. 2 (6Δ296) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

NEWSPAPER BODY FACES

In Combination with Black Face

- 7 Point No. 2 with Condensed Title No. 3 (7Δ62) Lower case alphabet, 114 points. Figures. .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
- 7 Point No. 2 Excelsior with Bold Face No. 2 (7Δ136) Lower case alphabet, 115 points. Figures. .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
- 7 Point No. 2 Excelsior with Gothic No. 3 (7Δ158) Lower case alphabet, 115 points. Figures. .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
- 7 Point No. 2 with Gothic No. 3 (7Δ30) Lower case alphabet, 116 points. Figures. .056
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 7 Point No. 1 Excelsior with Bold Face No. 2 (7Δ138) Lower case alphabet, 118 points. Figures. .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 7 Point No. 1 Excelsior with Gothic No. 3 (7Δ156) Lower case alphabet, 118 points. Figures. .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 7 Point Excelsior with Memphis Bold (7Δ190) Lower case alphabet, 118 points. Figures. .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 7 Point No. 2 with Bold Face No. 1 (7Δ2) Lower case alphabet, 118 points. Figures. .063
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Wh 1234
- 7 Point Opticon with Bold Face No. 2 (7Δ166) Lower case alphabet, 119 points. Figures. .059
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 7 Point Paragon with Paragon Bold (7Δ162) Lower case alphabet, 120 points. Figures. .059
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
- 7½ Point Ionic No. 5 with Bold Face No. 2 (7½Δ2) Lower case alphabet, 121 points. Figures. .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 7½ Point Excelsior with Bold Face No. 2 (7½Δ6) Lower case alphabet, 123 points. Figures. .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
- 7½ Point Excelsior with Memphis Bold (7½Δ24) Lower case alphabet, 123 points. Figures. .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
- 7½ Point Paragon with Paragon Bold (7½Δ18) Lower case alphabet, 124 points. Figures. .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 7½ Point Opticon with Bold Face No. 2 (7½Δ10) Lower case alphabet, 125 points. Figures. .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 7¾ Point Excelsior with Bold Face No. 2 (7¾Δ2) Lower case alphabet, 125 points. Figures. .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
- 8 Point No. 19 with Title No. 1 (8Δ40) Lower case alphabet, 111 points. Figures. .056
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do t 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do t 1234
- 8 Point De Vinne with Antique No. 3 (8Δ164) Lower case alphabet, 115 points. Figures. .059
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
 Also available on 7 point alignment (8Δ16)
- 8 Point Textype with Bold Face No. 2 (8Δ394) Lower case alphabet, 115 points. Figures. .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

AIDS IN SELECTING Legibility Group Faces

THE VARIOUS SIZES available in the *Linotype Legibility Group* have been subjected to certain tests as to the approximate word-counts in 12-pica columns, 21½ inches in depth. A synopsis is tabulated herewith, together with other data which will be helpful to those who are considering body dresses. The following comparative figures are available:

- 1 Alphabet Lengths of the *Linotype Legibility Group* in various sizes.
- 2 Approximate word-count to 21½ inch 12-pica column of various sizes of the *Linotype Legibility Group*.
- 3 Percentage of comparative word-counts of various *Linotype Legibility Group* faces.
- 4 Faces that are duplexed with *Linotype Legibility Group* faces.

What are the Alphabet Lengths of the various available sizes of the *Linotype Legibility Group*?

	5	5½	6	6½	6¾	7	7½	7¾	8	9	10	11	12	14
Ionic	84	94	104	110	107	114	121	.....	127	139	146	.....	163	...
Excelsior	95	100	107	.....	.....	.....	123	125	.....	133	142	151	158	171
No. 1	.....	.....	.....	.....	.....	118	.....	.....	126	.....	.....	.....	.....	.....
§No. 2	.....	.....	.....	.....	.....	§115	.....	.....	§123	.....	.....	.....	.....	.....
Opticon	.....	102	109	.....	.....	119	125	.....	130	134	144	.....	160	...
Paragon	.....	101	108	.....	.....	120	124	.....	129	136	145	.....	.....	.....
Textype	.....	.....	102	.....	.....	110	.....	.....	115	125	136	.....	153	167

What are the approximate word-counts to a 21½ inch column, 12 picas, as shown in various sizes of *Linotype Legibility Group*?

	5	5½	6	6½	6¾*	7	7½	7¾*	8	9	10	11	12	14
Ionic	2586	2070	1747	1576	1469	1345	1202	.....	1077	866	745	.....	608	...
Excelsior	2320	1963	1698	.....	.....	.....	1221	1129	.....	951	833	708	608	472
No. 1	.....	.....	.....	.....	.....	1348	.....	.....	1133	.....	.....	.....	.....	.....
§No. 2	.....	.....	.....	.....	.....	§1361	.....	.....	§1144	.....	.....	.....	.....	.....
Opticon	.....	1928	1670	.....	.....	1320	1202	.....	1078	951	822	.....	608	...
Paragon	.....	1956	1682	.....	.....	.....	1223	.....	1100	914	784	.....	.....	.....
Textype	.....	.....	1795	.....	.....	1389	.....	.....	1185	990	850	.....	650	488

* Set on next even point size body. All other figures are for solid settings. § Note: No. 2 Excelsior is slightly smaller on the body than No. 1 Excelsior.

In terms of percentages, what is the comparative word-count in the various sizes and leadings of the *Linotype Legibility Group*?

NOTE: For purposes of comparison, we have grouped sizes into three general classifications—1 Classified; 2 Body; 3 Leaders, etc. In each group we have indicated the preferred size as 100. Other sizes in each column (each series) are rated in the percentages that their word counts bear to the size rated 100 in each series of each group. (For example: 7½ point on 8 is indicated as 100 in the Body group; 8 point Opticon on 8 point body would average 96% as many words to the column as Opticon 7½ on 8, while 7 point Ionic on 7½ point body would average 112% as many words to the column as Ionic 7½ on 8, etc.)

		Ionic	Excelsior	Opticon	Para- gon	Tex- type
CLASSIFIED	5 on 5	125	118	...	...	...
	5 on 5½	113	107	...	...	...
	5½ on 5	115	110	...	...	...
	5½ on 5½	100	100	100	100	100
	5½ on 6	91	91	92	92	...
	5½ on 6½	88	84	...	...	...
	6 on 5½	100	...	...	...	...
	6 on 6	84	86	87	86	100
BODY	6 on 6½	78	80	80	79	92
	6 on 7	72	73	74	73	86
	6½ on 6½	140	No. 1	No. 2	...	...
	6½ on 7	128	...	...	...	...
	6½ on 7½	121	...	...	...	...
	6¾ on 7	130	...	...	...	...
	6¾ on 7½	120	...	...	...	...
	7 on 7	120	118	119	117	117
LEADERS, ETC.	7 on 7½	112	110	112	111	108
	7 on 8	105	103	105	104	103
	7 on 8½	99	98	99	98	97
	7½ on 7½	107	107	107	107	107
	7½ on 8	100	100	100	100	100
	7½ on 8½	95	94	95	95	95
	7½ on 9	89	89	89	89	89
	7¾ on 8	...	99	...	...	...
LEADERS, ETC.	7¾ on 8½	...	93	...	...	...
	8 on 8	96	99	100	96	92
	8 on 8½	90	93	94	90	91
	8 on 9	86	88	89	86	87
	9 on 9	117	120	121	120	121
	9 on 10	110	108	109	110	109
	9 on 11	100	100	100	100	100
	10 on 10	101	106	105	103	104

What are the word-count ratios in similar groupings of the *Linotype Legibility Group*?

NOTE: This table has been prepared to show the comparative sizes and faces to a common preferred selection in each of three groups (1 Classified; 2 Body; 3 Leaders, etc.). Excelsior has been taken as the standard and is indicated as 100 in the Classified group 5½ point on 5½ body; as 100 in the Body group 7½ point on 8 body; as 100 in the Leaders, etc. group 9 point on 11 body. Example: In the Body group, Paragon 7 on 7½ bears the ratio of 108 in word-count in column length to 100 in basic Excelsior 7½ on 8, while 7 point Textype on 7½ point body (when compared with the basis, Excelsior 7½ on 8) bears the ratio of 114 to 100, etc.

		Ionic	Excelsior	Opticon	Para- gon	Tex- type
CLASSIFIED	5 on 5	132	118	...	...	...
	5 on 5½	119	107	...	...	...
	5½ on 5	121	110	...	...	...
	5½ on 5½	105	100	98	100	...
	5½ on 6	96	91	90	92	...
	5½ on 6½	92	84	...	...	...
	6 on 5½	105	...	...	...	...
	6 on 6	89	86	85	86	91
BODY	6 on 6½	82	80	78	79	84
	6 on 7	76	73	73	73	78
	6½ on 6½	138	No. 1	No. 2	...	...
	6½ on 7	127	...	...	...	...
	6½ on 7½	119	...	...	...	...
	6¾ on 7	129	...	...	...	...
	6¾ on 7½	119	...	...	...	...
	7 on 7	118	118	119	116	122
LEADERS, ETC.	7 on 7½	110	110	112	109	108
	7 on 8	104	104	105	102	102
	7 on 8½	98	98	99	88	97
	7½ on 7½	105	100	107	105	107
	7½ on 8	99	100	99	99	100
	7½ on 8½	93	94	93	93	94
	7½ on 9	88	89	88	88	89
	7¾ on 8	...	99	...	...	...
LEADERS, ETC.	7¾ on 8½	...	93	...	...	...
	8 on 8	94	99	100	94	96
	8 on 8½	89	93	94	89	91
	8 on 9	85	88	89	85	88
	9 on 9	110	120	120	116	125
	9 on 10	102	108	108	105	113
	9 on 11	93	100	99	96	103
	10 on 10	94	106	104	99	108

What faces are duplexed with the various sizes of the *Linotype Legibility Group*?

	5	5½	6	6½	6¾	7	7½	7¾	8	8½	9	10	11	12	14	18
Ionic No. 5 - Italic and Small Caps	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Ionic No. 5 - Bold Face No. 2	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Ionic No. 5 - Gothic No. 16	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Excelsior - Italic and Small Caps	•	•	•	•	•	††	•	•	††	•	•	•	•	•	•	•
Excelsior - Bold Face No. 2	•	•	•	•	•	††	•	•	††	•	•	•	•	•	•	•
Excelsior - Memphis Bold	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Excelsior - Gothic No. 3	•	•	•	•	•	††	•	•	†	•	•	•	•	•	•	•
Opticon - Italic and Small Caps	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Opticon - Bold Face No. 2	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Paragon - Italic and Small Caps	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Paragon - Bold	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Textype - Italic and Small Caps	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Textype - Bold Face No. 2	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

• Made. † No. 1 Excelsior. †† No. 2 Excelsior. § In process of manufacture.

LINOTYPE OUTLINE FACES

DE VINNE OUTLINE
with Bold Face No. 6
and with ITALIC

◦

CONDENSED OUTLINE

◦

GOTHIC CONDENSED
OUTLINE

MERGENTHALER LINOTYPE COMPANY
Brooklyn, New York

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO

Representatives in the Principal Cities of the World

DE VINNE OUTLINE

10 Point De Vinne Outline with Bold Face No. 6 (10Δ276) Code word, JUUS. Lower case alphabet, 158 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its es 1234
HOW IS ONE to assess and evaluate a type face in terms of its es 1234

12 Point De Vinne Outline with Bold Face No. 6 (12Δ122) Code word, JUVA. Lower case alphabet, 187 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in ter 1234

14 Point De Vinne Outline with Bold Face No. 6 (14Δ80) Code word, JUWE. Lower case alphabet, 219 points. Figures, .1107
HOW IS ONE to assess and evaluate a type fac 1234
HOW IS ONE to assess and evaluate a type fac 1234

12 Point De Vinne Outline with Italic (12Δ108) Code word, JUQI. Lower case alphabet, 183 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in ter 1234

14 Point De Vinne Outline with Italic (14Δ52) Code word, JURO. Lower case alphabet, 218 points. Figures, .1107
HOW IS ONE to assess and evaluate a type fac 1234
HOW IS ONE to assess and evaluate a type fac 1234

18 Point De Vinne Outline (18Δ183) Code word, JUSU. Lower case alphabet, 229 points. Figure 1, .0968; 2 to 0, .1107
HOW IS one to assess and evaluate a type fac 12

24 Point De Vinne Outline (24Δ141) Code word, JUTY. Lower case alphabet, 302 points. Figures, .1937
HOW IS one to assess and evalua 1 2

30 Point De Vinne Outline (30Δ269) Code word, ZEYYO. Lower case alphabet, 369 points. Figure 1, .1937; 2 to 0, .2213
HOW IS one to assess and e 1 2

36 Point De Vinne Outline (36Δ159) Code word, ZEYZU. Lower case alphabet, 439 points. Figure 1, .2213; 2 to 0, .249
HOW IS one to assess 1 2

Matrix Information. The 10, 12, 14 and 18 point sizes will run in 90 channel magazine. 24 point De Vinne Outline will run in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 30 point De Vinne Outline will run in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 36 point De Vinne Outline will run in Wide 72 channel magazine and in Wide 34 channel magazine.

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
 12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ' ' = = AE OE lb . . . fi fl ff ffi ffl æ œ £ \$
 , . : ; ? ! () ' ' = = AE OE lb . . . fi fl ff ffi ffl æ œ £ \$
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ = []

CONDENSED OUTLINE

10 Point Condensed Outline (10Δ101) Code word, JIWO. Lower case alphabet, 126 points. Figures, .0761
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

12 Point Condensed Outline (12Δ69) Code word, JIXU. Lower case alphabet, 154 points. Figures, .0899
 HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

18 Point Condensed Outline (18Δ75) Code word, JIZY. Lower case alphabet, 178 points. Figures, .1037
 HOW IS one to assess and evaluate a type face in terms of 12

24 Point Condensed Outline (24Δ99) Code word, JOAM. Lower case alphabet, 234 points. Figures, .1107
 HOW IS one to assess and evaluate a type f 12

30 Point Condensed Outline (30Δ53) Code word, JOBY. Caps, figures and points only. Figures, .1798
 HOW IS ONE TO ASSESS AND EVALU 12

Matrix Information: The 10, 12, 18, and 24 point sizes of Condensed Outline will run in 90 channel magazine. The 30 point size will run in 90 channel magazine, except figures, which run according to advertising figure layout or pi.

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890
 , . : ; ? ! (|) ' ' - = — & \$. . . 1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC CONDENSED OUTLINE

12 Point Gothic Condensed Outline (12Δ125) Code word, LIEP. Caps, figures and points only. Figure 4, .1176; balance, .0968
 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE 1234

18 Point Gothic Condensed Outline (18Δ247) Code word, LIOR. Figure 1, .0668; 4, .1522; balance, .1245
 HOW IS ONE TO ASSESS AND EVALUATE A T 1234

Matrix Information: The 12 point size will run in 90 channel magazine. The 18 point size will run in 90 channel magazine, except figures, which run according to advertising figure layout or pi.

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 , . : ; ? ! () ' ' - = & \$ 1/4 1/2 67890

OVERSTOCK sale! Advertised from \$1.50. **KEYSTONE, 735 B'way** Absolutely sacrificing 1937 refrigerators, Crosleys, Electrolux, Frigidaires, Genes Electric, Kelvinators, Westinghouses, etc. \$19.50. Reliance, 4th floor. LORRAINE 3-134

110 W. 34

Child's Bldg. Op. Macy

Furniture—Household Goods

A chance to save 30% to 50% on NEW FURNITURE. Samples, CLOSURE Living Rms., Bed rms. \$24 to \$69; Beds, Dining Rooms, Davenport Sets, \$49 to Twin Studios, \$12; Secretary, \$12; Rugs, Lexington Warehouses ESTABLISHED 44 YEARS 106 EAST 32ND, NEAR 4TH AVE. FALL CLEARANCE SALE! Must Go of Bankrupt Furniture Warehouse, 39 E. 13th St. (near 4th Ave.) SEE US BEFORE BUYING! Underwriters' Warehouse 143 W. 51ST., NEAR 7TH AVE. A CHANCE OF A LIFETIME—Mahogany Sheraton Bedroom Suite; slightly used exhibition sample. Will sacrifice \$4000. Warehouse, 39 E. 13th St. (near 4th Ave.)

ALPINE WAREHOUSES

205 LEXINGTON AVE. CORNER 32ND ST. Living, dining rooms, studio couch, breakfast sets, secretary, rug—cash terms. FURNITURE AT WHOLESALE COSTS! Bedrooms \$39-\$69 Studios Living Rooms \$42-\$79 Secretary Dining Rms. \$32-\$95 Rugs, 9x12 IRVING ST., 225 LEXINGTON AVENUE NT 34 St. Open evens. Terms: Free Delivery JUST A WAREHOUSE. Tremendous selection—Eighteenth Cent. Modern, Maple Living, Dining, Bedroom, Bath, etc. **ALTMAN'S STORAGE WAREHOUSE** A. 57 E. 8TH ST., NR. WANAMAKERS' **Reupholstering** \$40 **Reupholstering \$** Your living room suite made like new. Suite called for and delivered. Wide choice of coverings. New spring units. Suite webbed and reinforced. Frames repaired and reupholstered. ALL WORK GUARANTEED **Pay \$1 Weekly** L. M. BLUMSTEIN DEPARTMENT STORE 53 YEARS OF SATISFACTION 230 WEST 125TH ST. FOR ESTIMATE, MONUMENT 2-3422 Don't let low prices mislead you. Get our free estimate, convince yourself better re-upholstering, remodeling; 3-pi-

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WE ARE SELLING BANKRUPT STOCKS

of High Grade Furniture, Rugs and Stoves

COMPARE OUR PRICES

5-PIECE BREAKFAST SETS	\$17.00
WALNUT STEEL BEDS	5.00
TALOR CHIFFONETTES	12.00
TUDOR DINING SETS	35.75
9x12 WILTON VELVET RUGS	24.00
OVERSTUFFED PARLOR SETS	75.00
RED SHAISE LOUNGERS	19.00
4-piece and slightly used furniture, stoves and rugs.	14.00

MORGAN FURNITURE CO.

49-55 Madison Avenue.

BEDROOM SET, 7 pieces, Satinwood finished, 3-piece living set, Oriental rugs; bargain; private, 615 W. 134th (3D).

BEDROOM, living room, dining, radio, rugs, kitchen; sacrifice; private dealer, Jamaica 6-3877.

BEDROOM Suite, mahogany \$25 if removed promptly, Apt. 105, 561 W. 141st, good condition; reasonable. No dealers. Edinco 2-7883.

BOOKCASES, rug, picture, studio couch, vacuum moving, reasonable. E. J. J. 309 W. 109th.

DINETTE set, broadloom carpeting, studio couch covers; no dealers. Wickenham 2-0243.

DINING room set, table, 6 chairs, china closet and buffet; very reasonable. No dealers. Call (Apt. 7A), 139 E. 94th st.

DINING ROOM, modern, excellent condition, reasonable; candelabras; no dealers. Riverside 9-5873.

DINING Suite, odd pieces; great sacrifice to quick buyer. Evenings. TRAFALGAR 7-1588.

LIBRARY table, desk, end table, lamps, reading, etc. 1 88th (4B).
 7 Table, 263
 12.00. Ware-
 6 E. 13th St.

Reading left to right, the display used in first two columns is Linotype Gothic Condensed Outline. The third column display is Linotype Condensed Outline. Linotype De Vinne Outline is used in the two right hand columns. The body type throughout is 5 1/2 point Excelsior with Bold Face. No. 2 set with short descenders, 14 lines to the inch. Cheltenham Bold Condensed.

seat, tapestry, chair, &c. Radio, River- side 9-4325.

CLOSING Out Dining and Bedroom Sets, together with odds and ends. REAL BUY. Apt. 3, 91 Pavson Ave., New York, near Dyckman St. Lorraine 7-2264.

COMFORTABLE carefully selected; new within year; 4 rooms, some Old Mahogany and Cherry; \$350 or separately. Cheltenham 2-7844.

CONTENTS of 4-room apt.; sell separately; reasonable. Call mornings. Fordham 4-4242.

COSTLY 3-piece modern living room chromium frame, down cushions, \$65; many occasional pieces. Custom, 139 W. 54th.

EXCEPTIONALLY fine Living, Bedroom, Hall, farm, year-round 4-room house.

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of High Grade Furniture, Rugs and Stoves

COMPARE OUR PRICES

5-PIECE BREAKFAST SETS	\$17.00
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OVERSTUFFED PARLOR SETS	75.00
RED SHAISE LOUNGERS	19.00
4-piece and slightly used furniture, stoves and rugs.	14.00

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COMFORTABLE carefully selected; new within year; 4 rooms, some Old Mahogany and Cherry; \$350 or separately. Cheltenham 2-7844.

CONTENTS of 4-room apt.; sell separately; reasonable. Call mornings. Fordham 4-4242.

COSTLY 3-piece modern living room chromium frame, down cushions, \$65; many occasional pieces. Custom, 139 W. 54th.

EXCEPTIONALLY fine Living, Bedroom, Hall, farm, year-round 4-room house.

WE ARE SELLING BANKRUPT STOCKS

of High Grade Furniture, Rugs and Stoves

COMPARE OUR PRICES

5-PIECE BREAKFAST SETS	\$17.00
WALNUT STEEL BEDS	5.00
TALOR CHIFFONETTES	12.00
TUDOR DINING SETS	35.75
9x12 WILTON VELVET RUGS	24.00
OVERSTUFFED PARLOR SETS	75.00
RED SHAISE LOUNGERS	19.00
4-piece and slightly used furniture, stoves and rugs.	14.00

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seat, tapestry, chair, &c. Radio, River- side 9-4325.

CLOSING Out Dining and Bedroom Sets, together with odds and ends. REAL BUY. Apt. 3, 91 Pavson Ave., New York, near Dyckman St. Lorraine 7-2264.

COMFORTABLE carefully selected; new within year; 4 rooms, some Old Mahogany and Cherry; \$350 or separately. Cheltenham 2-7844.

CONTENTS of 4-room apt.; sell separately; reasonable. Call mornings. Fordham 4-4242.

COSTLY 3-piece modern living room chromium frame, down cushions, \$65; many occasional pieces. Custom, 139 W. 54th.

EXCEPTIONALLY fine Living, Bedroom, Hall, farm, year-round 4-room house.

WE ARE SELLING BANKRUPT STOCKS

of High Grade Furniture, Rugs and Stoves

COMPARE OUR PRICES

5-PIECE BREAKFAST SETS	\$17.00
WALNUT STEEL BEDS	5.00
TALOR CHIFFONETTES	12.00
TUDOR DINING SETS	35.75
9x12 WILTON VELVET RUGS	24.00
OVERSTUFFED PARLOR SETS	75.00
RED SHAISE LOUNGERS	19.00
4-piece and slightly used furniture, stoves and rugs.	14.00

MORGAN FURNITURE CO.

49-55 Madison Avenue.

BEDROOM SET, 7 pieces, Satinwood finished, 3-piece living set, Oriental rugs; bargain; private, 615 W. 134th (3D).

BEDROOM, living room, dining, radio, rugs, kitchen; sacrifice; private dealer, Jamaica 6-3877.

BEDROOM Suite, mahogany \$25 if removed promptly, Apt. 105, 561 W. 141st, good condition; reasonable. No dealers. Edinco 2-7883.

BOOKCASES, rug, picture, studio couch, vacuum moving, reasonable. E. J. J. 309 W. 109th.

DINETTE set, broadloom carpeting, studio couch covers; no dealers. Wickenham 2-0243.

DINING room set, table, 6 chairs, china closet and buffet; very reasonable. No dealers. Call (Apt. 7A), 139 E. 94th st.

DINING ROOM, modern, excellent condition, reasonable; candelabras; no dealers. Riverside 9-5873.

DINING Suite, odd pieces; great sacrifice to quick buyer. Evenings. TRAFALGAR 7-1588.

LIBRARY table, desk, end table, lamps, reading, etc. 1 88th (4B).
 7 Table, 263
 12.00. Ware-
 6 E. 13th St.

Reading left to right, the display used in first two columns is Linotype Gothic Condensed Outline. The third column display is Linotype Condensed Outline. Linotype De Vinne Outline is used in the two right hand columns. The body type throughout is 5 1/2 point Excelsior with Bold Face. No. 2 set with short descenders, 14 lines to the inch. Cheltenham Bold Condensed.

seat, tapestry, chair, &c. Radio, River- side 9-4325.

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EXCEPTIONALLY fine Living, Bedroom, Hall, farm, year-round 4-room house.

OVERSTOCK sale! Advertised from \$1.50. **KEYSTONE, 735 B'way** Absolutely sacrificing 1937 refrigerators, Crosleys, Electrolux, Frigidaires, Genes Electric, Kelvinators, Westinghouses, etc. \$19.50. Reliance, 4th floor. LORRAINE 3-134

110 W. 34

Child's Bldg. Op. Macy

Furniture—Household Goods

A chance to save 30% to 50% on NEW FURNITURE. Samples, CLOSURE Living Rms., Bed rms. \$24 to \$69; Beds, Dining Rooms, Davenport Sets, \$49 to Twin Studios, \$12; Secretary, \$12; Rugs, Lexington Warehouses ESTABLISHED 44 YEARS 106 EAST 32ND, NEAR 4TH AVE. FALL CLEARANCE SALE! Must Go of Bankrupt Furniture Warehouse, 39 E. 13th St. (near 4th Ave.) SEE US BEFORE BUYING! Underwriters' Warehouse 143 W. 51ST., NEAR 7TH AVE. A CHANCE OF A LIFETIME—Mahogany Sheraton Bedroom Suite; slightly used exhibition sample. Will sacrifice \$4000. Warehouse, 39 E. 13th St. (near 4th Ave.)

ALPINE WAREHOUSES

205 LEXINGTON AVE. CORNER 32ND ST. Living, dining rooms, studio couch, breakfast sets, secretary, rug—cash terms. FURNITURE AT WHOLESALE COSTS! Bedrooms \$39-\$69 Studios Living Rooms \$42-\$79 Secretary Dining Rms. \$32-\$95 Rugs, 9x12 IRVING ST., 225 LEXINGTON AVENUE NT 34 St. Open evens. Terms: Free Delivery JUST A WAREHOUSE. Tremendous selection—Eighteenth Cent. Modern, Maple Living, Dining, Bedroom, Bath, etc. **ALTMAN'S STORAGE WAREHOUSE** A. 57 E. 8TH ST., NR. WANAMAKERS' **Reupholstering** \$40 **Reupholstering \$** Your living room suite made like new. Suite called for and delivered. Wide choice of coverings. New spring units. Suite webbed and reinforced. Frames repaired and reupholstered. ALL WORK GUARANTEED **Pay \$1 Weekly** L. M. BLUMSTEIN DEPARTMENT STORE 53 YEARS OF SATISFACTION 230 WEST 125TH ST. FOR ESTIMATE, MONUMENT 2-3422 Don't let low prices mislead you. Get our free estimate, convince yourself better re-upholstering, remodeling; 3-pi-

MISCELLANEOUS FACES

There are available many Linotype "special-purpose" faces, both text and display, which are not provided in complete series. These are shown on the following pages.

Two-Letter Faces

FACE	POINT SIZE	FACE	POINT SIZE
No. 10 with Gothic No. 4	5, 6	No. 8 with Bold Face No. 2	6
No. 6 with Gothic No. 16	4, 3, 4	No. 2 with Gothic No. 3	6, 7, 8, 10, 12
No. 18 with Antique Black No. 1	5	Pabst Old Style with Italic	10, 12, 14
No. 4 with Bold Face No. 2 Cond.	5 ¹ 2	Classic with Italic and S. C.	6, 8, 10, 12
No. 2 with Antique No. 2	6	Classic with Century Bold	8, 10, 12, 14
No. 10 with Italic and S. C.	5	Clearface Bold with Italic	14
No. 12 with Gothic No. 8	6		

Display Faces

FACE	POINT SIZE	FACE	POINT SIZE
Pabst Old Style Condensed	18	Jenson Condensed	18
Classic Italic	18	Elzevir No. 2	18, 24, 30, 36
Antique Condensed	18	Latin Extra Condensed	30
Antique Extra Condensed	20	Latin Compressed	30
Caption	24, 30, 36, 42	Latin Condensed	18, 21, 24, 30, 36
Clearface Bold	18, 24, 30	Title No. 1	18
Clearface Bold Italic	18, 24, 30	Title No. 2	18, 24
Caslon No. 4	18	Ionic Condensed	18, 24, 30, 36
Condensed Title No. 1	20	Ionic Extra Condensed	42
De Vinne Condensed	24, 30	Metrolite No. 4 Italic	24, 30
De Vinne Extra Condensed	18, 24	Metrobin No. 4 Italic	24, 30



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

5 POINT No. 10 with GOTHIC No. 4

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

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. **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**

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Matrix Information: 5Δ2. Lower case alphabet, 76 points. Figures, .0415; comma and period, .0277. Runs in 90 channel magazine. Code word, MOEZ.

TRADE LINOTYPE MARK

6 POINT No. 10 with GOTHIC No. 4

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

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(one point leaded)

Matrix Information: 6Δ76. Lower case alphabet, 91 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOFY.

4¾ POINT No. 6 with GOTHIC No. 16

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters **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**

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Matrix Information: 4¼Δ2. Lower case alphabet, 76 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIFKO.

REAL LINDTYPE MATH

5 POINT No. 18 with ANTIQUE BLACK No. 1

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

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Matrix Information: 5Δ18. Lower case alphabet, 82 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MUF8.

(one point leaded)

5½ POINT No. 4 with BOLD FACE No. 2 CONDENSED

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 DO? 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 TO THEIR EYES? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters are, in the first place, copies of fine written letters. **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**

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Matrix Information: 5½Δ32. Lower case alphabet, 96 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOCO.

LINOTYPE^{Matrix}

6 POINT No. 2 with ANTIQUE No. 2

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 DO? 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 TO THEIR EYES? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters are, in the first place, copies of fine written letters. **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**

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Matrix Information: 6Δ50. Lower case alphabet, 112 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, MIBO.

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 DO? 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 TO THEIR EYES? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to

(one point leaded)

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to

(set with short descenders, on five point body)

5 POINT No. 10 with ITALIC and SMALL CAPS

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair *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 to their eyes? Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

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Matrix Information: 5Δ8. Lower case alphabet, 76 points; Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOER



6 POINT No. 12 with GOTHIC No. 8

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ&
 ABCDEFGHIJKL^{MN}OPQR^{STU}VWXY^Z&
 abcdefghijklm^{no}pqrst^{uvw}xyz
 abcdefghijklm^{no}pqrst^{uvw}xyz
 12345 (\$£...:;?!"*+&§¶|||ñ|ñ|ñ|ñ|ñ) 67890
 12345 (\$£...:;?!"*+&§¶|||ñ|ñ|ñ|ñ|ñ) 67890

Matrix Information: 6Δ32. Lower case alphabet, 88 points; Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOIB.



6 POINT No. 8 with BOLD FACE No. 2

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 TO THEIR EYES? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ&
 ABCDEFGHIJKL^{MN}OPQR^{STU}VWXY^Z&
 abcdefghijklm^{no}pqrst^{uvw}xyz
 abcdefghijklm^{no}pqrst^{uvw}xyz
 12345 (\$£...:;?!"*+&§¶|||ñ|ñ|ñ|ñ|ñ) 67890
 12345 (\$£...:;?!"*+&§¶|||ñ|ñ|ñ|ñ|ñ) 67890

Matrix Information: 6Δ122. Lower case alphabet, 109 points; Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MODU.

10 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
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 to their
eyes? **Good design is always practical design.** And what they see in a good
type design is, partly, its excellent practical fitness to perform its work. It
has a "heft" and balance in all of its parts just right for its size, as any good
tool has. Your good chair has all of its parts made nicely to the right size to
do exactly the work that the chair has to do, neither clumsy and thick, nor
"skinny" and weak, no waste of material and no lack of strength. And, be-
yond that, the chair may have been made by a man who worked out in it his
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

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (\$ £ , . : ; ' - ' ? ! * † ‡ § ¶ | fi fl ff ffi ffl) 67890
12345 (\$ £ , . : ; ' - ' ? ! * † ‡ § ¶ | fi fl ff ffi ffl) 67890

Matrix Information : 10△162 Lower case alphabet, 142 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, MIZI.



12 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
How is one to assess and evaluate a type face in terms of its es-
thetic 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 to their eyes? **Good design is always
practical design.** And what they see in a good type design is,
partly, its excellent practical fitness to perform its work. It has
a "heft" and balance in all of its parts just right for its size, as
**How is one to assess and evaluate a type face in terms of its es-
thetic design? Why do the pace-makers in the art of printing**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (\$ £ , . : ; ' - ' ? ! * † ‡ § ¶ | fi fl ff ffi ffl) 67890
12345 (\$ £ , . : ; ' - ' ? ! * † ‡ § ¶ | fi fl ff ffi ffl) 67890

Matrix Information : 12△159 Lower case alphabet, 170 points. Figures, .0899; comma, period and thin space, .0449. Runs in 90 channel magazine. Code word, MOAN.

10 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of *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*

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstu vwxyz
abcdefghijklmnopqrstu vwxyz
12345 (\$£.,.:;'-?!*†‡§¶||ññ fff fff) 67890
12345 (\$£.,.:;'-?!*†‡§¶||ññ fff fff) 67890

Matrix Information 10△194. Lower case alphabet, 128 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, NOYG.

FROM LINOTYPE WSPN

12 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither *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*

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstu vwxyz
abcdefghijklmnopqrstu vwxyz
12345 (\$£.,.:;'-?!*†‡§¶||ññ fff fff) 67890
12345 (\$£.,.:;'-?!*†‡§¶||ññ fff fff) 67890

Matrix Information 12△130. Lower case alphabet, 151 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, NOZA.

14 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its *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 print-*

(two point leaded)

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abcdefghijklmnopqrstuvwxy

12345 (\$,.,:; '-?!*†‡§¶¦ǃǃǃǃǃǃ) 67890
12345 (\$,.,:; '-?!*†‡§¶¦ǃǃǃǃǃǃ) 67890

Matrix Information 14, 566. Lower case alphabet, 181 points. Figures, 3968; comma, period and thin space, 9484. Runs in 90 channel magazine. Code word, NUAB.

LINOTYPE easy

18 POINT PABST OLD STYLE CONDENSED

HOW IS ONE TO ASSESS AND EVALUATE A

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to

(two point leaded)

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abcdefghijklmnopqrstuvwxy

12345 (\$,.,:; '-?!ǃǃǃǃǃǃ) 67890

Matrix Information 14, 590. Lower case alphabet, 215 points. Figures, 1107; comma, period and thin space, 9484. Runs in 90 channel magazine. Code word, NUBA.

6 POINT CLASSIC *with* ITALIC and SMALL CAPS

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 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only *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*

(solid)

ABCDEF GHIJ KLMNOPQRST UVWXYZ &
 ABCDEF GHIJ KLMNOPQRST UVWXYZ &
 ABCDEF GHIJ KLMNOPQRST UVWXYZ &
 abcdefghijklmnopqrstuvwxy z
 abcdefghijklmnopqrstuvwxy z
 12345 (\$£,,:;'?'!*+&\$%&#ffmm) 67890
 12345 (\$£,,:;'?'!*+&\$%&#ffmm) 67890

Matrix Information: 6Δ30. Lower case alphabet, 87 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JANU.

READ LINOTYPE MADE

8 POINT CLASSIC *with* ITALIC and SMALL CAPS

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 SP 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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the*

(solid)

ABCDEF GHIJ KLMNOPQRST UVWXYZ &
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 abcdefghijklmnopqrstuvwxy z
 12345 (\$£,,:;'?'!*+&\$%&#ffmm) 67890
 12345 (\$£,,:;'?'!*+&\$%&#ffmm) 67890

Matrix Information: 8Δ28. Lower case alphabet, 114 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JAOM.

(one point leaded)

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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek

10 POINT CLASSIC *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may *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*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (\$£.,:;'-?!*+‡§¶ffllffll) 67890
12345 (\$£.,:;'-?!*+‡§¶ffllffll) 67890

Matrix Information: 10Δ22. Lower case alphabet, 124 points. Figures, .0692; comma, period and thin space, .0345. Runs in 90 channel magazine. Code word, JAPY.

Linotype MON

12 POINT CLASSIC *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
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 to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely *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*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
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ABCDEFGHIJKLMNOPQRSTUVWXYZ&
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abcdefghijklmnopqrstuvwxyz
12345 (\$£.,:;'-?!*+‡§¶ffllffll) 67890
12345 (\$£.,:;'-?!*+‡§¶ffllffll) 67890

Matrix Information: 12Δ22. Lower case alphabet, 124 points. Figures, .090; comma, period and thin space, .045. Runs in 90 channel magazine. Code word, JAQA.

8 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
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
**How is one to assess and evaluate a type face
in terms of its esthetic design? Why do the**
(solid)

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
**How is one to assess and evaluate a type face
in terms of its esthetic design? Why do the**
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
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12345 (\$£.,:;'-?!*+‡§¶||ffffm) 67890
12345 (\$£.,:;'-?!*+‡§¶||ffffm) 67890

Matrix Information: 8△108. Lower case alphabet, 115 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JASI.

LINOTYPE MARK

10 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
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 to their eyes? **Good design is al-**
**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**
(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
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12345 (\$£.,:;'-?!*+‡§¶||ffffm) 67890
12345 (\$£.,:;'-?!*+‡§¶||ffffm) 67890

Matrix Information: 10△86. Lower case alphabet, 132 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, JATO.

LINOTYPE MARK

12 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
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-
**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**
(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
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12345 (\$£.,:;'-?!*+‡§¶||ffffm) 67890
12345 (\$£.,:;'-?!*+‡§¶||ffffm) 67890

Matrix Information: 12△58. Lower case alphabet, 158 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, JAUN.

14 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

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 to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fit-

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

(two point lead)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstvwxyz
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12345 (\$,.,:;-'?!*†‡§¶||fflfffll) 67890
12345 (\$,.,:;-'?!*†‡§¶||fflfffll) 67890

Matrix Information: 14Δ26. Lower case alphabet, 16 points. Figures, 0-9, comma, period and thin space. 0484. Runs in channel magazine. Code word, JAUU.



18 POINT CLASSIC ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bal-

(two point lead)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstvwxyz

12345 (\$,.,:;-'?!fiflfffll) 67890

Matrix Information: 18Δ26. Lower case alphabet, 22 points. Figures, 0-9. Runs in channel magazine. Code word, JARE.

ANTIQUÉ CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog.
Linotype. How is one to assess and evaluate a ty 1234

Matrix Information: 18Δ35. Lower case alphabet, 210 points. Figures, .1107. Runs in 90 channel magazine. Code word, IGMO.

ANTIQUÉ EXTRA CONDENSED

20 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOTYPE. HOW
IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

Matrix Information: 20Δ5. Caps, figures and points only. Figures, .0761. Runs in 90 channel magazine. Code word, IGNU.

CAPTION

24 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOT
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 1234

Matrix Information: 24Δ23. Caps, figures and points only. Figures, .1107. Runs in 90 channel magazine. Special alignment. Code word, INWY.

30 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DO
LINOTYPE. HOW IS ONE TO ASSESS AND EVAL 1234

Matrix Information: 30Δ5. Caps, figures and points only. Figures, .112 or .125. Runs in 90 channel magazine. Code word, INXA.

36 Point

HEADS. The quick brown fox jumps over the la
dog. Linotype. How is one to assess and e 1234

Matrix Information: 36Δ5. Lower case alphabet, 234 points. Figures, .112 or .130. Runs in 90 channel magazine. Code word, INYE.

42 Point

THE QUICK BROWN FOX JUMPS OVER
THE LAZY DOG. LINOTYPE. HOW 1234

Matrix Information: 42Δ5. Caps, figures and points only. Figures, .166. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, INZE.

CLEARFACE BOLD *with* ITALIC

14 Point

HEADS. The quick brown fox jumps over the lazy dog. Lino
How is one to assess and evaluate a type face in terms of 1234
HEADS. *The quick brown fox jumps over the lazy dog. Lino*
How is one to assess and evaluate a type face in terms of 1234

Matrix Information: 14Δ148. Lower case alphabet, 181 points. Figures, 1107; comma, period and thin space, .0553. Runs in 90 channel magazine, 15 point alignment. Code word, JAVU.

CLEARFACE BOLD

18 Point

HEADS. The quick brown fox jumps over the laz
dog. Linotype. How is one to assess and eval 1234

Matrix Information: 18Δ239. Lower case alphabet, 221 points. Figures, 1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary, 19 point alignment. Code word, JAWY.

24 Point

HEADS. The quick brown fox jumps o
the lazy dog. Linotype. How is on 1234

Matrix Information: 24Δ199. Lower case alphabet, 280 points. Figures, 166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine, 25 point alignment. Code word, JAYF.

30 Point

HEADS. The quick brown fo 12

Matrix Information: 30Δ145. Lower case alphabet, 337 points. Figures, 207. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine, with caps and figures in Wide 34 channel auxiliary magazine. Code word, JEAK.

CLEARFACE BOLD ITALIC

18 Point

HEADS. *The quick brown fox jumps over the la*
dog. Linotype. How is one to assess and ev 1234

Matrix Information: 18Δ241. Lower case alphabet, 229 points. Figures, 1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary, 19 point alignment. Code word, JEAR.

24 Point

HEADS. *The quick brown fox jumps*
over the lazy dog. Linotype. Ho 1234

Matrix Information: 24Δ201. Lower case alphabet, 294 points. Figures, 1798. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary, 25 point alignment. Code word, JEEL.

30 Point

HEADS. *The quick brown f 34*

Matrix Information: 30Δ147. Lower case alphabet, 330 points. Figures, 213. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, JEES.

CASLON NO. 4

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate 1234

Matrix Information : 18Δ115. Lower case alphabet, 224 points. Figures, .1107. Runs in 90 channel magazine. Code word, IRDE.

CONDENSED TITLE No. 1

20 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOTYPE. HOW IS ONE TO ASSESS A 1234

Matrix Information : 20Δ3. Caps, figures and points only. Figures, .110. Runs in 90 channel magazine. Code word, JOEN.

DE VINNE CONDENSED

24 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to 1234

Matrix Information : 24Δ157. Lower case alphabet, 265 points. Figure 1, .1107; 2 to 0, .1383. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine, with caps and figures in 34 channel auxiliary magazine. Code word, JUX.

30 Point

HEADS. The quick brown fox jump over the lazy dog. Linotype. H 1234

Matrix Information : 30Δ83. Lower case alphabet, 306 points. Figures, .1798. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary. Code word, JUNA.

DE VINNE EXTRA CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. Ho is one to assess and evaluate a type face in terms of its esthetic 1234

Matrix Information : 18Δ55. Lower case alphabet, 164 points. Figure 1, .062; 2 to 0, .079. Runs in 90 channel magazine. Code word, JCOR.

24 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type 1234

Matrix Information : 24Δ27. Lower case alphabet, 200 points. Figure 1, .076; 2 to 0, .104. Runs in 90 channel magazine. Code word, JUPE.

JENSON CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type f 1234

Matrix Information : 18Δ53. Lower case alphabet, 191 points. Figures, .110. Runs in 90 channel magazine. Code word, LYOV.

ELZEVIR No. 2

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type fac 1234

Matrix Information 18Δ113. Lower case alphabet, 191 points. Figure 1, 092; 2 to 6, 1107. Runs in 90 channel magazine. Code word, JYRI.

24 Point

HEADS. The quick brown fox jumps over t lazy dog. Linotype. How is one to ass 1234

Matrix Information 24Δ89. Lower case alphabet, 262 points. Figure 1, 083; 2 to 6, 166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, JYSO.

30 Point

HEADS. The quick brown fox jump over the lazy dog. Linotype. 1234

Matrix Information 30Δ41. Lower case alphabet, 310 points. Figure 1, 099; 2 to 6, 207. Runs in 72 channel magazine; also caps, except C and O, and figures in 34 channel auxiliary magazine. Code word, JYTU.

36 Point

HEADS. The quick brown fox jumps over the lazy do 1234

Matrix Information 36Δ31. Lower case alphabet, 375 points. Figure 1, 1107; 2 to 6, 249. Runs in Wide 72 channel magazine; also lower case, except m and p, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, JYUC.

TITLE No. 1

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and eva 1234

Matrix Information 18Δ199. Lower case alphabet, 238 points. Figures, 1107. Runs in 90 channel magazine. Code word, ODDA.

TITLE No. 2

18 Point

HEADS. The quick brown fox jumps over the laz dog. Linotype. How is one to assess and ev 1234

Matrix Information 18Δ95. Lower case alphabet, 229 points. Figures, 1107. Runs in 90 channel magazine. Code word, ODSO.

24 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. H 1234

Matrix Information 24Δ143. Lower case alphabet, 303 points. Figures, 1937. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary. Code word, ODTU.

IONIC CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is o
to assess and evaluate a type face in terms of its esthetic design? Wh 1234

Matrix Information: 18△287. Lower case alphabet, 146 points. Figures, .0761. Runs in 90 channel magazine, 16 point alignment. Smallest slug on which this face will cast is 16 point. Code word, LYFJ.

24 Point

HEADS. The quick brown fox jumps over the lazy dog. Lin
How is one to assess and evaluate a type face in term 1234

Matrix Information: 24△243. Lower case alphabet, 188 points. Figures, .0968. Runs in 90 channel magazine, 22 point alignment. Smallest slug on which this face will cast is 21 point. Code word, LYFU.

30 Point

HEADS. The quick brown fox jumps over the la
dog. Linotype. How is one to assess and ev 1234

Matrix Information: 30△185. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine, 28 point alignment. Smallest slug on which this face will cast is 27 point. Code word, LYGJ.

36 Point

HEADS. The quick brown fox jumps over
the lazy dog. Linotype. How is one t 1234

Matrix Information: 36△99. Lower case alphabet, 272 points. Figures, .1383. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 34 point alignment. Smallest slug on which this face will cast is 32 point. Code word, LYIC.

IONIC EXTRA CONDENSED

42 Point

THE QUICK BROWN FOX JUMPS OVE
THE LAZY DOG. LINOTYPE. HO 1234

Matrix Information: 42△35. Caps, figures and points only. Figures, .1383. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, ZAJU.

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) ' - - & \$. 1/8 1/4 3/8 1/2 5/8 3/4 7/8

LATIN CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

Matrix Information. 18△37. Lower case alphabet, 135 points. Figures, .077. Runs in 90 channel magazine. Code word, LYVO.

21 Point

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LIN
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I 1234**

Matrix Information. 21△1. Caps, figures and points only. Figures, .0968. Runs in 90 channel magazine. Code word, ZIKEL.

24 Point

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
LINOTYPE. HOW IS ONE TO ASSESS AND EVALUA 1234**

Matrix Information. 24△25. Caps, figures and points only. Figures, .111. Runs in 90 channel magazine. Code word, LYWU.

30 Point

**THE QUICK BROWN FOX JUMPS OVER THE L
DOG. LINOTYPE. HOW IS ONE TO ASSE 1234**

Matrix Information. 30△9. Caps, figures and points only. Figures, .152. Runs in 90 channel magazine. Figures advertising layout of pi. Code word, LYNY.

36 Point

THE QUICK BROWN FOX JUMPS O 12

Matrix Information. 36△85. Caps, figures and points only. Figures, .152. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 34 point. Code word, LYZA.

LATIN EXTRA CONDENSED

30 Point

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
LINOTYPE. HOW IS ONE TO ASSESS AND EVALUA 1234**

Matrix Information. 30△127. Caps, figures and points only. Figures, .1302. Runs in 90 channel magazine. Code word, ZIKES.

LATIN COMPRESSED

30 Point

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOT
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 1234**

Matrix Information. 30△19. Caps, figures and points only. Figures, .110. Runs in 90 channel magazine. Code word, ZILPI.

METROLITE No. 4 ITALIC

24 Point

HEADS. *The quick brown fox jumps over the lazy dog. Linotype. How is one to asses 1234
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (\$,,:;'-'?!)*

Matrix Information 24△,27. Lower case alphabet, 248 points. Figure 1 .1383; 2 to 0, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZENLY.

30 Point

HEADS. *The quick brown fox jumps over the lazy dog. Linotype. H 1234
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz*

Matrix Information 30△,247. Lower case alphabet, 306 points. Figure 1 .166; 2 to 0, .2075. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZENFE.

METROTHIN No. 4 ITALIC

24 Point

HEADS. *The quick brown fox jumps over the lazy dog. Linotype. How is one to ass 1234
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (\$,,:;'-'?!)*

Matrix Information 24△,325. Lower case alphabet, 263 points. Figure 1 .1383; 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 23 point. Code word, ZENDA.

30 Point

HEADS. *The quick brown fox jum over the lazy dog. Linotype. H 1234
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Matrix Information 30△,249. Lower case alphabet, 310 points. Figure 1, .166; 2 to 0, .1937. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine. Code word, ZENJU.



Linotype

DECORATIVE MATERIAL

18 Point 755 L, 755 R and 755 1/4

The Decorative Material displayed in following pages, much of it of distinguished character, is available, as indicated, in the form of either Border Matrices or Matrix Slides. Either form provides a method of unlimited *economical* typographic decoration. That very method—the simple, easily handled slug—assures an economy of production obviously unmatched by individual units.

Linotype's typographic decorative resources are rich indeed from the design viewpoint. There is period ornament in abundance for the traditional printer and typographer—authentic decoration suitable not merely for such famed types as Caslon Old Face, Janson, the Garamonds, Cloister, Granjon, Baskerville or Bodoni, but for scores of other old style, transitional and modern faces, as well as contemporary styles.

The designer who prefers more contemporary or “modern” typographic aids will find a wealth of variety in rule—plain, parallel, shaded, geometric and wavy—to meet his needs, as well as a considerable amount of abstract ornament including braces, tapered dashes, black dots, squares, triangles, and similar geometric motifs, in many sizes.

How Decoration Is Produced on the Linotype

All borders, rules, dashes, braces are cast on the Linotype in the same way as regular type matter—in the same molds and on the same slug bodies as any Linotype face.

Two kinds of matrices are used for various purposes:

MATRIX SLIDES, on which the *complete* rule or border is punched or cut in one piece of brass the full length of the slug (up to and including 42 picas), and

INDIVIDUAL BORDER MATRICES, which carry a *single* decorative unit on the matrix in the same manner as the individual character is punched on a matrix.

No special equipment is required to cast decorative material on the Linotype beyond Matrix Slides, individual Border Matrices, and one or two Matrix Slide Blocks (in which all slides of the same length are interchangeable), providing the proper filling piece is

used. A special matrix slide block is necessary for matrix slides of 16 to 36 point size.

Borders of a given body size require corresponding mold adjustment. Any border, however, may be cast on a larger body than its face size, if desired.

Design Duplications

Throughout following pages, there will be found references to duplicated designs in both Border Matrices and Matrix Slides. The INDEX also shows at a glance which designs are duplicated in both forms.

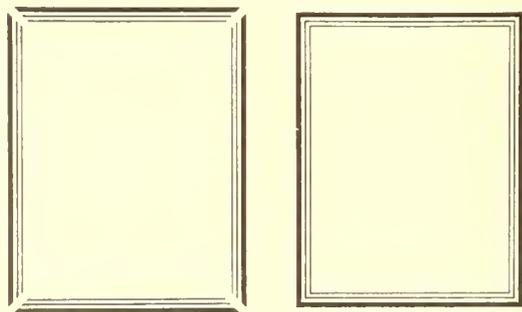
Comparison of the printed effect shows there is no difference between a border cast from individual matrices and the same design cast from a Matrix Slide. The basic difference between single units and the solid matrix slide lies in the *combination possibilities* of the single units with others to form a wide variety of effects. Thus a small assortment of Border Matrices affords many interesting and effective decorative variations.

Some Hints on Using Linotype Decoration

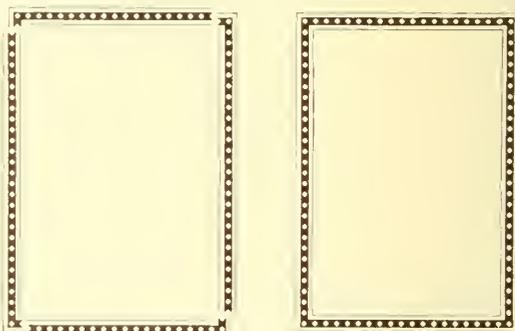
There are a number of short-cuts in using Linotype decoration that have been learned first-hand by experienced typographers and printers. The following suggestions of use are included for the helpfulness they will afford to younger men and women.

THE SIMPLE "BOX": Single mitered borders are traditional. They are cut to the *outside* dimensions of the box and go together in the fashion shown below:

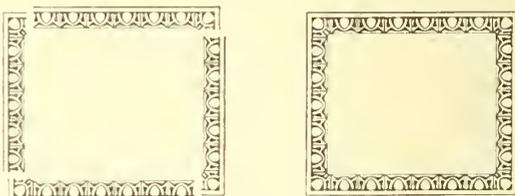
Borders more intricate in design frequently



cannot be mitered through the design without destroying the effect of the pattern. In such instances, a *corner matrix* is provided, or a corner is cut on the matrix slide. The cast slugs are then made up with lapped corners. This method also avoids the slight difficulties of justification to make mitered corners close tight and square in locking up. This shows the lapped corner:



When a corner matrix unit is used with repeating border units, that corner is cast on the end of a slug and slugs are put together as shown above and here:



A border like this requires one unit only, facing to the right. But it is sometimes desirable to make a combination with both left and right cornerpieces. Therefore most Linotype cornerpieces are designed facing each way:

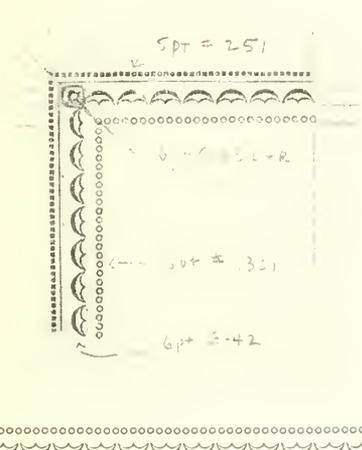


BUILT-UP BORDERS: A most effective use of border material lies in combining two or more designs through the placing of slugs parallel to each other, as in the opposite illustration of a built-up border. The requirements of good design frequently make it necessary to support or reinforce a given border by combinations of lines or decoration on either side of it. This merely involves choosing the proper rule matrix slides and

Here, for example, the following matrix slides and border matrices were utilized, reading from the outside of the border to the inside:

5 Pt. Matrix Slide No. 251	   6 Pt. Border Matrices G-42, G-43 L & R	oooooooooooo 8 Pt. Matrix Slide No. 1301
-------------------------------	--	--

Any such combination of units to make a border is the result of a definite plan, rather than the haphazard, or accidental, combining of cast slugs. The illustration below shows precisely how this border was planned. Proof sheets of material were cut and pasted to visualize the completed effect:



making up rule and border slugs together. The most elaborate decorative borders are merely a matter of careful planning and fitting. In a combined border of this character, the first step in the layout is to make the units of repeating squares fit, without a break or fraction of a unit. The pica rule renders first aid to the computation. In this border the inside units are 12 points, with 6 point corners. The outer rule occupies 6 points all around or one pica total width and length outside the inner decoration.

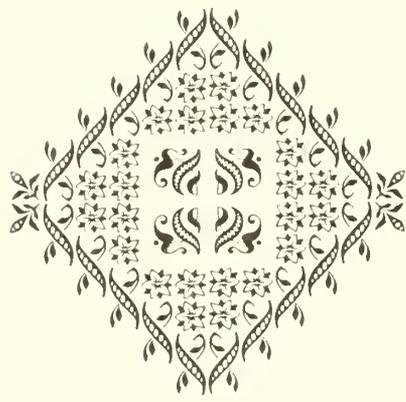
Any row of the 12 point units will be an even number of picas long. Therefore, adding one pica for the outer rule, we know this border can be made up to any dimension expressed in an even number of picas. The inner

member of the border is adaptable to practically any measure.

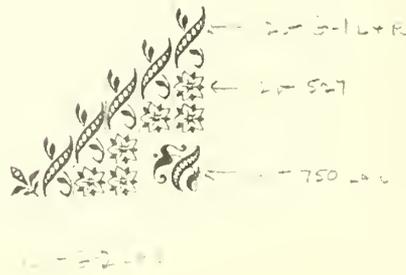
DETACHED, OR FREE ORNAMENTS: Many Linotype border designs are useful to make a single decorative spot. Used singly, such spots vary from the tiny dot of a 5 1/2 point character to the important note of a 36-point unit of design.

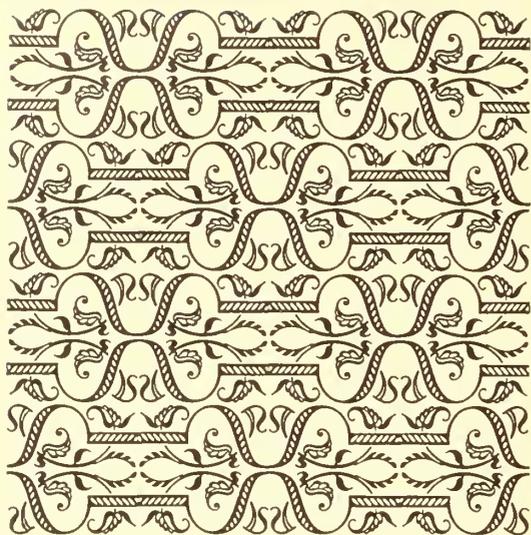
In this instance, the combination of material has remarkable possibilities. The free ornament below is made up of border units so arranged as to produce an harmonious and unified decorative spot.

These free ornaments were organized in layout in much the same manner as the preliminary design for the adjacent combination border, as may be noticed by the reproduc-

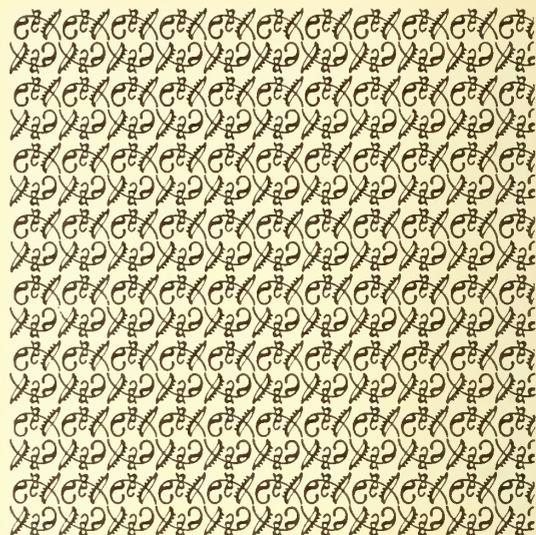


tion of a portion of this layout below. (This type of decoration is termed "free" because it is not attached to the border or structural part of the page. The term applies to architectural and typographical ornament under exactly similar conditions.)





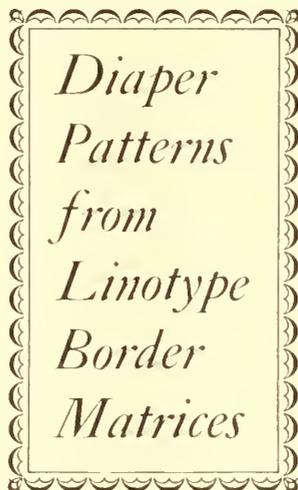
24 Point G-21L, G-21R, G-22L, and G-22R



12 Point 1026



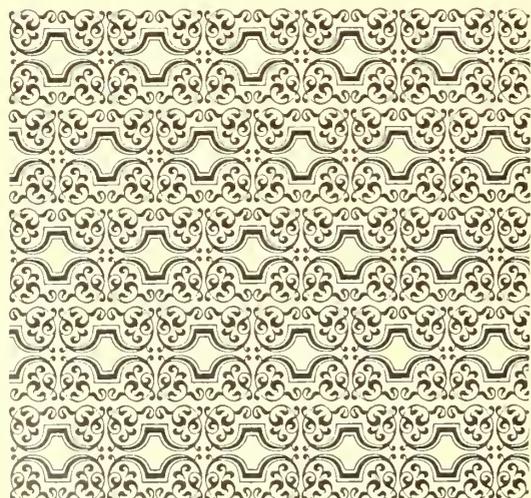
36 Point 1219 and 1220



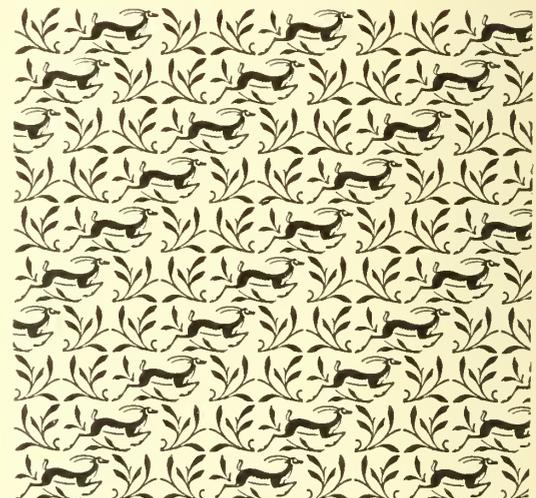
6 Point G-42 and G-43L



36 Point 1221 and 1222



18 Point 752L and 752R

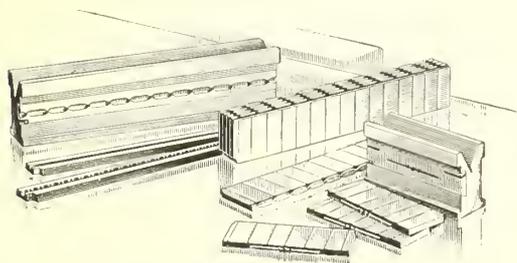


18 Point G-18, G-19L, and G-19R

MATRIX SLIDES AND BLOCKS

12 Point 1070, 8 Point 659

LINOTYPE MATRIX SLIDES are made of brass as carefully and accurately as single character matrices. Rule and border designs are punched or engraved throughout the entire length of the slide; dashes and braces are usually punched in the center of any length of slide desired, though in some few instances the design is punched at the right side of the



slide. Each slide is complete in one piece, and can be used on any standard Linotype. No special equipment is required for their use, except that a matrix slide block must be provided to carry the slides, which are interchangeable in the block and may be substituted one for another at will.

With one block and an assortment of slides, rules and borders in great variety can be cast in lengths up to 30 ems without obtrusive joints or breaks.

This material is an excellent substitute for expensive brass, and its use will result in immense saving in any office. Its cost is merely the price of Linotype metal, and it may be cast at odd times when the machine is not employed and would otherwise be standing idle. A liberal quantity of decorative material, therefore, may always be kept on hand for emergencies at trifling expense. It can be cut up as desired and used lavishly as needed. There is no waste, since the material is all re-

turned to the metal pot for recasting in due course, and the item of distribution is wholly and completely eliminated.

Standard and Special Slides

All Matrix Slides with ornamental designs will cast the design in the center of the area of the indicated body size.

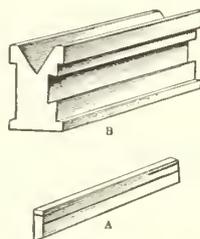
Plain or decorative rule designs designated as 2, 3, or 4 point will cast on the constant or smooth edge of the slug (at the top of the line, not in the center of the body).

SPECIAL POSITIONING: When slides are ordered with the design in any other than standard position, the price will be double that of standard slides.

PROPRIETARY OR SPECIAL DESIGNS: Will be made on special order, and prices will be quoted on request. The cost will be based on the character of the design.

How Linotype Matrix Slides Are Used

The matrix slide (A) is inserted in the slot in the matrix slide block (B) and the whole is



placed in the first elevator jaws of the Linotype. By locking the transfer lever, the machine can be run automatically and will cast any number of slugs from the same slide.

Curves or corners on both ends of the slide are not essential to make a complete enclosing border. We illustrate the method of using border slides with a corner on one end only (*page 1082*). The corner may be on either end of the slide. It is absolutely necessary, however, in thus making an enclosing border that the body of the slug be the same as the body of the slide used. Thus, a 6-point slide must be cast on a 6-point slug; a 10-point slide must be cast on a 10-point slug; a 12-point slide must be cast on a 12-point slug, and so on.

SLIDES WITH CORNERS AT EACH END: Most matrix slides shown on page 1110 and

following pages with a corner at one end, can be furnished with corners at both ends, if desired. Prices for these vary according to the design, length of slide, etc., and will be quoted upon application.

MATRIX SLIDE BLANKS: To cast slugs from matrix slides shorter than 30 ems with a 30-em matrix slide block, it is necessary to fill out the remainder of the space in the block with matrix slide blanks or filling pieces. Thus, to use a 13-em slide in a 30-em block place a 17-em filling piece on one end, or 8½-em filling pieces at either end, depending on whether slide design is desired at the end or in the center of a 30-em slug.

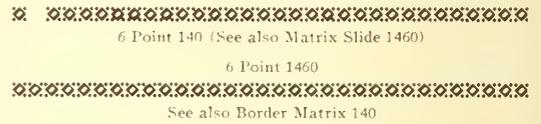
Suggestions for Ordering

Linotype Border Matrices and Matrix Slides should be ordered with the exact descriptions which accompany the specimen shown in this book. In addition, it is necessary to state quantity desired. (Remember that sufficient matrices must be provided to produce the length of line desired.)

It should be noted that though many bor-

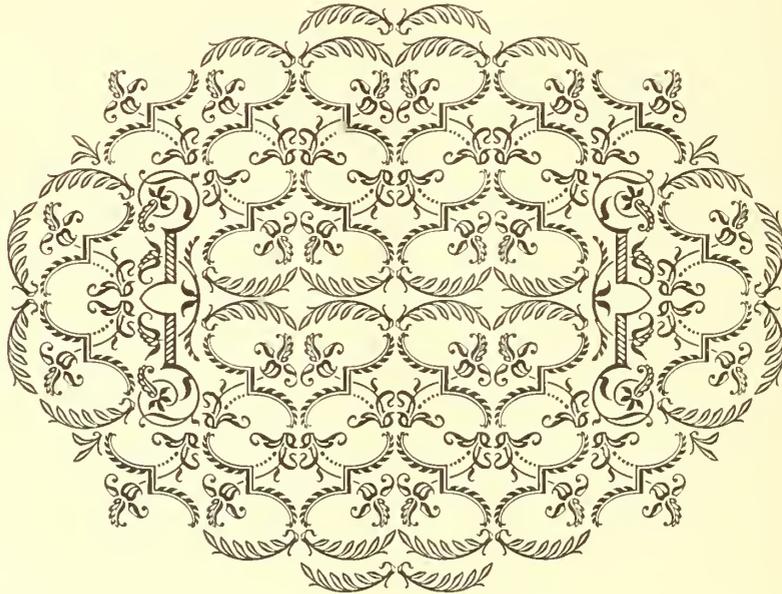
der matrix designs are duplicated in matrix slides, this is not the case in every design. As separate units, border matrices may be combined for variety of arrangement, as illustrated with many of the design combinations on following pages. The Matrix Slide, however, is a fixed unit, and a slug cast from it is adjustable only in length.

All Border Matrices which are duplicated in Matrix Slides (and vice versa) are shown with the notation indicating the number of the slide (and border matrix) which duplicates the design. For example:



In addition the duplicated designs in both Border Matrices and Matrix Slides are indicated in the INDEX.

Unless this line appears under a specimen do not order a Matrix Slide (or Border Matrix) of that design. These suggestions are intended to obviate any source of confusion in ordering Decorative Material.



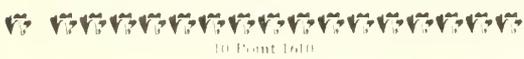
36 Point G-23L, G-23R; 24 Point G-20L, G-20R, G-21L, G-21R; 12 Point G-50L, G-50R, G-51L, and G-51 R.

BORDER MATRICES

1073, 1074 L and 1074 R

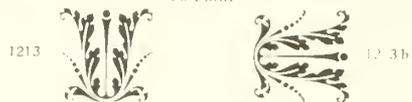
ABSTRACT FLORETS

Here is crisp, modern decoration to brighten contemporary printing. Abstract in form, and useful with practically any face—old style, modern, sans serif or flat serif. Designed for Linotype exclusively and available in additional point sizes on order.



PERIOD DESIGN

Border Matrices





36 Point

1211



1211 b



36 Point

1212



1212 b



36 Point

1218



1218 b



36 Point

1217



1217 b



36 Point

1220



1220 b



36 Point

1221



1221 b



36 Point

1222



1222 b



36 Point

1219



1219 b



36 Point

1216



1216 b



36 Point

1206



1206 b

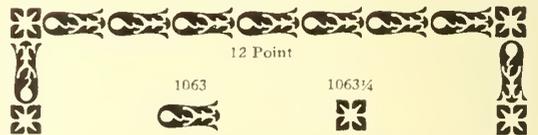


36 Point

1204 1/4

1204

1204 3/4



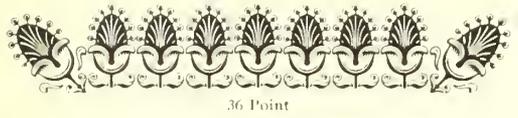
12 Point

1063

1063 1/4



18 Point 720



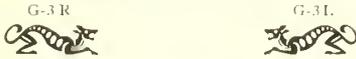
36 Point



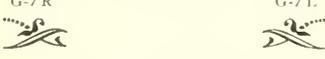
12 Point



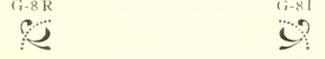
12 Point



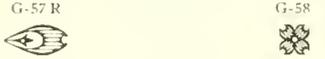
12 Point



12 Point



12 Point



12 Point G-57 L.



12 Point G-58



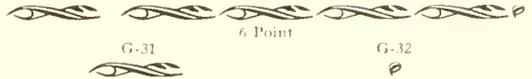
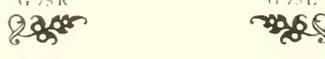
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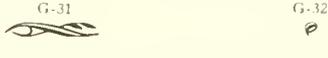
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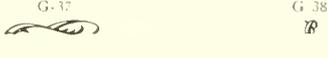
12 Point



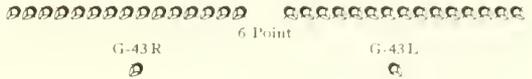
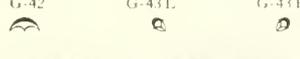
6 Point



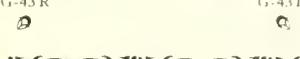
6 Point



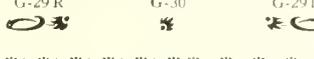
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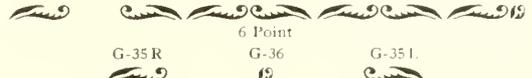
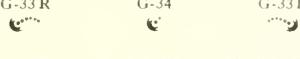
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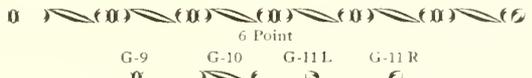
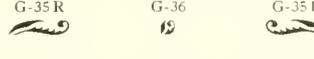
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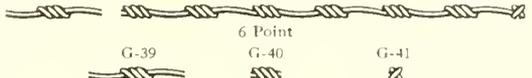
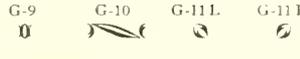
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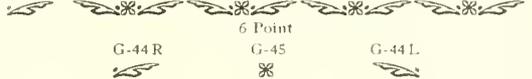
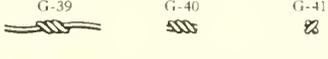
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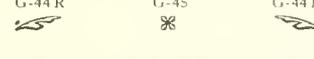
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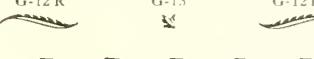
6 Point



6 Point



6 Point



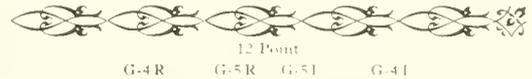
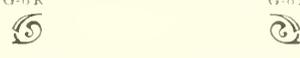
12 Point G-76



12 Point



12 Point



12 Point





G-50 R

12 Point

G-51 R

G-50 L



G-51 R

12 Point

G-51 L



G-56

12 Point

G-54

G-55

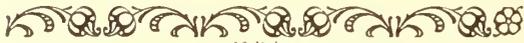


G-46 R

12 Point

G-47

G-46 L



G-52 R

12 Point

G-53

G-52 L



G-64 R

18 Point

G-64 L



G-63 R

18 Point

G-63 L



18-Point G-68



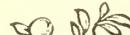
24 Point G-68



G-71

24 Point

G-72



G-69

18 Point

G-70



G-69

24 Point

G-70



G-73

18 Point

G-74



G-73

24 Point

G-74



G-16 R

18 Point

G-16 L



G-17 R

18 Point

G-17 L



G-15 R

18 Point

G-14

G-15 L



18-Point G-18



G-19 R

18 Point

G-19 L



G-65 R

18 Point

G-65 L



G-66 R

18 Point

G-66 L



G-67 R

18 Point

G-67 L



G-20 R

24 Point

G-20 L





24 Point

G-21 R



G-21 L



24 Point

G-22 R



G-22 L



36 Point

G-23 R



G-23 L



36 Point

G-24 R



G-24 L



36 Point

G-25 R



G-25 L



18 Point

755 1/4



755 R



18 Point

755 1/4



755 L



18 Point

755 1/4



755 d



10 Point 223

See also Matrix Slide 1435



See also Matrix Slide 1484



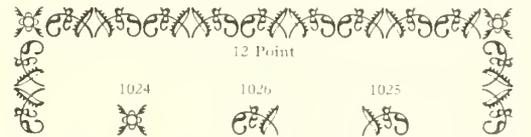
12 Point 1100



12 Point 1099



12 Point 1024



12 Point

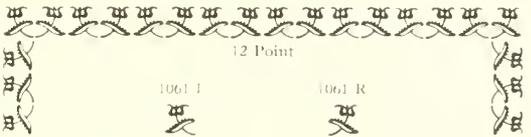
1024



1026



1025

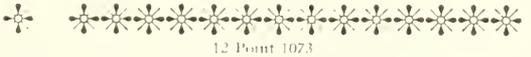


12 Point

1061 L



1061 R



12 Point 1073



12 Point

1073



1074 R



1074 L



12 Point

1074 R



1070



1074 L



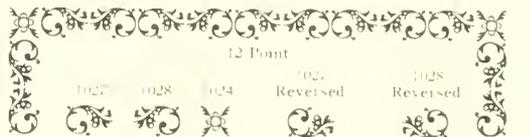
12 Point 1067



12 Point 1068



12 Point 1070



12 Point

1027



1028



1024



1027 Reversed

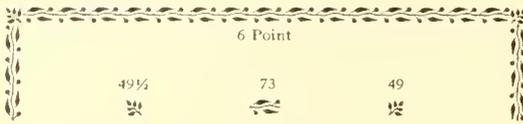


1028 Reversed



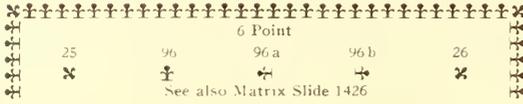


6 Point 156



6 Point

49 1/2 73 49



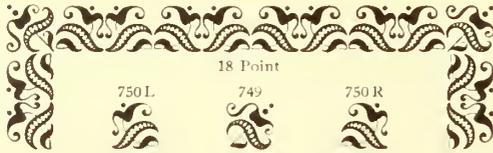
6 Point

25 96 96 a 96 b 26

See also Matrix Slide 1426

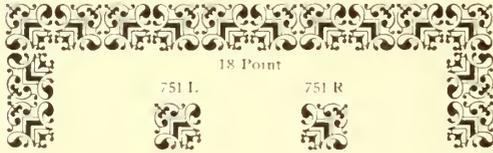


18 Point 749



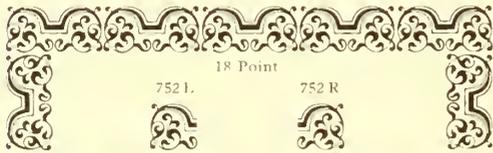
18 Point

750 L 749 750 R



18 Point

751 L 751 R



18 Point

752 L 752 R



18 Point 716



18 Point 753



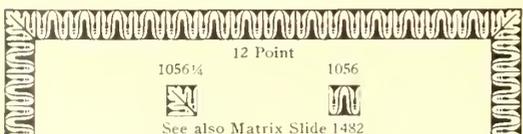
18 Point 754



18 Point 747



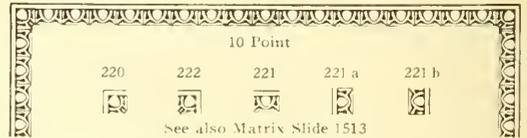
18 Point 748



12 Point

1056 1/2 1056

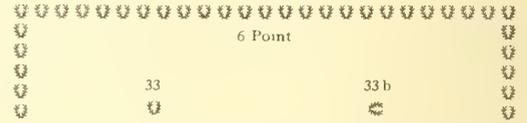
See also Matrix Slide 1482



10 Point

220 222 221 221 a 221 b

See also Matrix Slide 1513



6 Point

33 33 b



7 Point 602



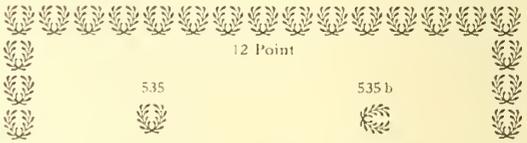
8 Point 405



9 Point 901



10 Point 233

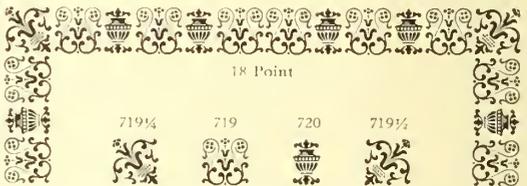


12 Point

535 535 b



18 Point 719



18 Point

719 1/2 719 720 719 1/2



12 Point

528 1/2 528



12 Point

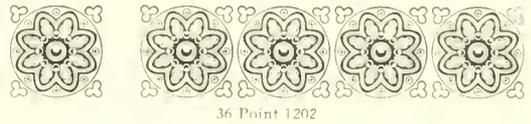
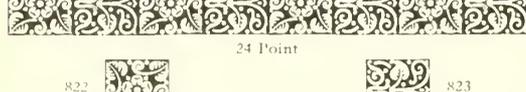
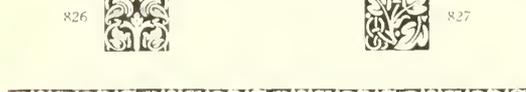
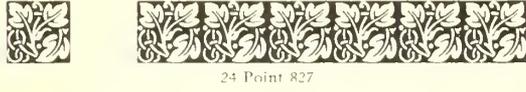
1064 1/2 1064

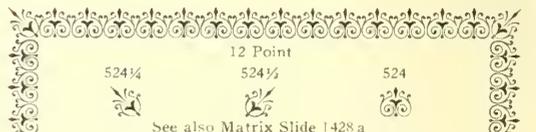
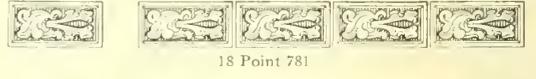
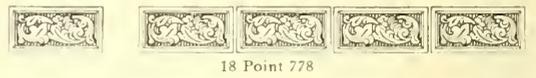
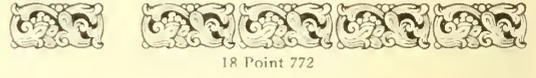
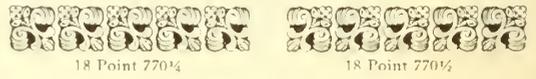
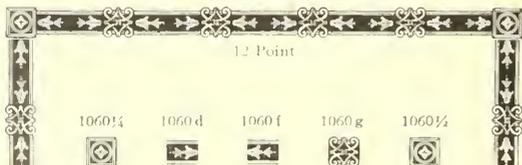
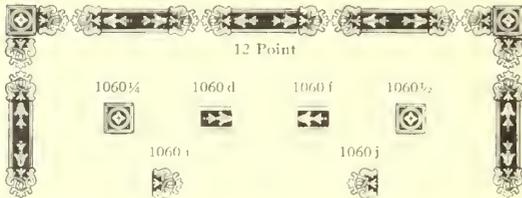
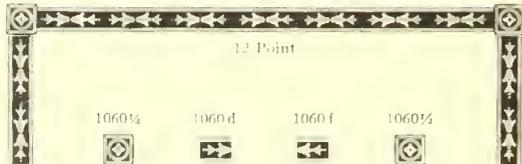
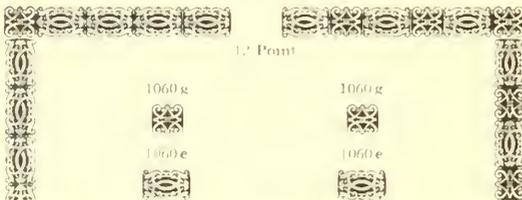
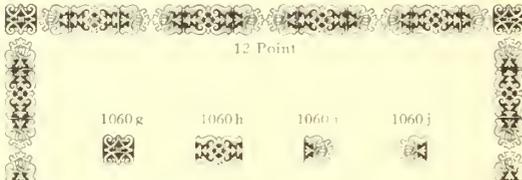
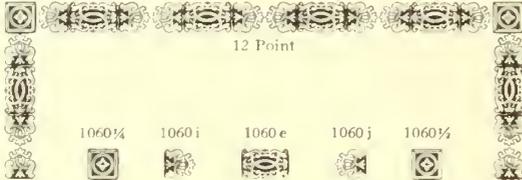
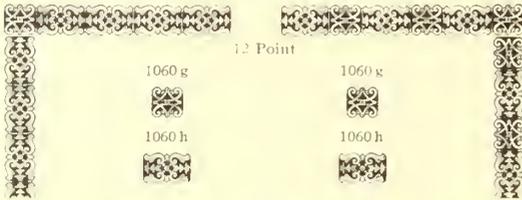
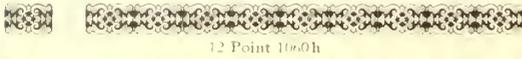


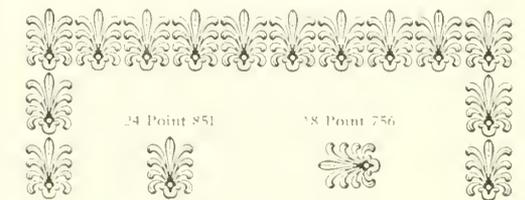
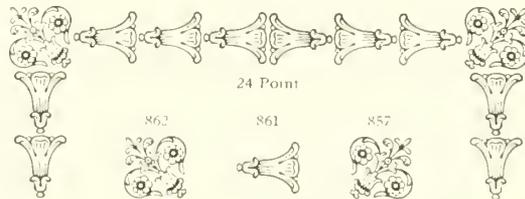
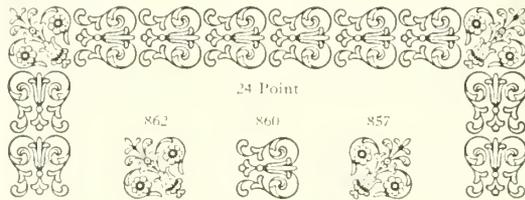
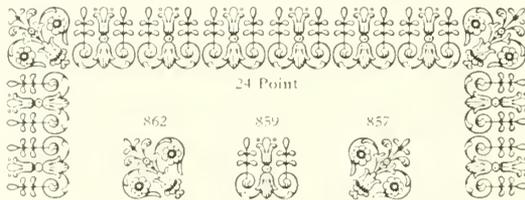
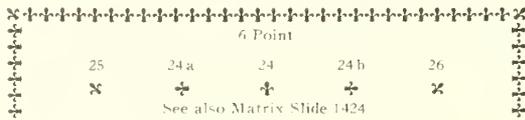
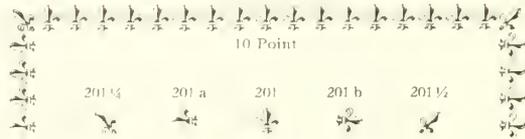
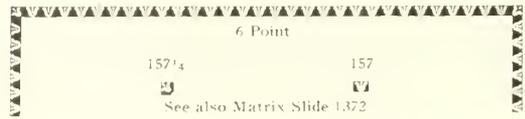
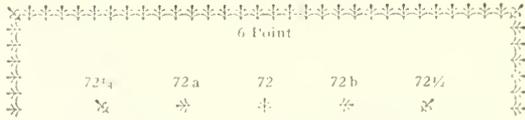
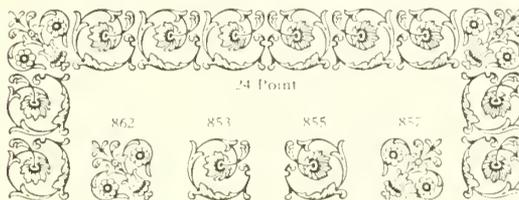
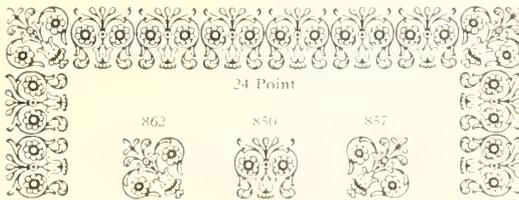
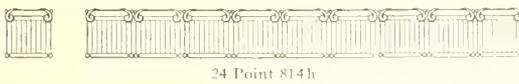
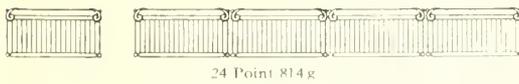
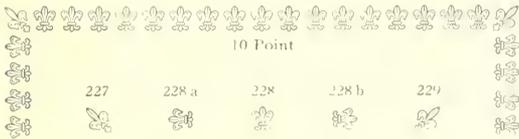
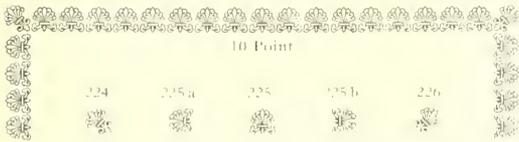
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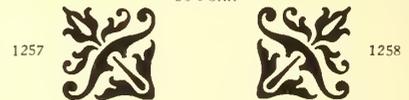
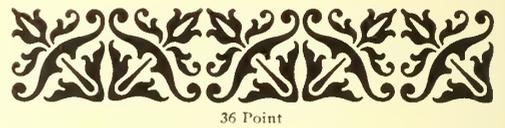
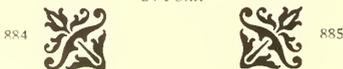
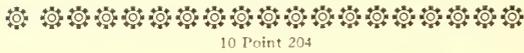
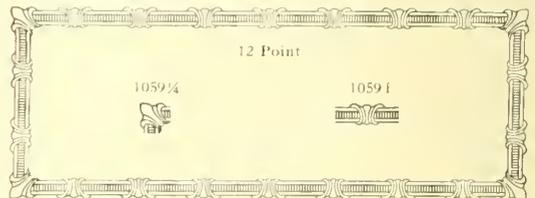
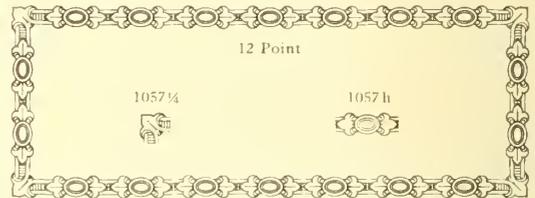
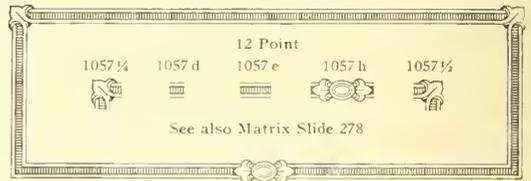
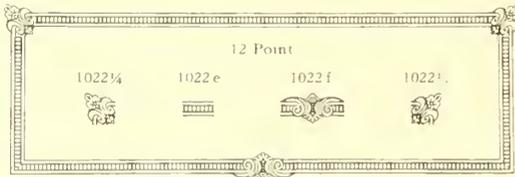
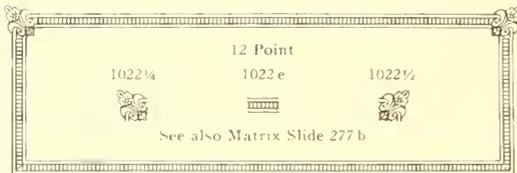
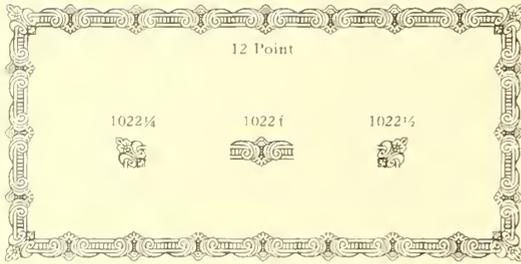
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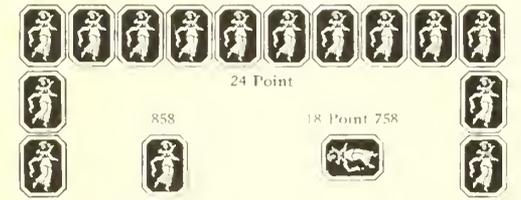
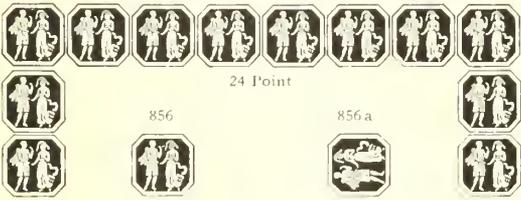
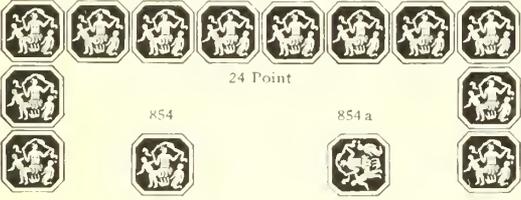
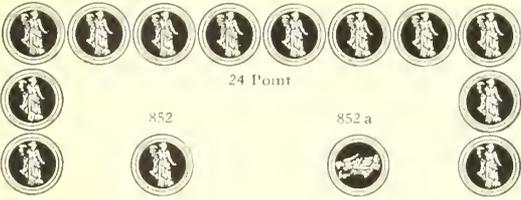
See also Matrix Slide 1480 a



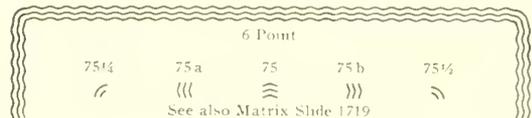
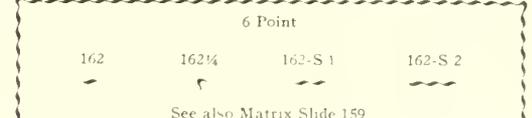
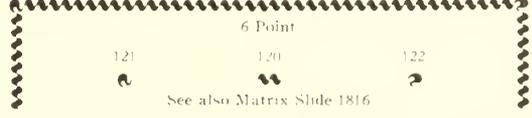
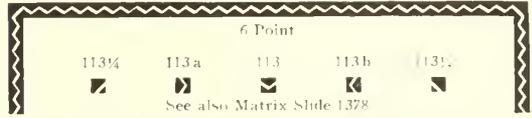
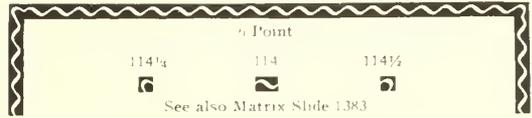
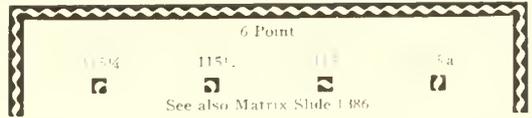
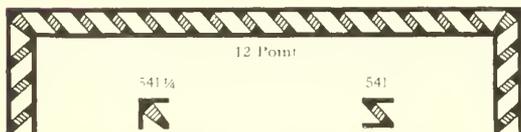








GEOMETRIC DESIGN
Border Matrices

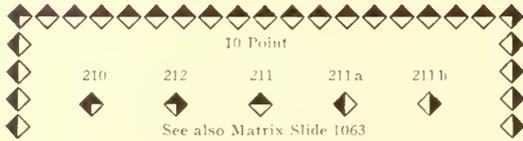




10 Point 213
See also Matrix Slide 1604



12 Point 557



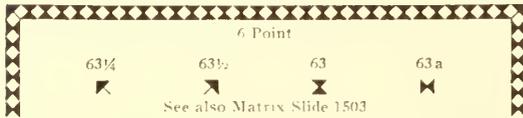
10 Point

210 212 211 211 a 211 b

See also Matrix Slide 1063



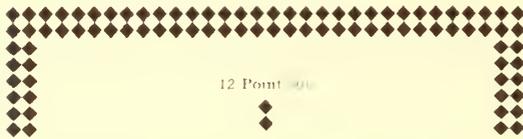
8 Point 447



6 Point

63¼ 63½ 63 63 a

See also Matrix Slide 1503

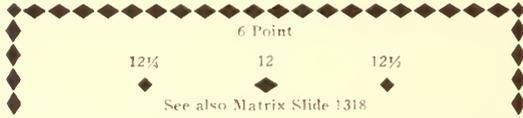


12 Point 300



6 Point 57

See also Matrix Slide 1501



6 Point

12¼ 12 12½

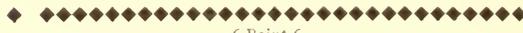
See also Matrix Slide 1318



6 Point

13¼ 13 13½

See also Matrix Slide 1436



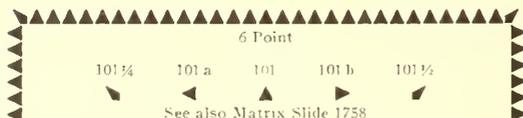
6 Point 6

(Also made Dup. Char.) See also Matrix Slide 1317



6 Point

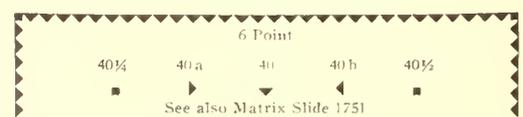
12¼ 161 12½



6 Point

101¼ 101 a 101 101 b 101½

See also Matrix Slide 1758



6 Point

40¼ 40 a 40 40 b 40½

See also Matrix Slide 1751

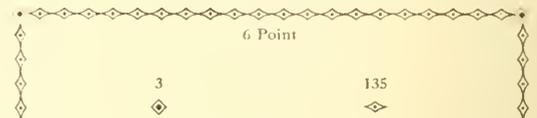


6 Point 11

(Also made Dup. Char.) See also Matrix Slide 1315



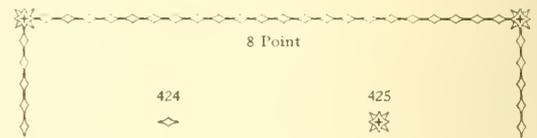
6 Point 124



6 Point

3

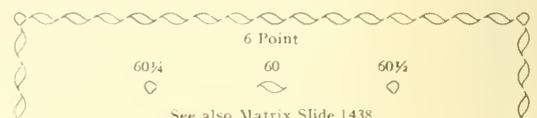
135



8 Point

424

425



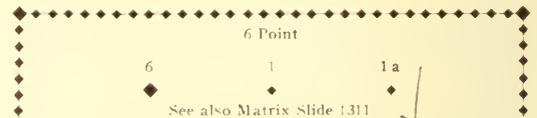
6 Point

60¼

60

60½

See also Matrix Slide 1438



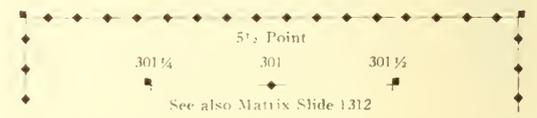
6 Point

6

1

1 a

See also Matrix Slide 1311



5½ Point

301¼

301

301½

See also Matrix Slide 1312

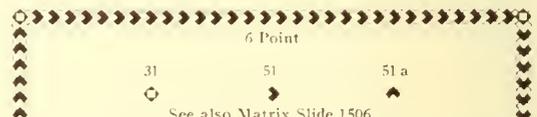


6 Point

50½

50

See also Matrix Slide 1507



6 Point

31

51

51 a

See also Matrix Slide 1506



12 Point 559



6 Point 140 (See also Matrix Slide 1460)



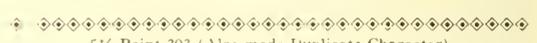
6 Point 31 (See also Matrix Slide 1455)



12 Point 515



6 Point 3 (See also Matrix Slide 1434)



5½ Point 303 (Also made Duplicate Character)



12 Point 558

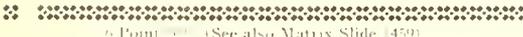


6 Point 139

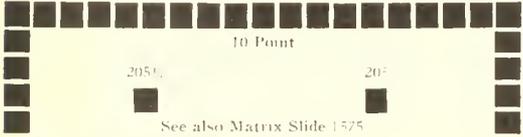
LINE TYPE DECORATIVE MATERIAL - *Border Matrices*



6 Point 138



6 Point 139 (See also Matrix Slide 1450)

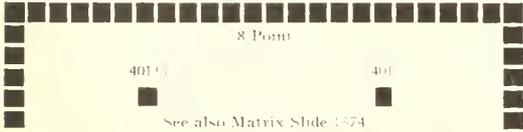


10 Point

205 1/2

20 1/2

See also Matrix Slide 1575

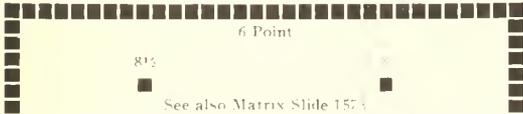


8 Point

40 1/2

40 1/2

See also Matrix Slide 1574



6 Point

8 1/2

See also Matrix Slide 1573



12 Point 545



12 Point 550



12 Point 546



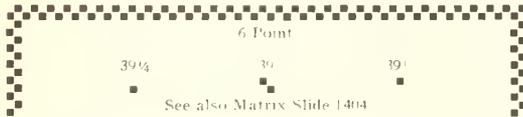
12 Point 551



12 Point 547



12 Point 552



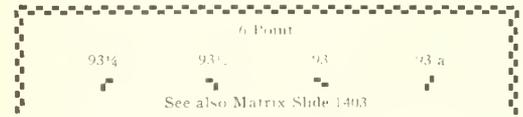
6 Point

39 1/4

39

39 1/4

See also Matrix Slide 1404



6 Point

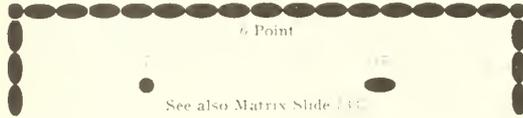
93 1/4

93 1/2

93

93 a

See also Matrix Slide 1403

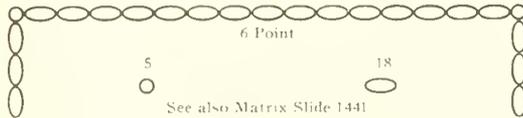


6 Point

7

15

See also Matrix Slide 1433



6 Point

5

18

See also Matrix Slide 1441



10 Point 239

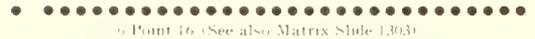


10 Point 209 (See also Matrix Slide 1407)

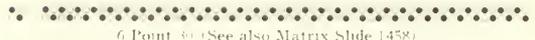


6 Point 7 (See also Matrix Slide 1304)

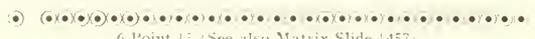
Also made as Two Letter Matrix in combination with No. 5



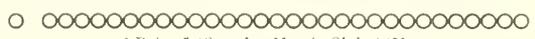
6 Point 16 (See also Matrix Slide 1303)



6 Point 30 (See also Matrix Slide 1458)

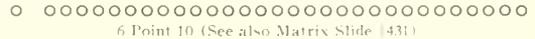


6 Point 17 (See also Matrix Slide 1457)

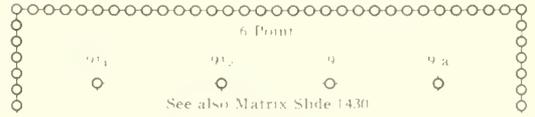


6 Point 5 (See also Matrix Slide 1432)

Also made as Two-Letter Matrix in combination with No. 7



6 Point 10 (See also Matrix Slide 1431)



6 Point

9 1/4

9 1/2

9

9 a

See also Matrix Slide 1430



6 Point

15

2

2 a

See also Matrix Slide 1308

6 Point No. 2, also made Duplicate Character



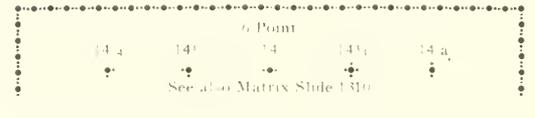
5 1/2 Point

30 1/2

30 2

30 2 1/2

See also Matrix Slide 1309



6 Point

14 1/4

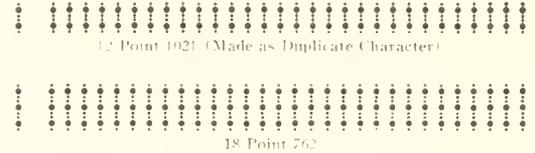
14 1/2

14

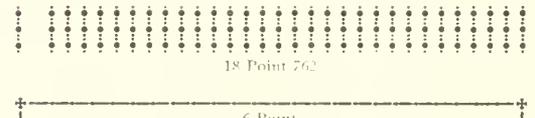
14 1/2

14 a

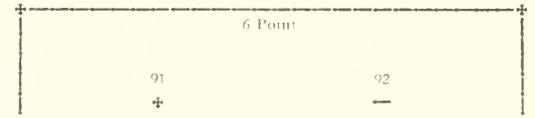
See also Matrix Slide 1310



12 Point 1021 (Made as Duplicate Character)



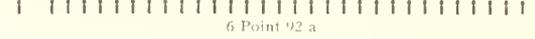
18 Point 762



6 Point

91

92



6 Point 92 a



10 Point

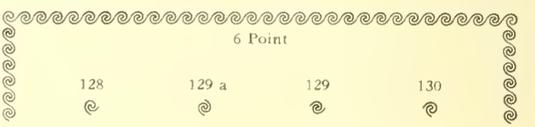
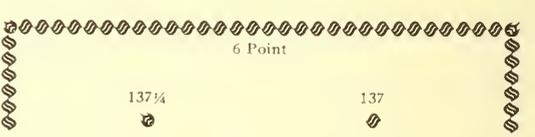
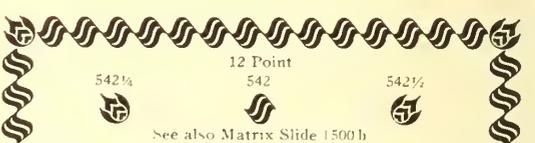
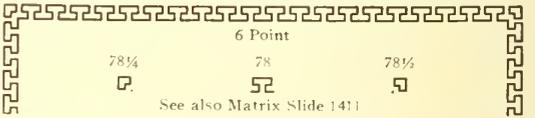
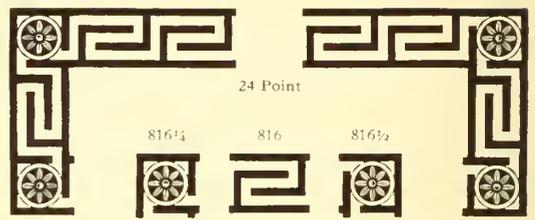
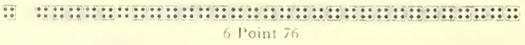
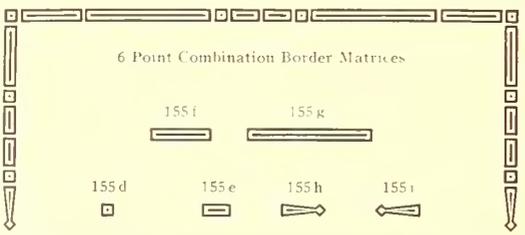
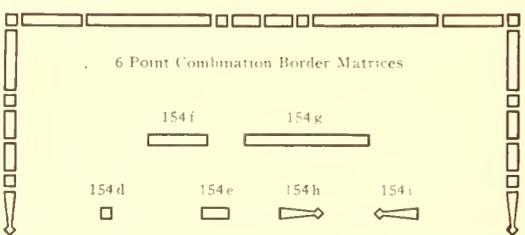
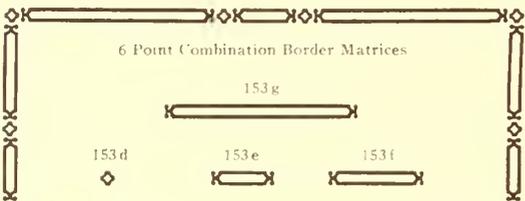
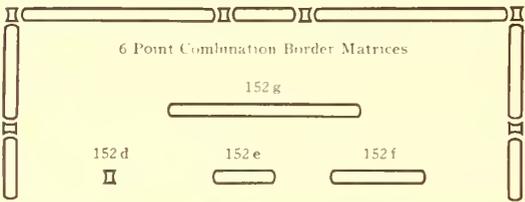
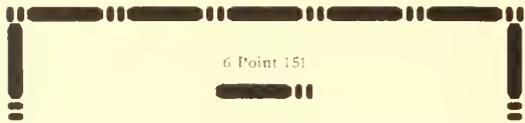
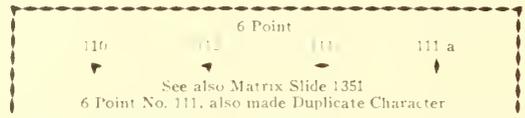
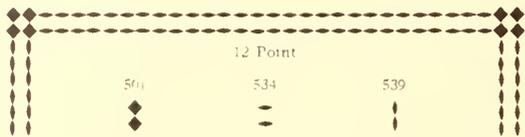
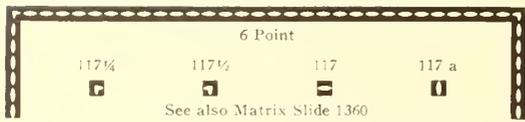
20 1/2

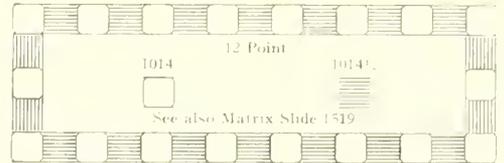
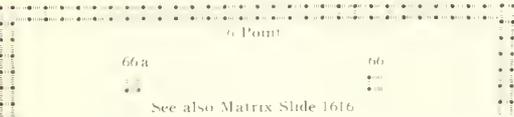
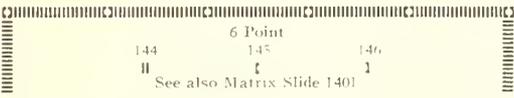
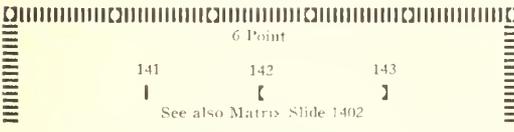
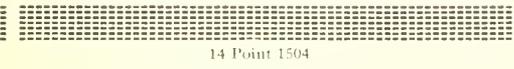
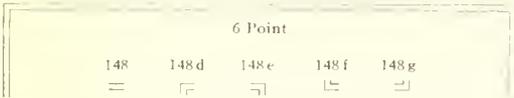
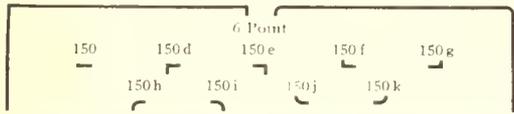
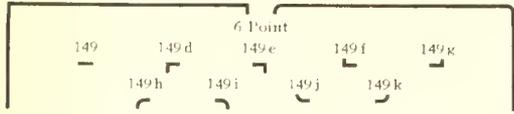
20

20 1/2

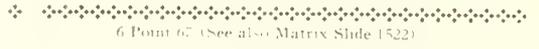
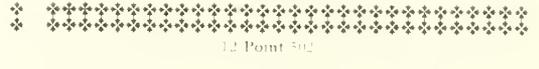
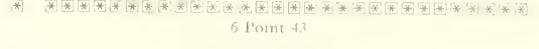
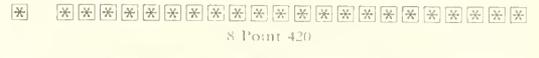
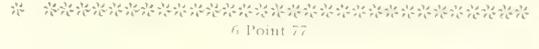
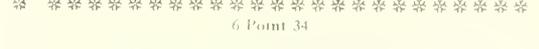
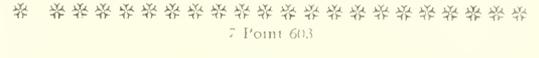
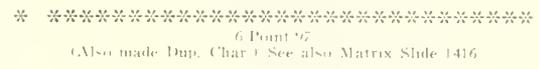
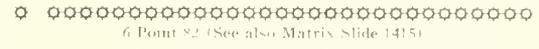
20 1/2

See also Matrix Slide 1408





MISCELLANEOUS
Border Matrices

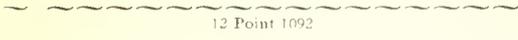




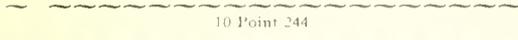
18 Point 788



14 Point 1503



12 Point 1092



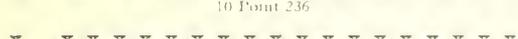
10 Point 244



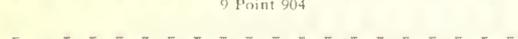
12 Point 538



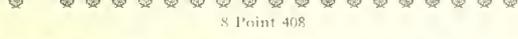
10 Point 236



9 Point 904



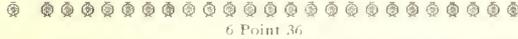
8 Point 408



7 Point 605



6 Point 36



12 Point 537



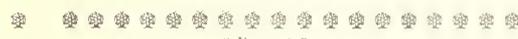
10 Point 235



9 Point 903



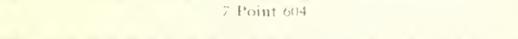
8 Point 407



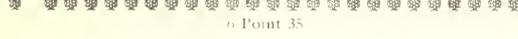
7 Point 604



6 Point 35



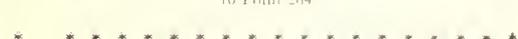
10 Point 264



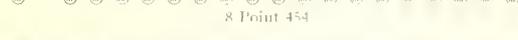
8 Point 454



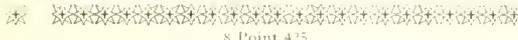
10 Point 425



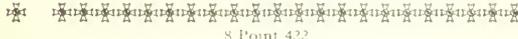
8 Point 422



6 Point 83



8 Point 425



8 Point 422



6 Point 83



6 Point



84 1/4

84 a

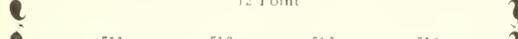
84

84 b

84 1/2



12 Point

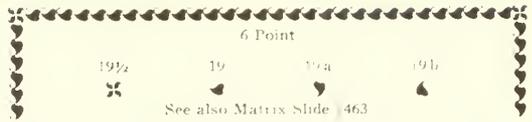
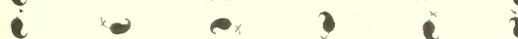


511

512

513

514



6 Point

19 1/4

19

19 a

19 b

See also Matrix Slide 463



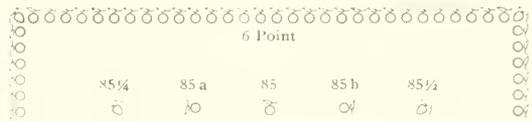
6 Point

123 1/4

123 1/2

123

123 a



6 Point

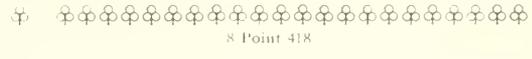
85 1/4

85 a

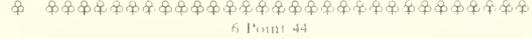
85

85 b

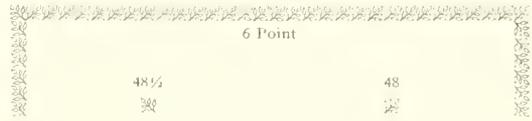
85 1/2



8 Point 418



6 Point 44



6 Point

48 1/4

48



6 Point

20 1/4

20

20 1/2



12 Point 1032



6 Point

59 1/2

59

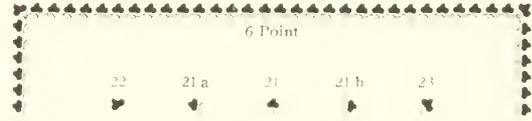


6 Point

22

23

See also Matrix Slide 1462



6 Point

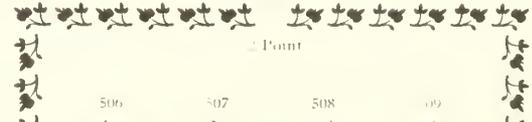
22

21 a

21

21 b

23



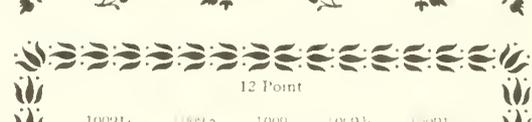
6 Point

509

507

508

509



12 Point

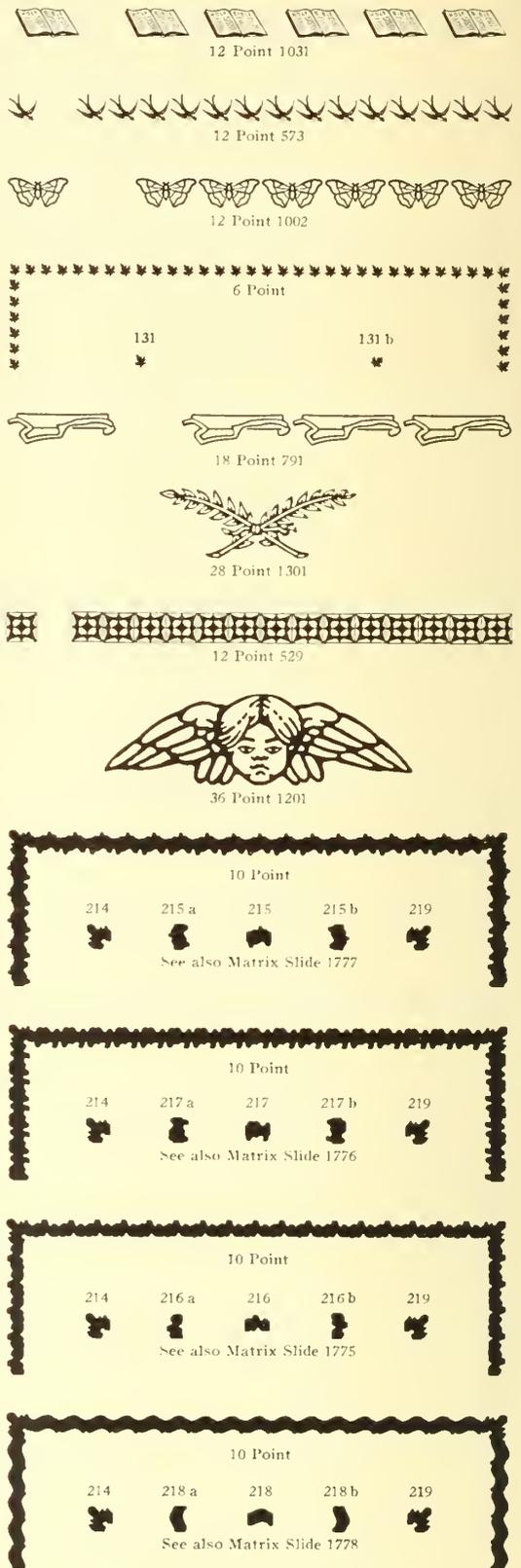
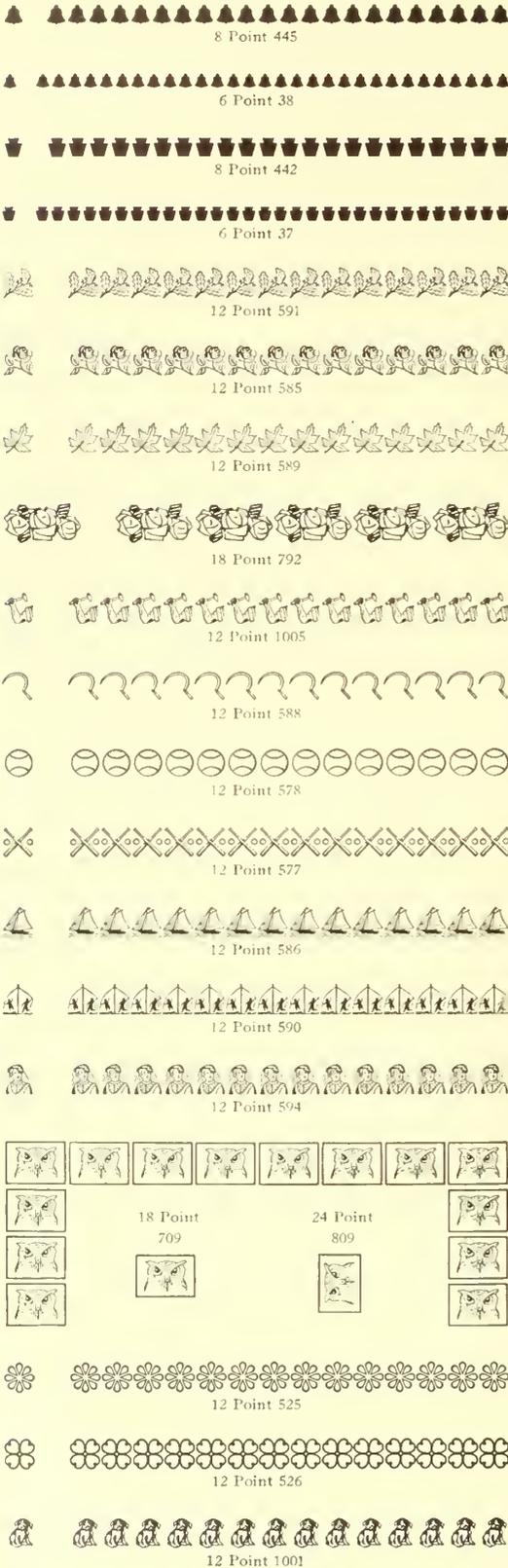
1009 1/4

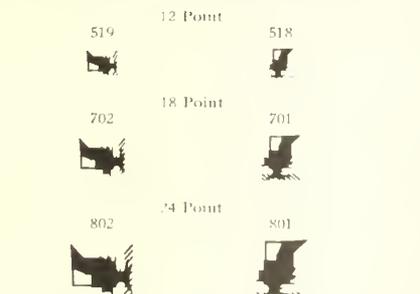
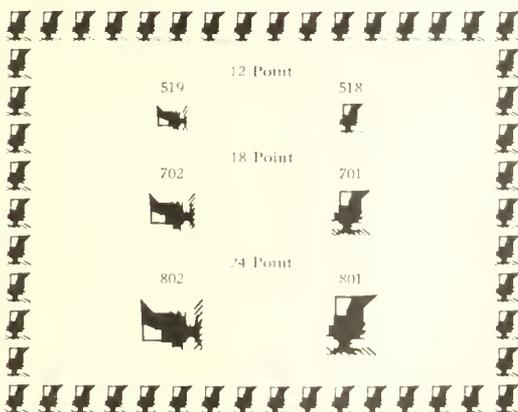
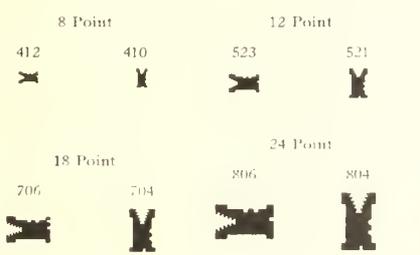
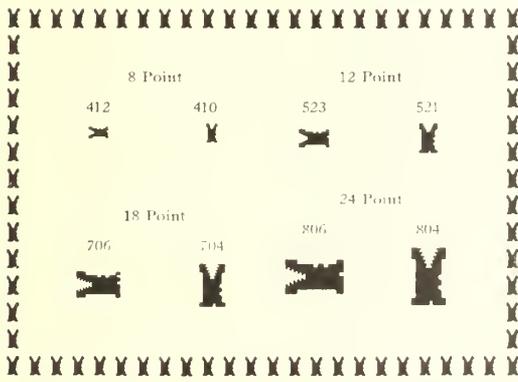
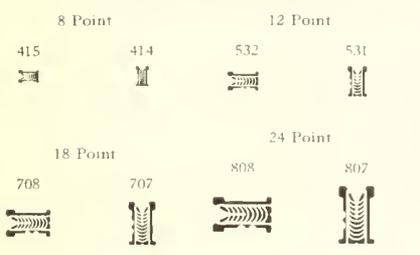
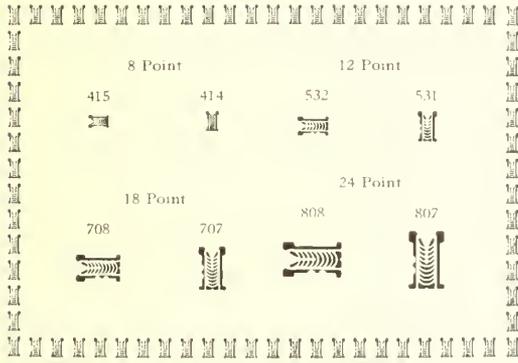
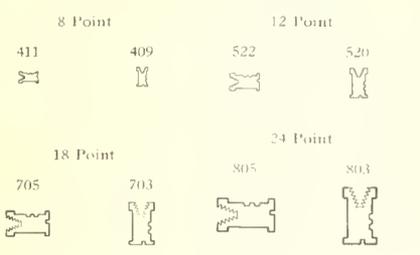
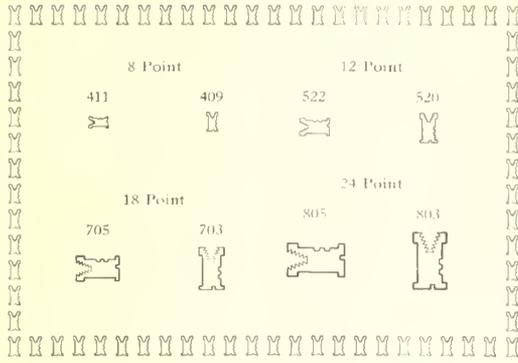
1009 a

1009

1009 b

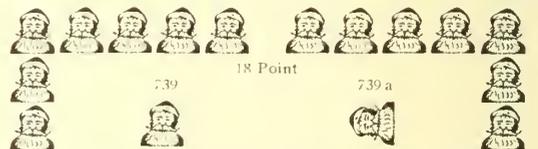
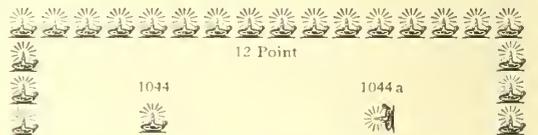
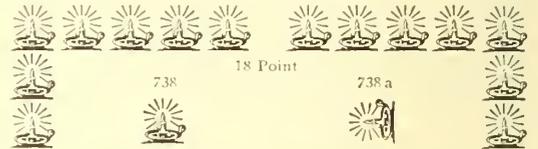
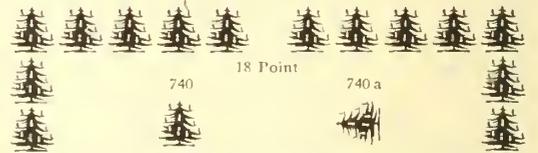
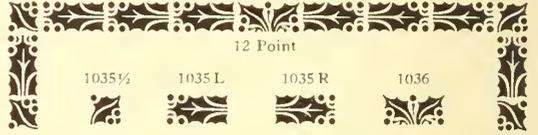
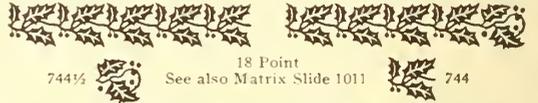
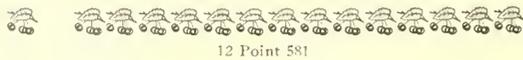
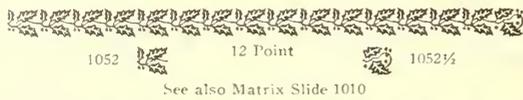
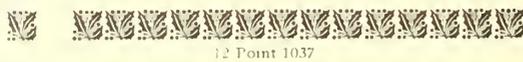
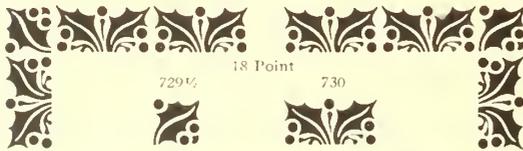
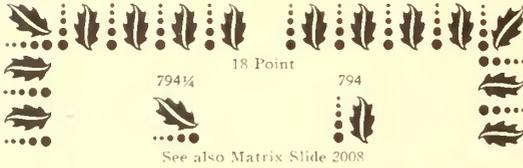
1009 1/2

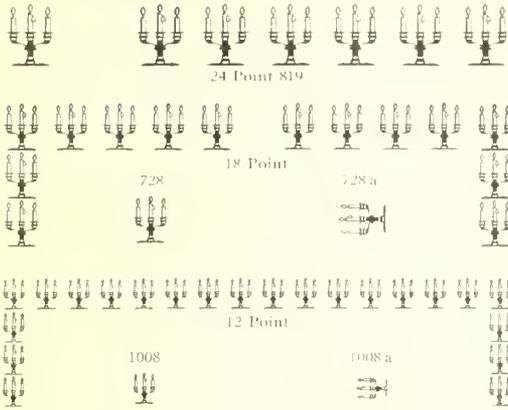




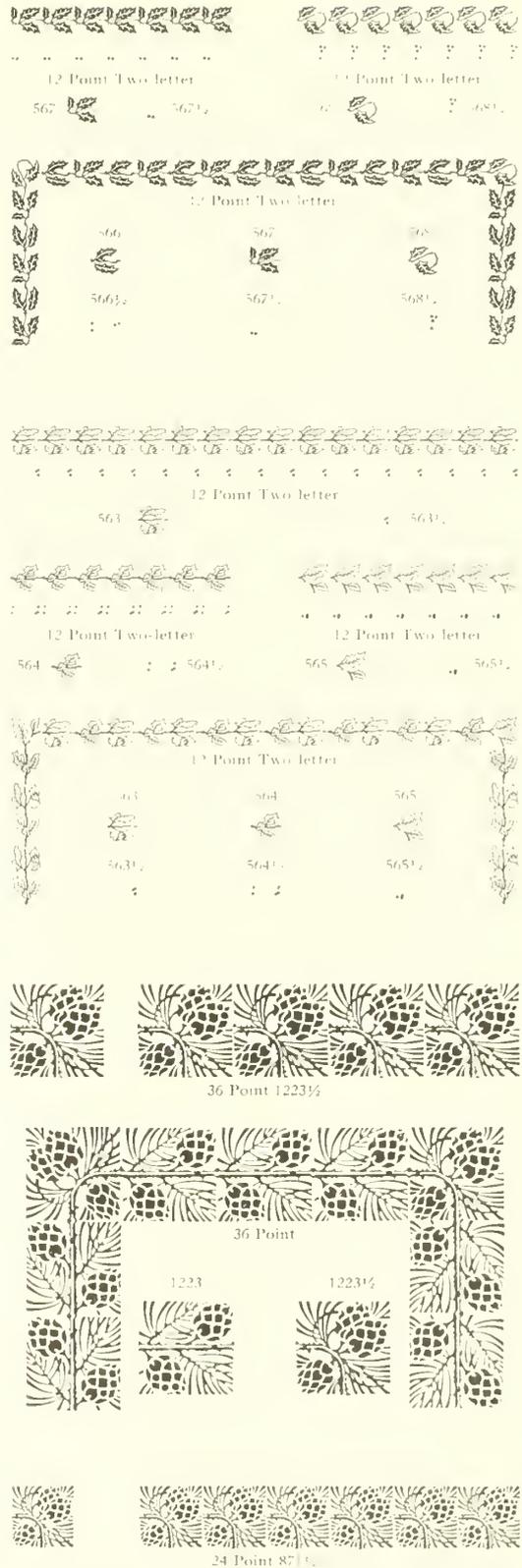
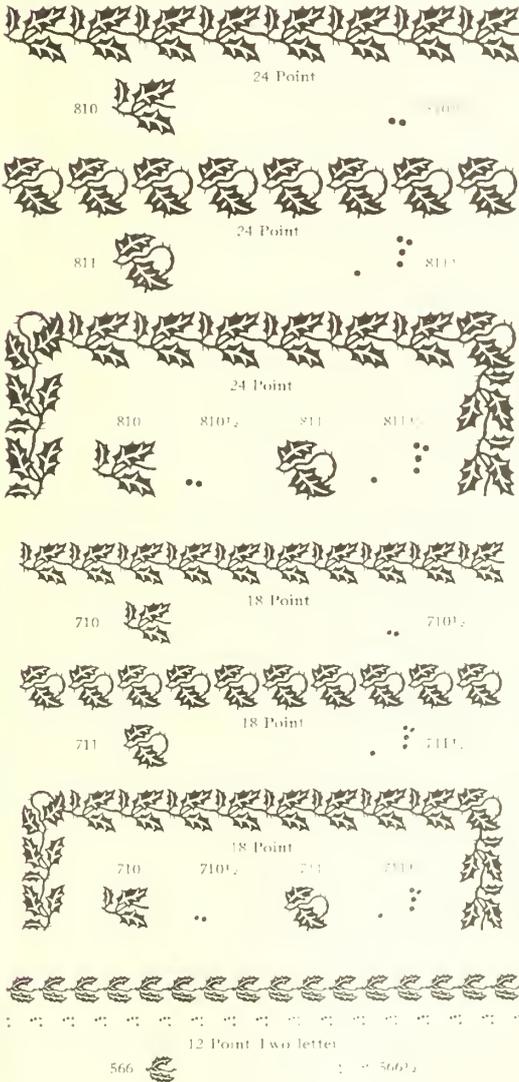
YULETIDE *Border Matrices*

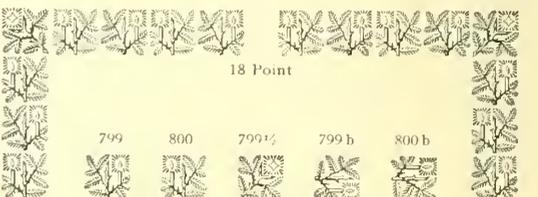
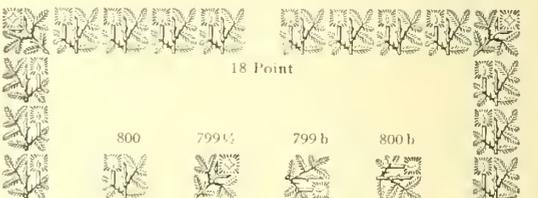
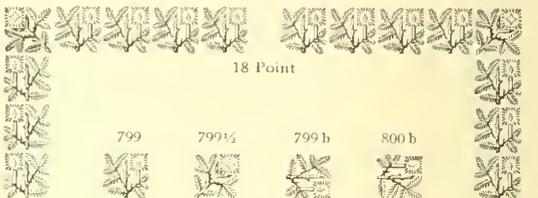
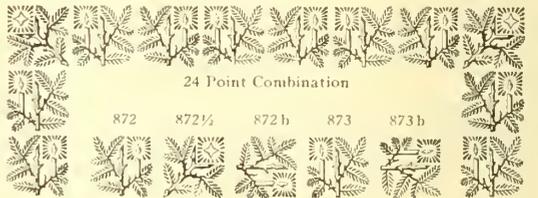
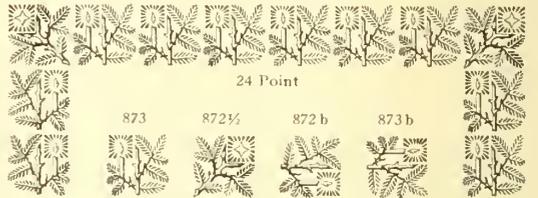
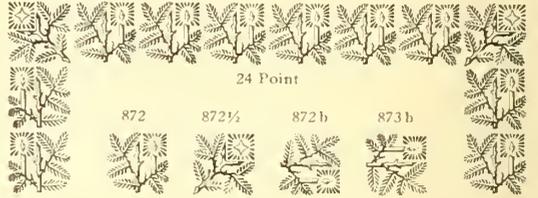
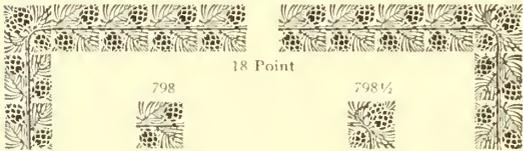
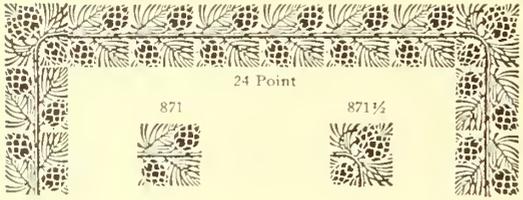




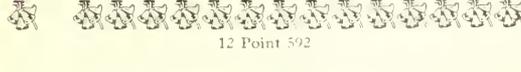
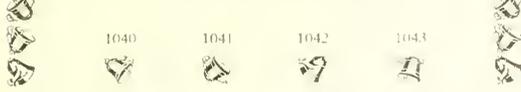
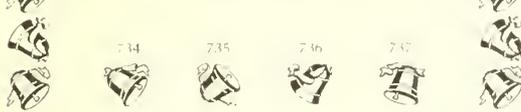
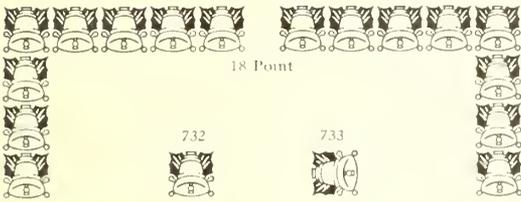


Two-Color Holly Borders

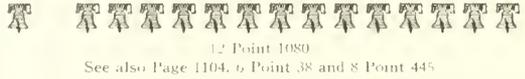
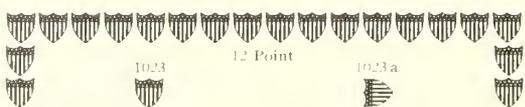
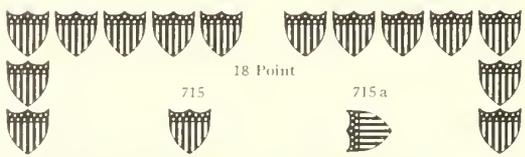
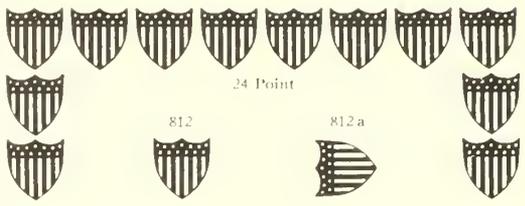




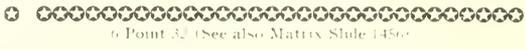
Christmas Bells



PATRIOTIC DESIGN
Border Matrices



An American flag can be formed by using Borders 1017 and 1017 1/2 in connection with Matrix Slide 415





36 Point 1203
See also Matrix Slide 7002



26 Point 1101
See also Matrix Slide 4501



28 Point 1302
See also Matrix Slide 5001

26 Point 1102
Blue Section



Same as 26 Point flag above, arranged for two colors

26 Point 1102½
Red Section



18 Point 721

24 Point 813



See also Matrix Slide 2006



12 Point 1034



18 Point 722



See also Matrix Slide 1425



8 Point 426



6 Point 107

12 Point 533



See also Matrix Slides 1418 and 1443



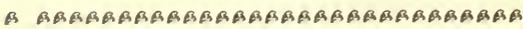
12 Point 1082



10 Point 240



8 Point 430



6 Point 158



12 Point 576



12 Point 572



24 Point 831



12 Point 598



18 Point 763



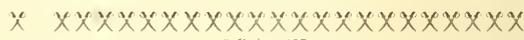
12 Point 1004



12 Point 571



12 Point 596



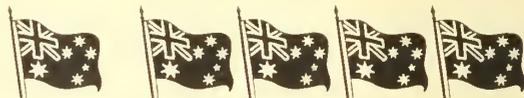
8 Point 427



12 Point 582



12 Point 597



36 Point 1230 (Australian Flag)



24 Point 833 (Australian Flag)



18 Point 746 (Australian Flag)



18 Point 793 (Brazilian Flag)



12 Point 1083 (Brazilian Flag)



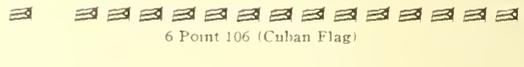
18 Point 769 (British Flag)



12 Point 1079 (British Flag)



6 Point 132 (British Flag)



6 Point 106 (Cuban Flag)

36 Point

Two Color

1232

1232½



One Color
1231





36 Point 1254



30 Point 1405



24 Point 815



18 Point 768
Also made Duplicate Character



18 Point 1701



14 Point 1506
Also made Duplicate Character



12 Point 1016
Also made Duplicate Character



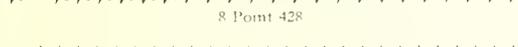
10 Point 245
Also made Duplicate Character



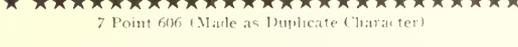
9 Point 905 (Made as Duplicate Character)



8 Point 437 (Also made as Duplicate Character)



8 Point 428



7 Point 606 (Made as Duplicate Character)



6 Point 102 (See also Matrix Slide 1452)



6 Point 108 (See also Matrix Slide 1453)



24 Point 863



18 Point 757



14 Point 1510



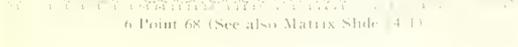
12 Point 1081



10 Point 263

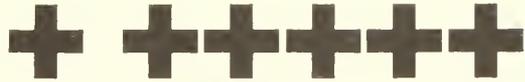


8 Point 432



6 Point 68 (See also Matrix Slide 1441)

RED CROSS EMBLEMS



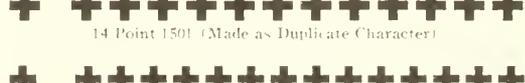
9 Point 1401



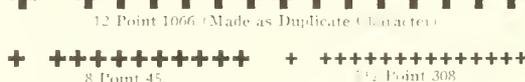
24 Point 876



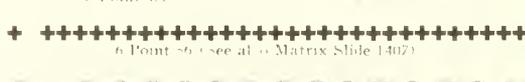
18 Point 790



14 Point 1501 (Made as Duplicate Character)



12 Point 1066 (Made as Duplicate Character)



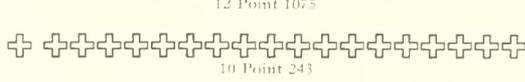
8 Point 451



12 Point 308



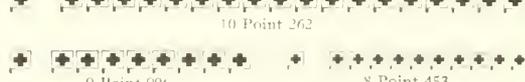
6 Point 86 (See also Matrix Slide 1407)



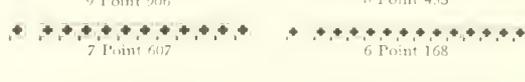
12 Point 1076



6 Point 117



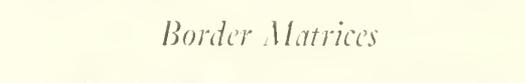
12 Point 1075



10 Point 243



8 Point 436



6 Point 163



10 Point 262



9 Point 906



8 Point 453

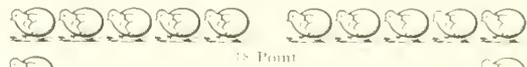


7 Point 607

6 Point 168

EASTER DECORATION

Border Matrices



18 Point



712

717



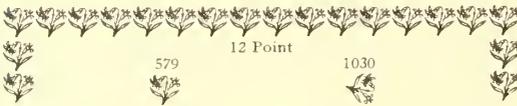
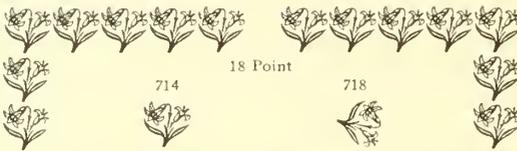
12 Point



570

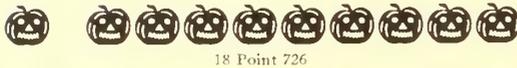
1029





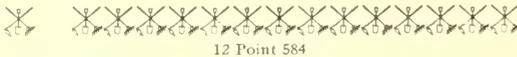
HALLOWE'EN

Border Matrices



ST. PATRICK'S DAY

Border Matrices



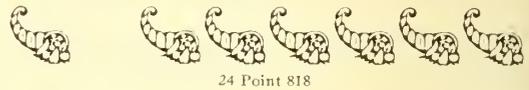
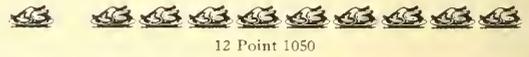
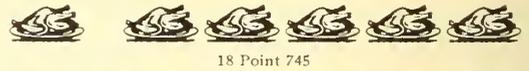
ST. VALENTINE'S DAY

Decoration



THANKSGIVING DAY

Border Matrices



(Continued from page 1118)

Miscellaneous Matrices

Character 336 (Δ348)



Character 355 (Δ348)



Character 425 (Δ348)



Character 426 (Δ348)



Character 467 (Δ348)



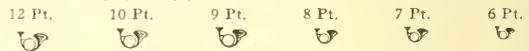
Character 503 (Δ348)



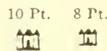
Character 748 (Δ348)



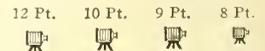
Character 769 (Δ348)



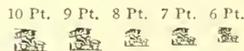
Character 770 (Δ348)



Character 771 (Δ348)



Character 772 (Δ348)



Character 773 (Δ348)



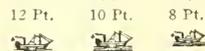
Character 774 (Δ348)



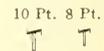
Character 775 (Δ348)



Character 776 (Δ348)

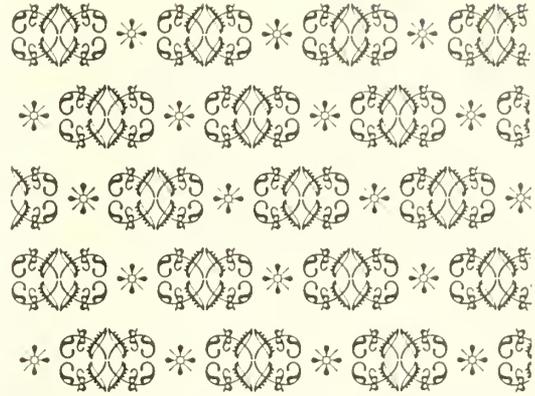


Character 778 (Δ348)





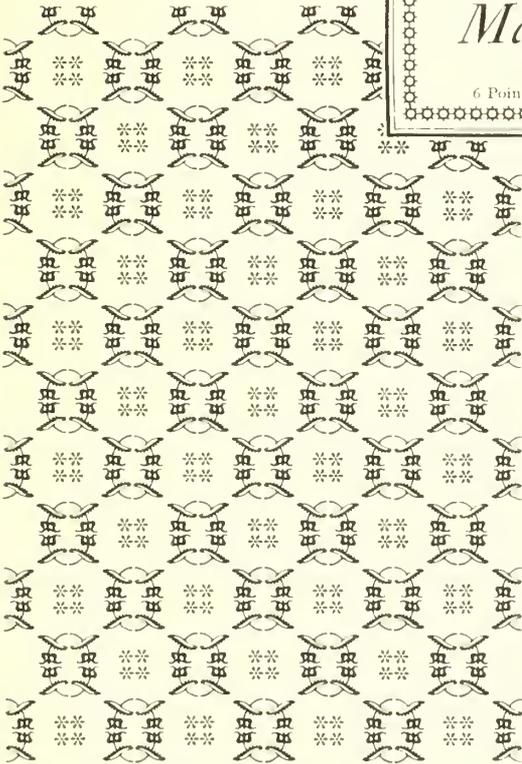
12 Point 1027, 1027 Reversed, 1028, 1028 Reversed, and 6 Point 1314



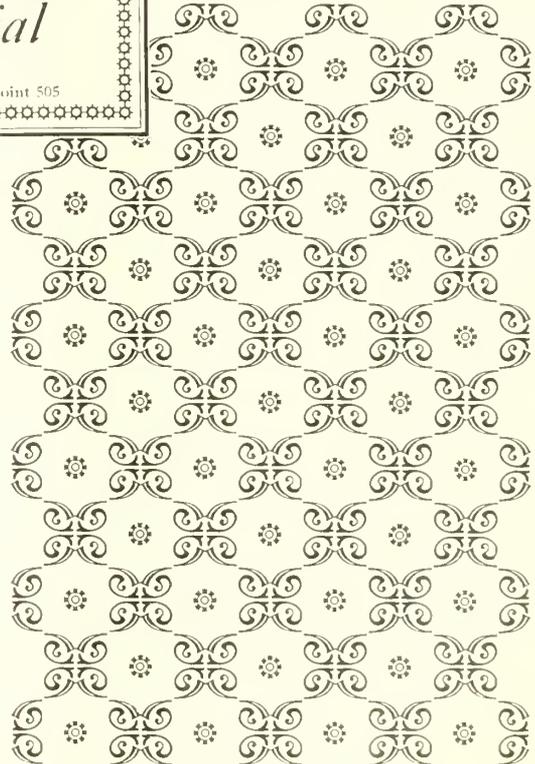
12 Point 1025, 1026 and 1073

*Over-All
Patterns
from
Linotype
Decorative
Material*

6 Point 82 and 4 Point 505



12 Point 1061L, 1061R and 6 Point 97



12 Point G-6L, G-6R and 10 Point 304

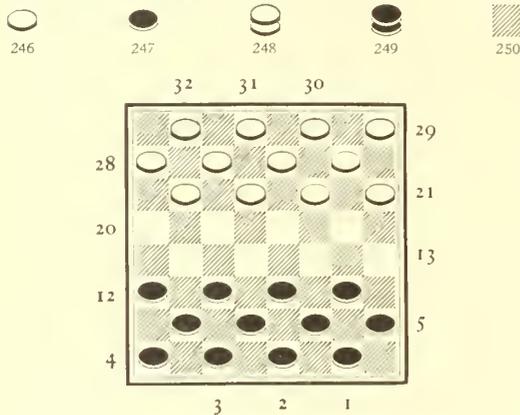
Miscellaneous Characters

6 Point 1314a

CHECKERS

The checker board is made up of 8 one-pica slugs alternating 12 Δ 348, character No. 250 with 12 point em spaces and is cast on a 12 point body. The upper left and lower right corners of the board are invariably black squares.

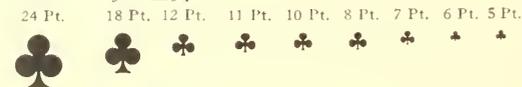
Made only in 12 Δ 348



PLAYING CARD

Matrices

Character 132 (Δ 348)



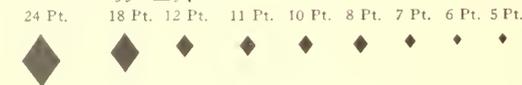
Character 133 (Δ 348)



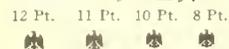
Character 134 (Δ 348)



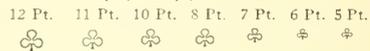
Character 135 (Δ 348)



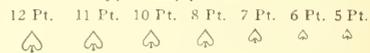
Character 136 (Δ 348)



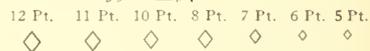
Character 329 (Δ 348)



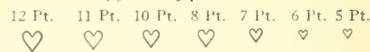
Character 330 (Δ 348)



Character 331 (Δ 348)



Character 332 (Δ 348)



FRATERNAL EMBLEM

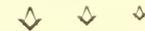
Matrices

The designs shown are all one-letter characters. Please order by character number in desired point size, including the matrix triangle number indicated.

MASTER MASON

Character 1 (Δ 328)

10 Pt. 8 Pt. 6 Pt.



Character 2 (Δ 328)

24 Pt. 18 Pt. 12 Pt.



PAST MASTER

Character 3 (Δ 328)

6 Pt.



CHAPTER MASON

Character 4 (Δ 328)

24 Pt. 18 Pt.



12 Pt. 10 Pt. 8 Pt. 6 Pt.



MASONIC CHAPTER

Character 5 (Δ 328)

6 Pt.



KNIGHT TEMPLAR

Character 6 (Δ 328)

6 Pt.



EASTERN STAR

Character 7 (Δ 328)

6 Pt.



Character 8 (Δ 328)

24 Pt. 18 Pt. 6 Pt.



GROTTO

Character 9 (Δ 328)

6 Pt.



MYSTIC SHRINE

Character 10 (Δ 328)

12 Pt. 10 Pt. 6 Pt.



RIISING SUN

Character 11 (Δ 328)

8 Pt. 6 Pt.



ODD FELLOWS

Character 13 (Δ 328)

12 Pt. 6 Pt.



SHRINE

Character 14 (Δ 328)

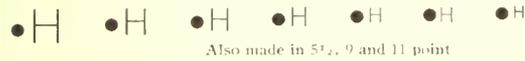
12 Pt.



ROUND and SQUARE DOT Matrices

Character 1 (Δ_{460}) Centers on 6, 8, 10, 12, 14 and 18 pt. slug

 Also made in 5½, 7, 9 and 11 point

Character 2 (Δ_{460}) Centers on 6, 7, 8, 10, 12, 14 and 18 pt. slug

 Also made in 5½, 9 and 11 point

Character 3 (Δ_{460}) Centers on 8, 10, 12, 14, 18 and 24 pt. slug

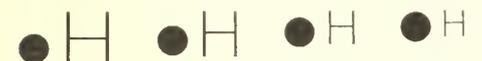
 Also made in 9 and 11 point, and as 18- and 24-point, Two Letter

Character 4 (Δ_{460}) Centers on 8, 10, 12, 14, 18 and 24 pt. slug

 Also made in 9 and 11 point, and as 18-point, Two Letter

Character 5 (Δ_{460}) Centers on 10, 12, 14, 18, 24 and 30 pt. slug

 Also made as 17- and 24 point, Two Letter

Character 6 (Δ_{460}) Centers on 14, 18, 24 and 30 pt. slug

 Also made as 18-point, Two Letter

Character 7 (Δ_{460}) Centers on 18, 24, 30, and 36 pt. slug

 Also made as 18- and 24-point, Two Letter

Character 8 (Δ_{460}) Centers on 24 and 36 pt. slug


Character 9 (Δ_{460}) Centers on 24 and 30 pt. slug


• Paul Michaels • Edward Baker

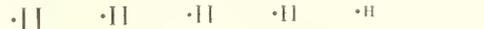
In this demonstration, Character No. 3 is used in the 12 point size, to center on the 14 point Metrothin No. 2 cap.

Character 25 (Δ_{460})

 Centers on 6, 7, 8, 9, 10, 11, 12 and 14 pt. sizes

Character 26 (Δ_{460})

 Centers on 6, 7, 8, 9, 10, 11, 12 and 14 pt. sizes

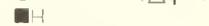
Character 27 (Δ_{460})

 Centers on 6, 8, 9, 10 and 12 pt. sizes
 Characters 25, 26 and 27 center on capitals in sizes indicated.

Character 18 (Δ_{460})

 Centers on 36 pt. slug

Character 19 (Δ_{460})

 Centers on 6, 8 and 10 pt. slug

Character 20 (Δ_{460})

 Centers on 6 pt. slug

Character 21 (Δ_{460})

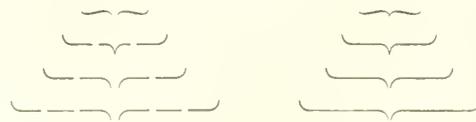
 Centers on 8 and 10 pt. slug

Many other spots which can be used in the same way will be found in another part of this catalog, such as the following.

- 6 point Border 8½  Align approximately with 8 point type
- 8 point Border 40½  Align approximately with 10 point type
- 10 point Border 205½  Align approximately with 14 point type
- 6 point Border 6  Align approximately with 8 point type
- 10 point Border 213  Align approximately with 14 point type

PIECE BRACE MATRICES

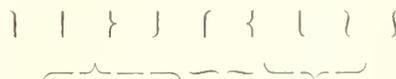
A full set of characters will make either horizontal or vertical braces in any even em length. Made in all sizes from 5 to 18 point. In ordering, specify point size and type face with which they are to be used.



{ New York
 } Boston
 } Cleveland
 { Detroit
 OPEN
 (To show make-up)

{ New York
 } Boston
 } Cleveland
 } Detroit
 CLOSED
 (As they would print)

FULL SET OF CHARACTERS



Universal Linotype Fists

Linotype fists are made in one-letter matrices. Please order by character number in desired point size, including the triangle number indicated.

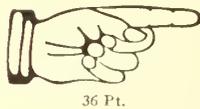
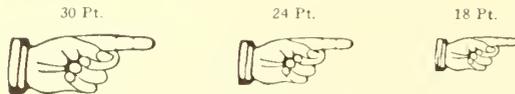
Character 1 (Δ400)



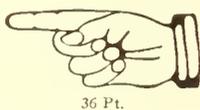
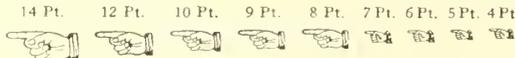
Character 2 (Δ400)



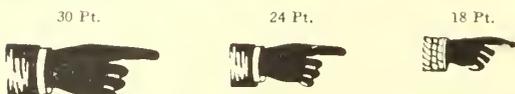
Character 3 (Δ400)



Character 4 (Δ400)



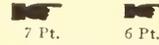
Character 5 (Δ400)



Character 6 (Δ400)



Character 7 (Δ400)



Character 8 (Δ400)



Character 9 (Δ400)



Character 10 (Δ400)



Character 11 (Δ400)



Character 12 (Δ400)



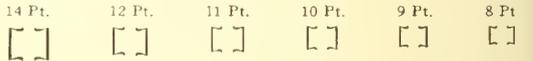
Character 15 (Δ400)



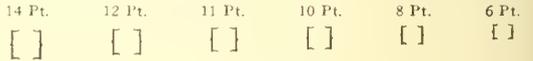
DECORATIVE BRACKETS

These brackets are available for dressing up folios and other lonely-looking bits of type matter. In ordering, specify character numbers, point size and triangle numbers indicated below:

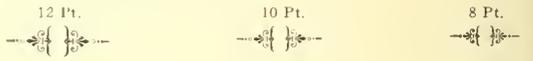
Characters 1-2 (Δ438)



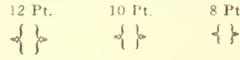
Characters 3-4 (Δ438)



Characters 5-6 (Δ438)



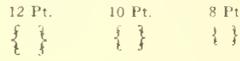
Characters 7-8 (Δ438)



Characters 11-12 (Δ438)



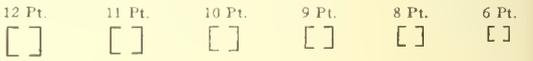
Characters 9-10 (Δ438)



Characters 13-14 (Δ438)



Characters 17-18 (Δ438)



Characters 19-20 (Δ438)

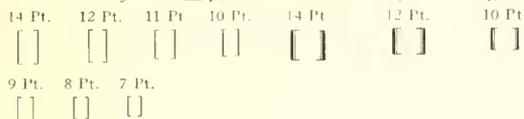


Characters 21-22 (Δ438)

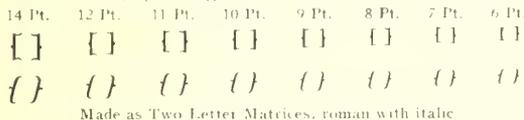


9 Pt. 8 Pt. 7 Pt. Must be cast on body one-point larger than indicated point size.

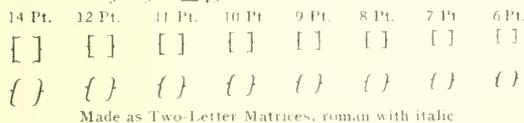
Characters 25-26 (Δ438) **Characters 27-28 (Δ438)**



Characters 29-30 (Δ438)



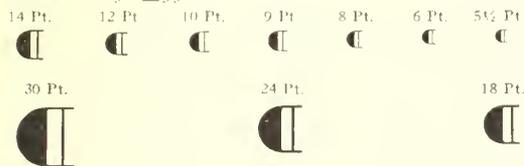
Characters 31-32 (Δ438)



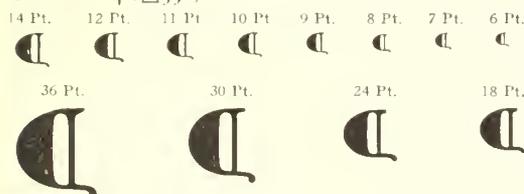
PARAGRAPH MARKS

Many plain and decorative paragraph marks are available, to harmonize with various typographic styles. Supplied in any point size. In ordering specify character numbers, point size and triangle numbers indicated below:

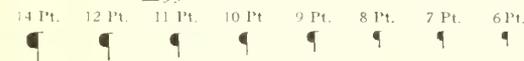
Character 13 (Δ338)



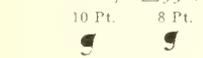
Character 14 (Δ338)



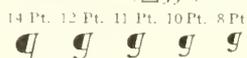
Character 16 (Δ338)



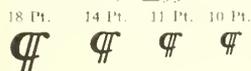
Character 17 (Δ338)



Character 18 (Δ338)



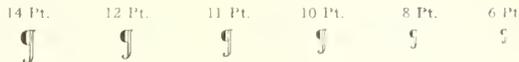
Character 19 (Δ338)



Character 20 (Δ338)



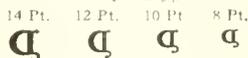
Character 21 (Δ338)



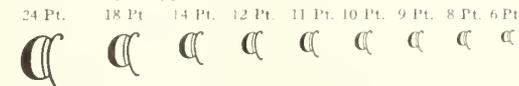
Character 22 (Δ338)



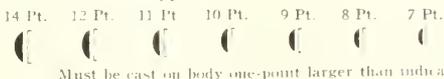
Character 23 (Δ338)



Character 24 (Δ338)



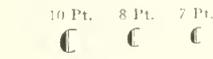
Character 26 (Δ338)



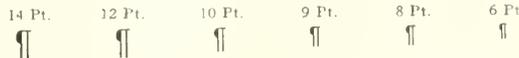
Character 27 (Δ338)



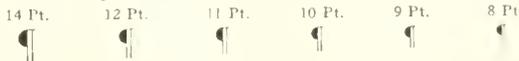
Character 28 (Δ338)



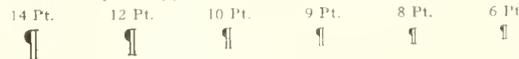
Character 29 (Δ338)



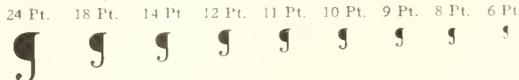
Character 30 (Δ338)



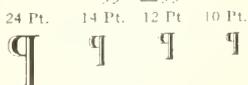
Character 31 (Δ338)



Character 32 (Δ338)



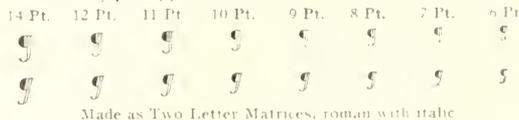
Character 33 (Δ338)



Character 35 (Δ338)



Character 34 (Δ338)



Character 36 (Δ338)



Character 37 (Δ338)



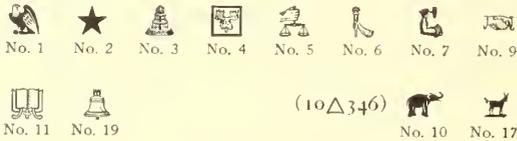
ELECTION and BALLOT

Matrices

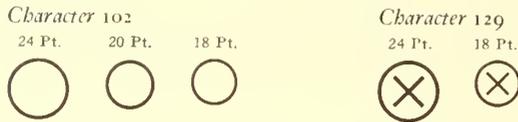
UNIVERSAL PARTY EMBLEMS (24Δ346)



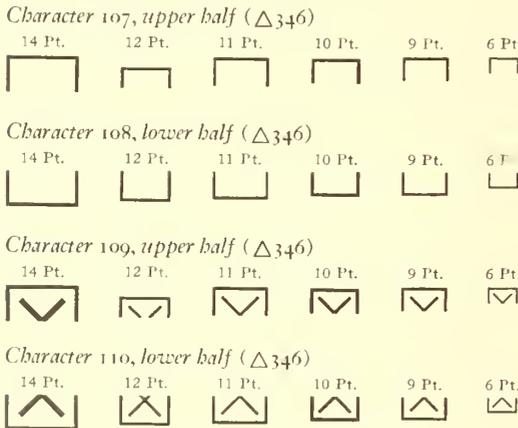
(12Δ346)



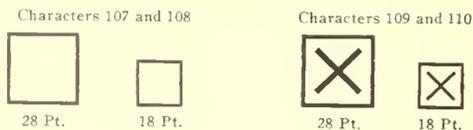
UNIVERSAL BALLOT CIRCLES (Δ346)



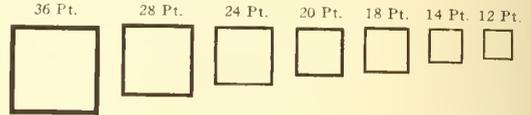
UNIVERSAL BALLOT SQUARES (Δ346)



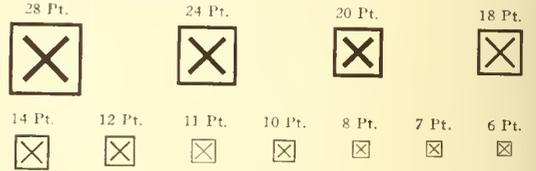
Characters Nos. 107 and 108 are sectional; when slugs are joined, they form a complete square. Two 9 point characters make an 18 point square; two 14 point make a 28 point square, etc. Characters Nos. 109 and 110 are also made to be joined together, as shown:



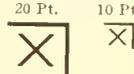
Character 105



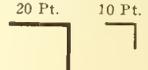
Character 111 (Δ346)



Character 123 (Δ346)



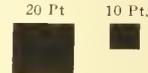
Character 124 (Δ346)



Character 125 (Δ346)

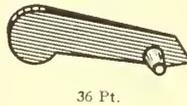


Character 126 (Δ346)



Characters 123, 124, 125 and 126 — in the 20 point size — are shown in typical use below.

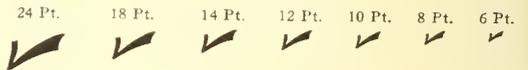
Character 128 (Δ346)



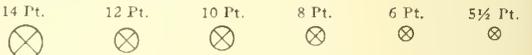
Miscellaneous Matrices

(See also page 1112)

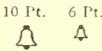
Character 10 (Δ348)



Character 23 (Δ348)



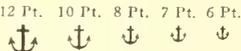
Character 34 (Δ348)



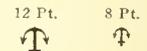
Character 103 (Δ348)



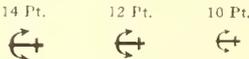
Character 112 (Δ348)



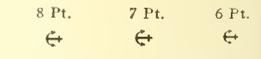
Character 150 (Δ348)



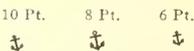
Character 151 (Δ348)



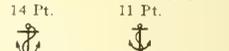
Character 153 (Δ348)



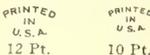
Character 152 (Δ348)



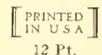
Character 206 (Δ350)



Character 183 (Δ350)



Character 206 (Δ350)



MATRIX SLIDES

8 point

PLAIN RULE

Matrix Slides

Supplied in any length up to 30 ems pica. (The decimal following slide number designates the weight of face in thousandths of an inch.)

2 Point 401 .002 $\frac{1}{2}$

2 Point 400 .003 $\frac{1}{4}$

2 Point 402—.004

2 Point 403 .008

6 Point 423 .011

2 Point 404—.014

2 Point 404 $\frac{1}{2}$ —.018

2 Point 405—.020

3 Point 406—.028

3 Point 425—.041

4 Point 407—.042

4 Point 407 $\frac{1}{2}$ —.045

4 Point 427 .054 $\frac{1}{4}$

5 Point 419—.056

5 Point 408—.058

6 Point 409—.070

6 Point 412—.073

6 Point 410—.077

6 Point 411—.080

6 Point 426 .083

8 Point 413 .107 $\frac{3}{4}$

10 Point 414—.128 $\frac{1}{2}$

10 Point 415—.135

10 Point 420—.140

12 Point 416—.152

12 Point 418—.156

12 Point 417—.160

12 Point 421—.168

18 Point 2002—.245

24 Point 3504 .328

PLAIN RULE

Matrix Slides with Corners

6 Point 400 a

6 Point 400 b

6 Point 401 a

6 Point 401 b

6 Point 402 a

6 Point 402 b

6 Point 403 a (Special)

6 Point 403 b (Special)

6 Point 403 a

6 Point 403 b

14 Point 403 a

14 Point 403 b

6 Point 404 a (Special)

6 Point 404 b (Special)

6 Point 404 a

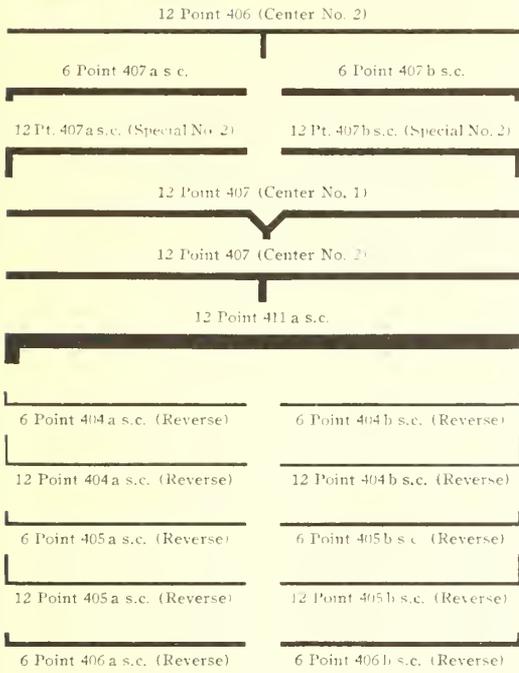
6 Point 404 b

Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

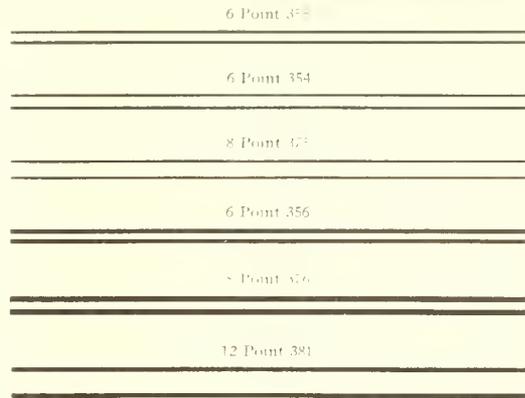
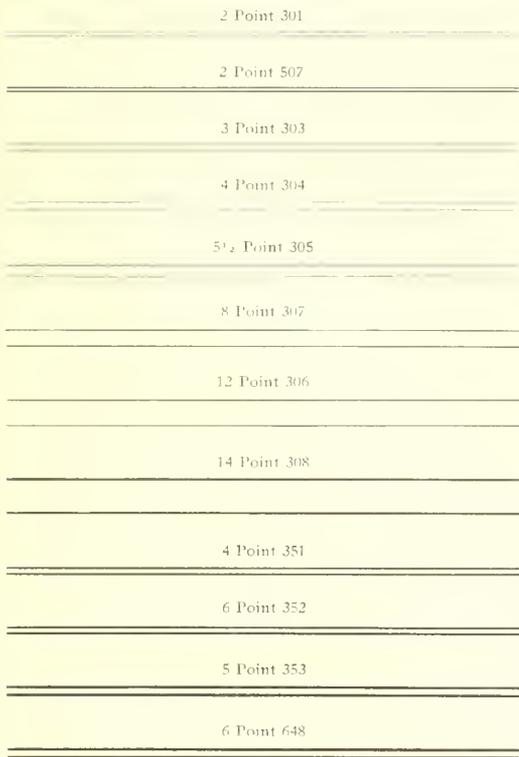
Matrix Slides · LINOTYPE DECORATIVE MATERIAL

12 Point 404 a	12 Point 404 b
12 Point 404½ a	12 Point 404½ b
6 Point 405 a	6 Point 405 b
6 Point 406 a	6 Point 406 b
12 Point 406 a	12 Point 406 b
12 Point 406 (Center No. 3)	
12 Point 406 (Center No. 4)	
6 Point 407 a	6 Point 407 b
12 Point 407 a	12 Point 407 b
12 Point 407 (Center No. 3)	
12 Point 407 (Center No. 4)	
6 Point 407½ a	6 Point 407½ b
12 Point 407½ a	12 Point 407½ b
6 Point 419 a	6 Point 419 b
6 Point 408 a	6 Point 408 b
6 Point 409 a	6 Point 409 b
12 Point 412 a	12 Point 412 b
12 Point 410 a	12 Point 410 b
6 Point 411 a	6 Point 411 b
12 Point 411 a	12 Point 411 b
12 Point 413 a	12 Point 413 b
10 Point 414 a	10 Point 414 b
12 Point 415 a	12 Point 415 b
12 Point 417 a	12 Point 417 b

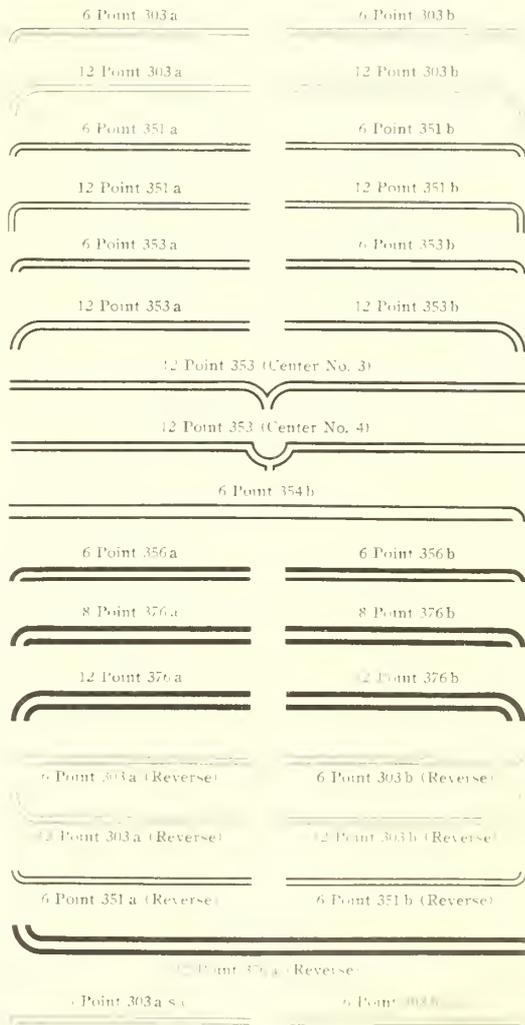
12 Point 418 a	12 Point 418 b
12 Point 405 a (Special No. 3)	12 Point 405 b (Special No. 3)
12 Point 406 a (Special No. 3)	12 Point 406 b (Special No. 3)
12 Point 406 a (Special No. 1)	12 Point 406 b (Special No. 1)
12 Point 407 a (Special No. 1)	12 Point 407 b (Special No. 1)
12 Point 407 a (Special No. 3)	12 Point 407 b (Special No. 3)
6 Point 401 a (Reverse)	6 Point 401 b (Reverse)
6 Point 403 a (Reverse)	6 Point 403 b (Reverse)
6 Point 404 a (Reverse)	6 Point 404 b (Reverse)
12 Point 404 a (Reverse)	12 Point 404 b (Reverse)
12 Point 404½ a (Reverse)	12 Point 404½ b (Reverse)
6 Point 405 a (Reverse)	6 Point 405 b (Reverse)
6 Point 406 a (Reverse)	6 Point 406 b (Reverse)
6 Point 407 a (Reverse)	6 Point 407 b (Reverse)
6 Point 407½ b (Reverse)	
12 Point 410 a (Reverse)	12 Point 410 b (Reverse)
12 Point 411 a (Reverse)	12 Point 411 b (Reverse)
6 Point 402 a s.c.	6 Point 402 b s.c.
6 Point 403 a s.c.	6 Point 403 b s.c.
6 Point 404 a s.c.	6 Point 404 b s.c.
12 Point 404 a s.c.	12 Point 404 b s.c.
6 Point 405 a s.c.	6 Point 405 b s.c.
12 Point 405 a s.c.	12 Point 405 b s.c.
6 Point 406 a s.c.	6 Point 406 b s.c.
10 Point 406 a s.c.	10 Point 406 b s.c.
12 Pt. 406a s.c. (Special No. 2)	12 Pt. 406bs.c. (Special No. 2)
12 Point 406 (Center No. 1)	



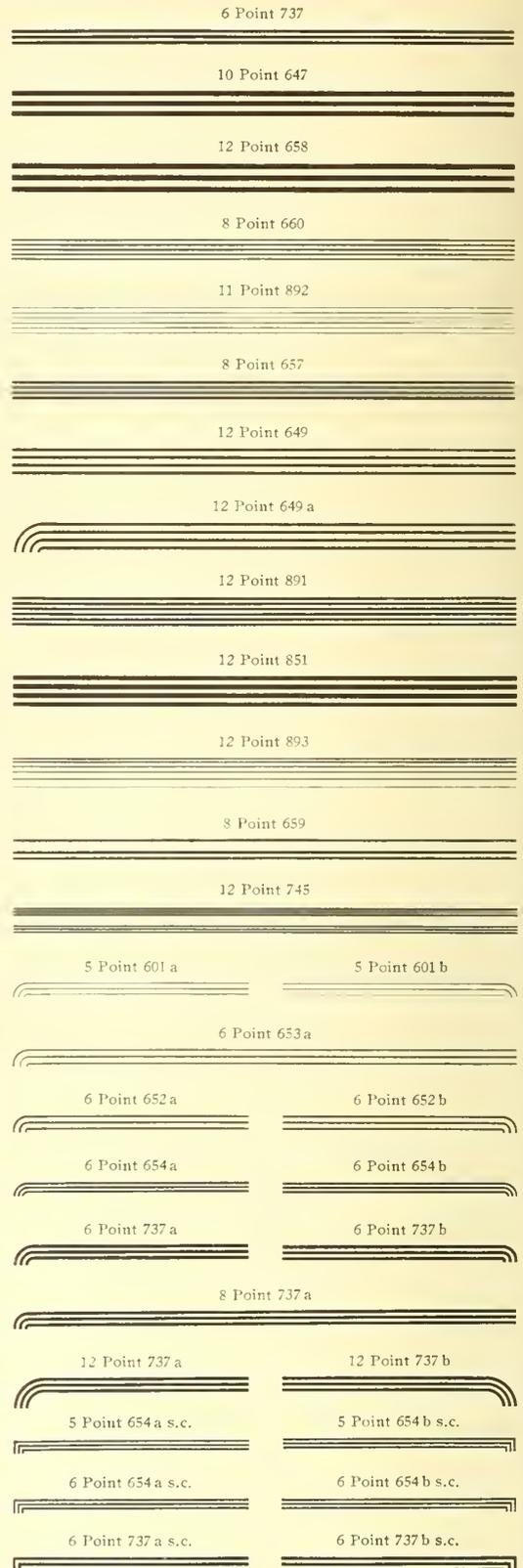
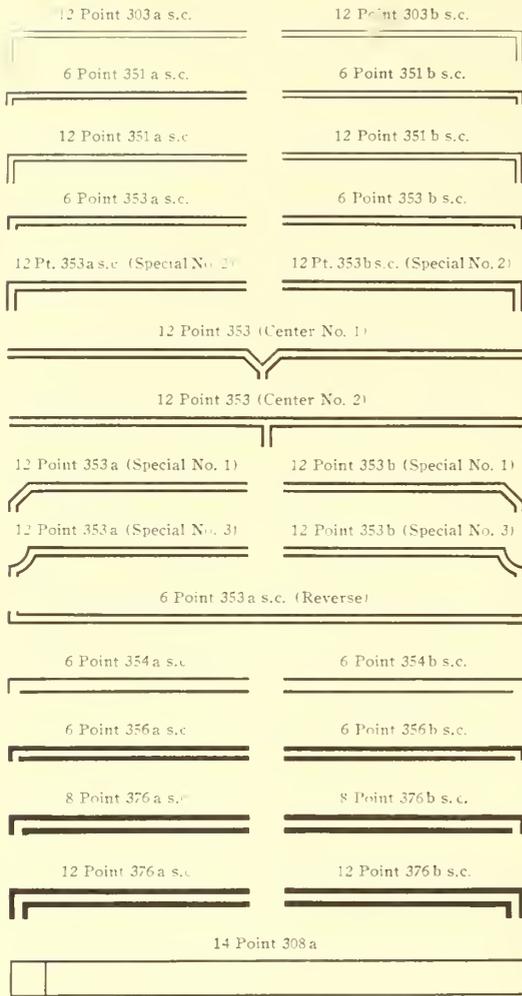
PARALLEL RULE
Matrix Slides



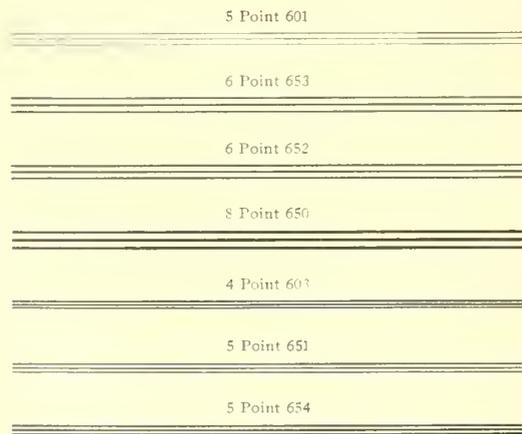
PARALLEL RULE
Slides with Corners



Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger



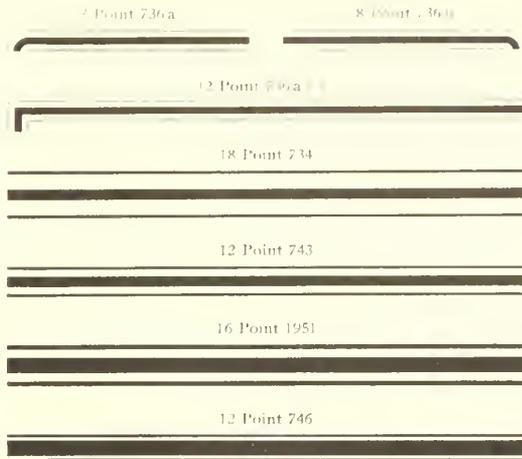
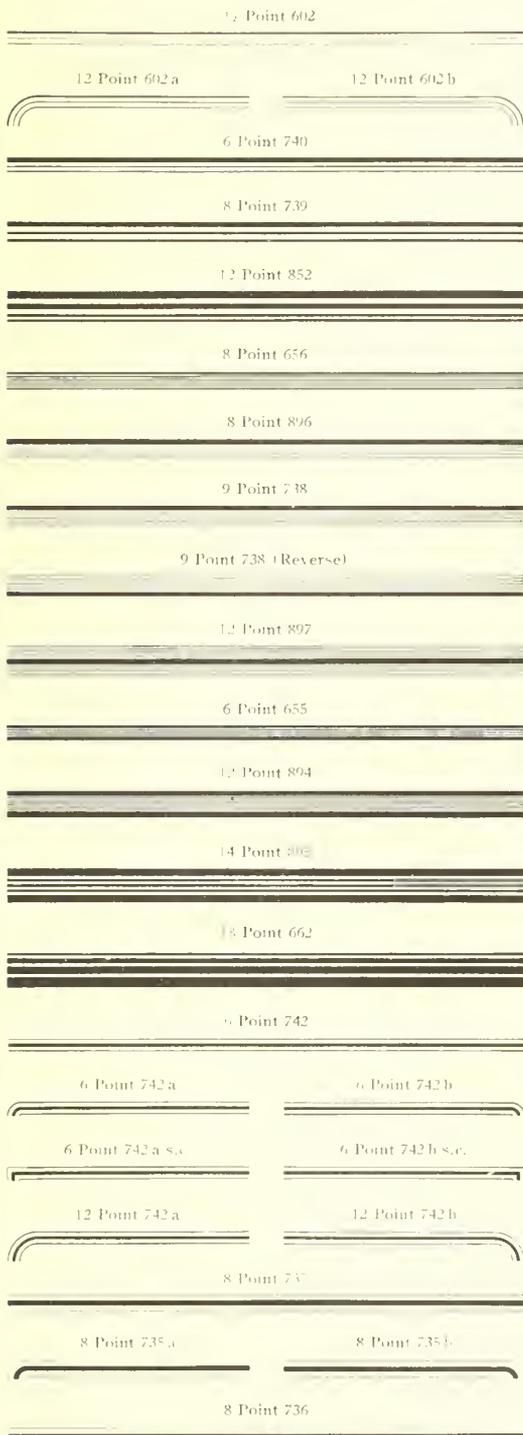
MULTIPLE RULE
Matrix Slides



Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

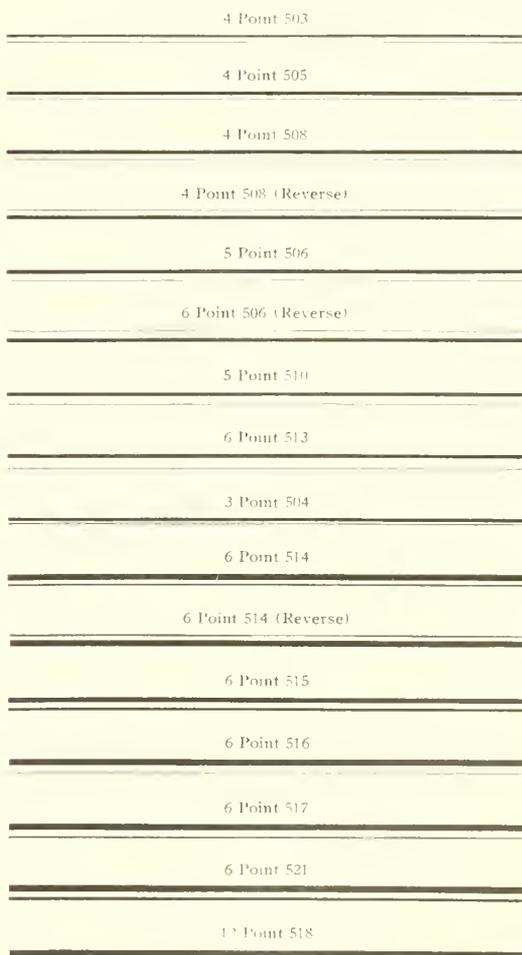
MISCELLANEOUS
MULTIPLE RULE

Matrix Slides

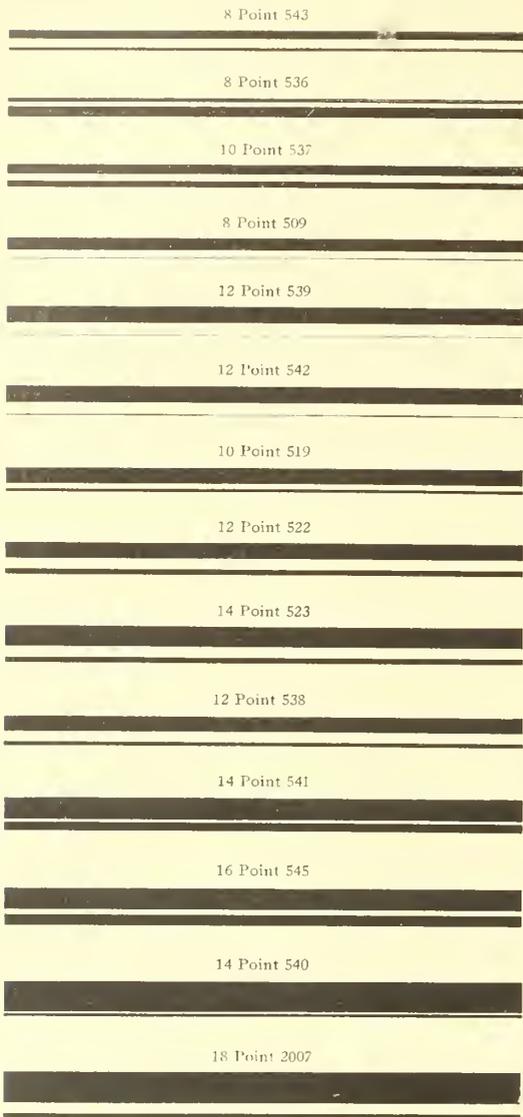


OXFORD RULE

Matrix Slides



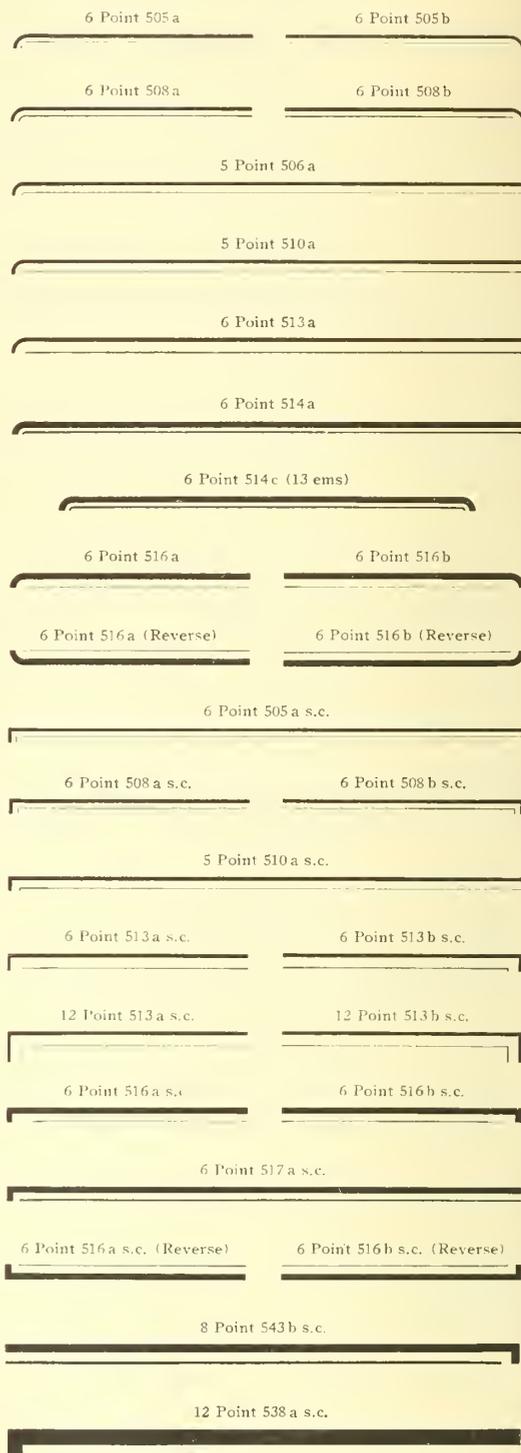
Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger



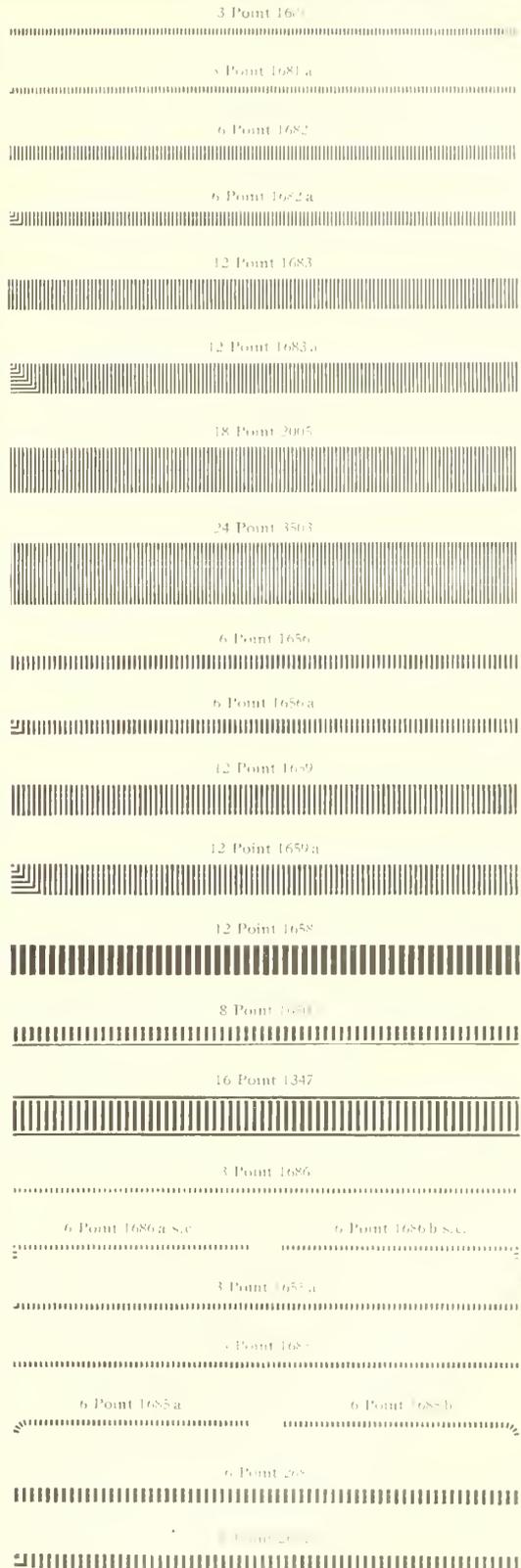
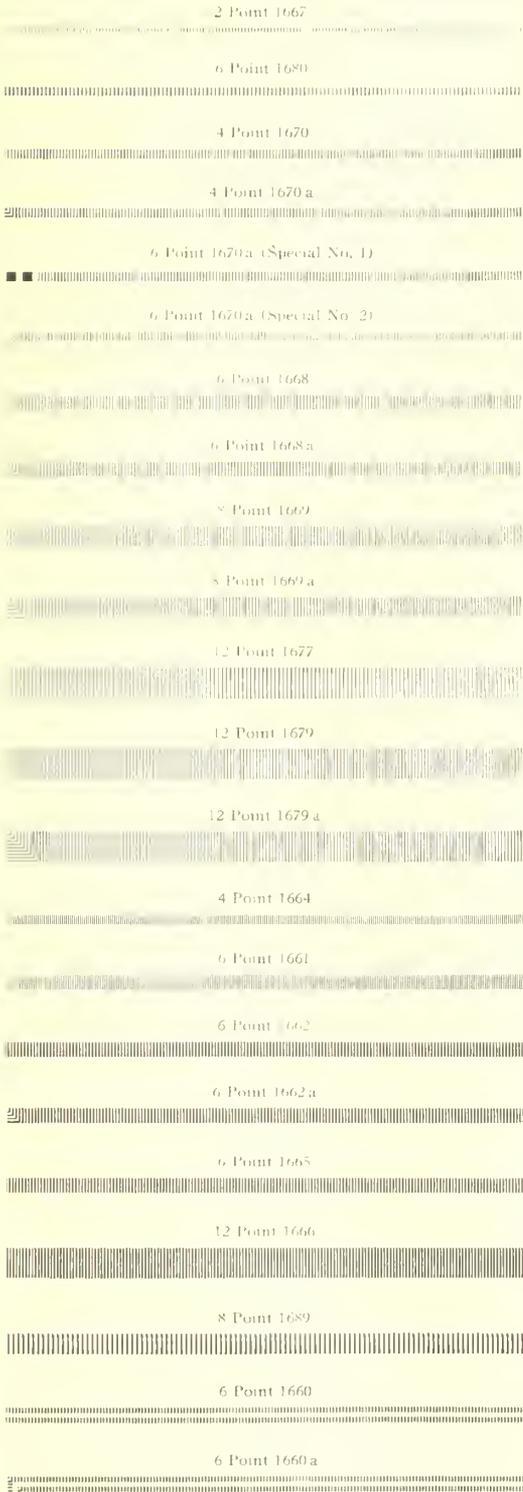
A DEMONSTRATION
*of Linotype Oxford Rule Matrix Slides
 with Corners*

<p>OPEN <i>to show make-up</i></p>	<p>CLOSED <i>as it will print</i></p>
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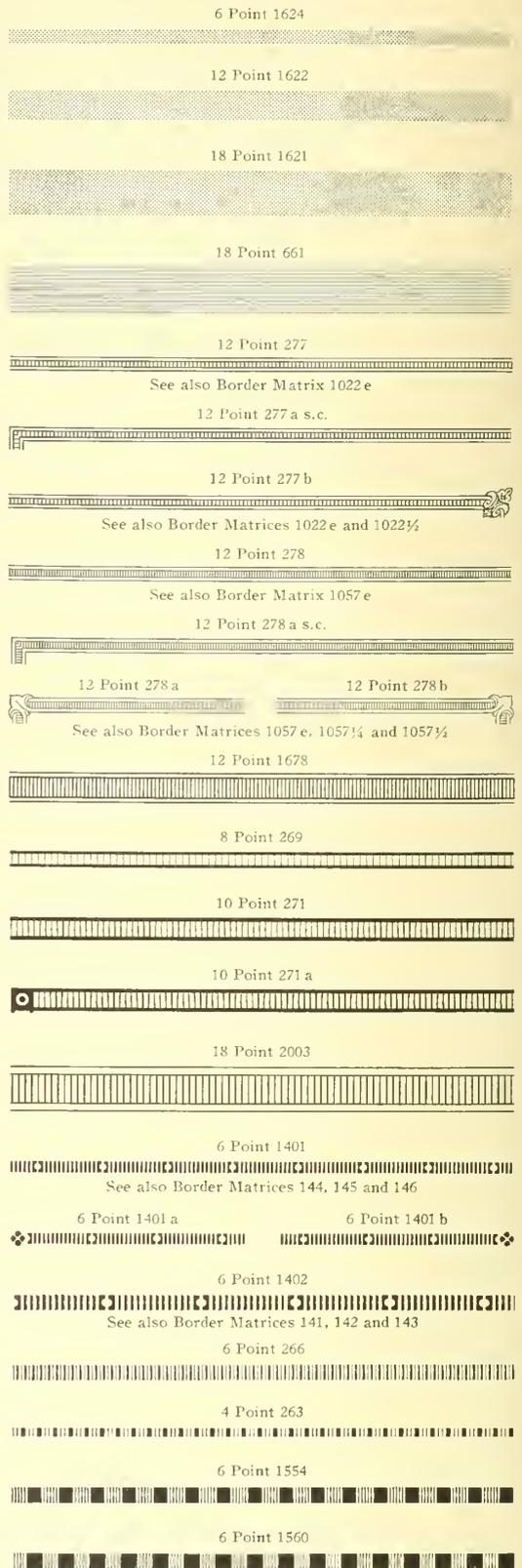
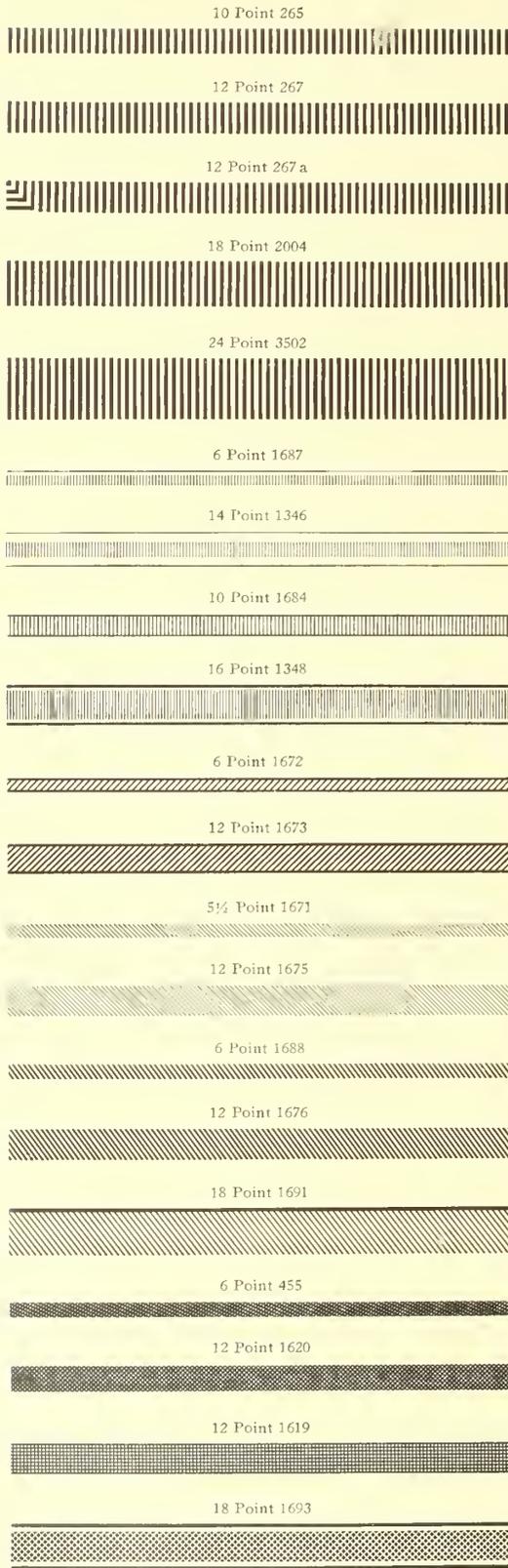
OXFORD RULE
*Matrix Slides with
 Round and Square Corners*

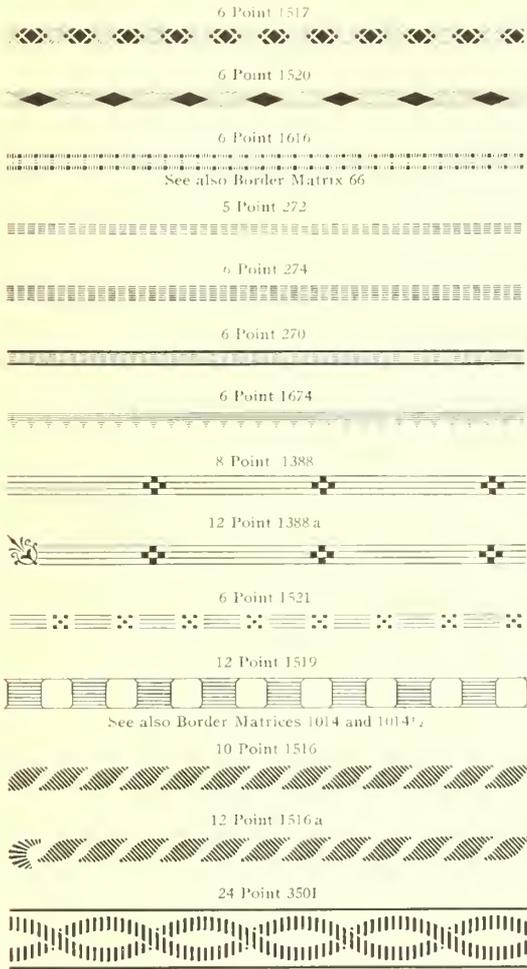


GRAY TONE and SHADED
Matrix Slides



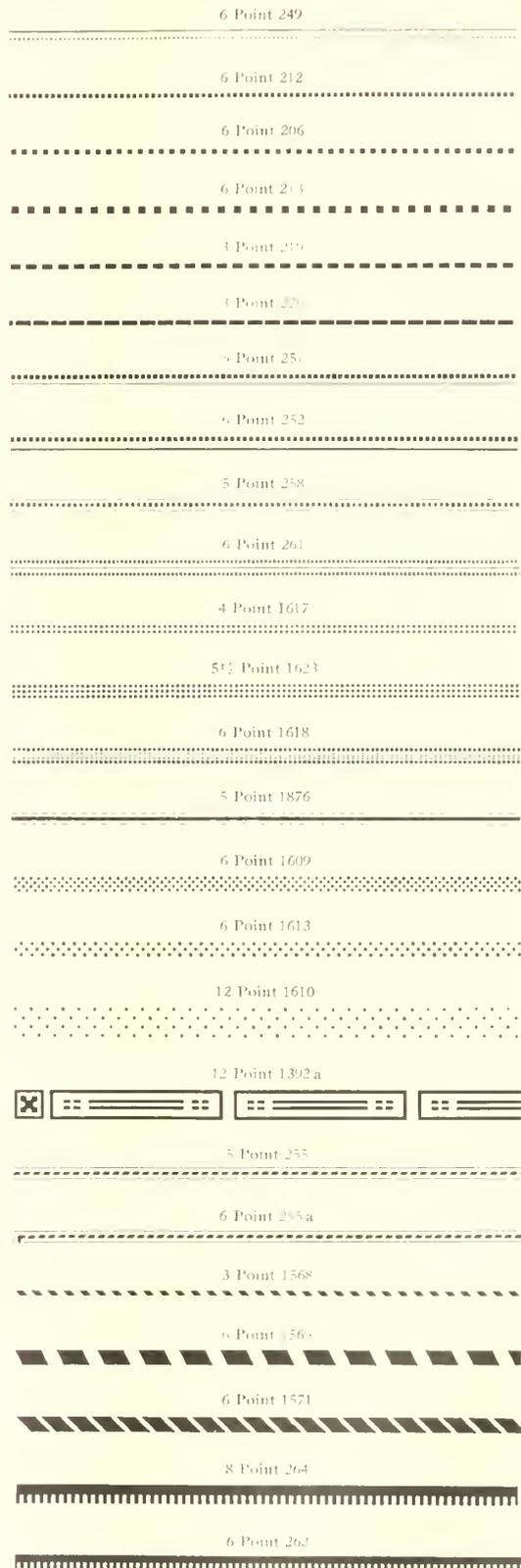
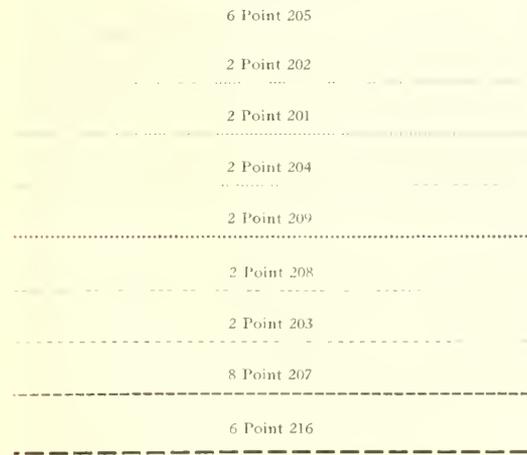
Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger



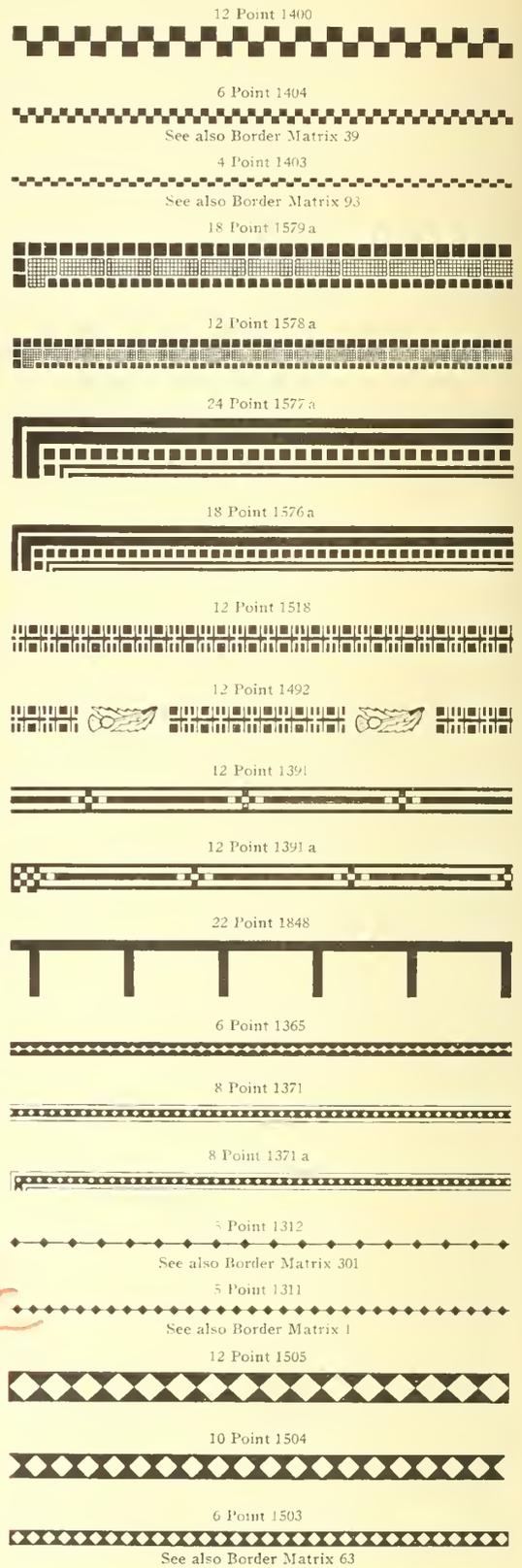
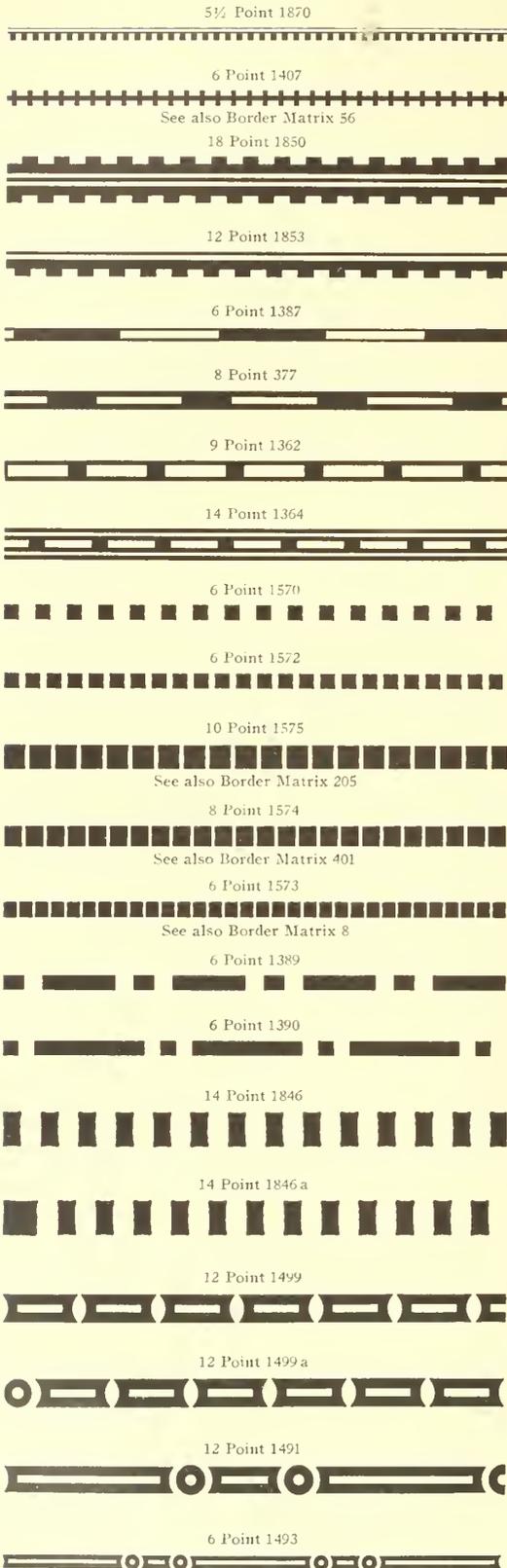


GEOMETRIC DESIGN

Matrix Slides



Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger



10 Point 1603



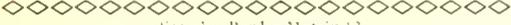
See also Border Matrix 211

6 Point 1434



See also Border Matrix 3

6 Point 1436



See also Border Matrix 13

6 Point 1318



See also Border Matrix 12

10 Point 1604



See also Border Matrix 213

6 Point 1317

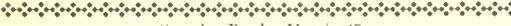


See also Border Matrix 6

12 Point 1525



6 Point 1523



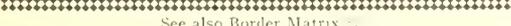
See also Border Matrix 47

6 Point 1506



See also Border Matrix 51

6 Point 1501



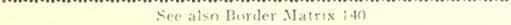
See also Border Matrix 49

6 Point 1459



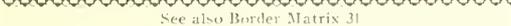
See also Border Matrix 501

6 Point 1460



See also Border Matrix 140

6 Point 1455



See also Border Matrix 31

6 Point 1512



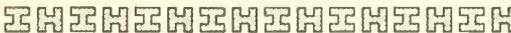
5½ Point 1509



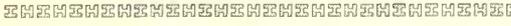
12 Point 1414



12 Point 1413



6 Point 1412



12 Point 1444



6 Point 1445



14 Point 1847 a



14 Point 1847 a



8 Point 1849 a



12 Point 1385



See also Border Matrix 394

8 Point 1381



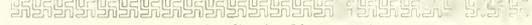
See also Border Matrix 404

12 Point 1374



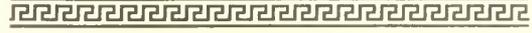
See also Border Matrix 70

8 Point 1380



See also Border Matrix 407

12 Point 1421



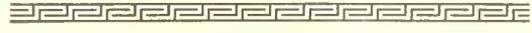
12 Point 1421 a



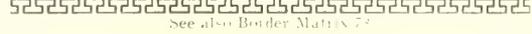
12 Point 1410



8 Point 1408



6 Point 1411



See also Border Matrix 77

6 Point 1409



See also Border Matrix 118

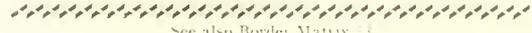
12 Point 1406



12 Point 1406 b

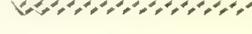


6 Point 1314



See also Border Matrix 73

6 Point 1314 a



6 Point 1314 b

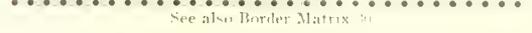


6 Point 1307



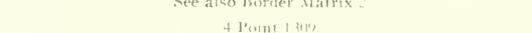
See also Border Matrix 50

6 Point 1458



See also Border Matrix 30

4 Point 1308



See also Border Matrix 2

4 Point 1309



See also Border Matrix 307

6 Point 1309 a



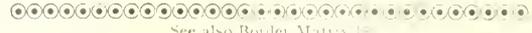
6 Point 1309 b



12 Point 1433

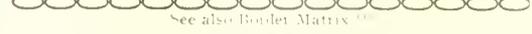


6 Point 1457



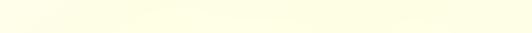
See also Border Matrix 180

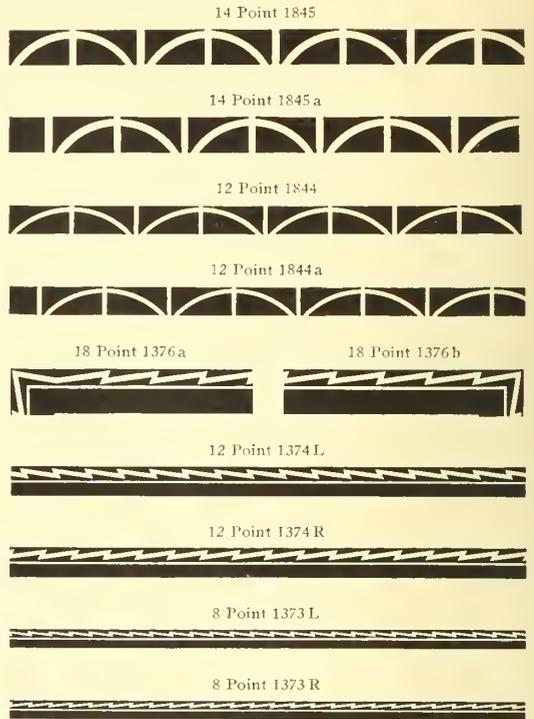
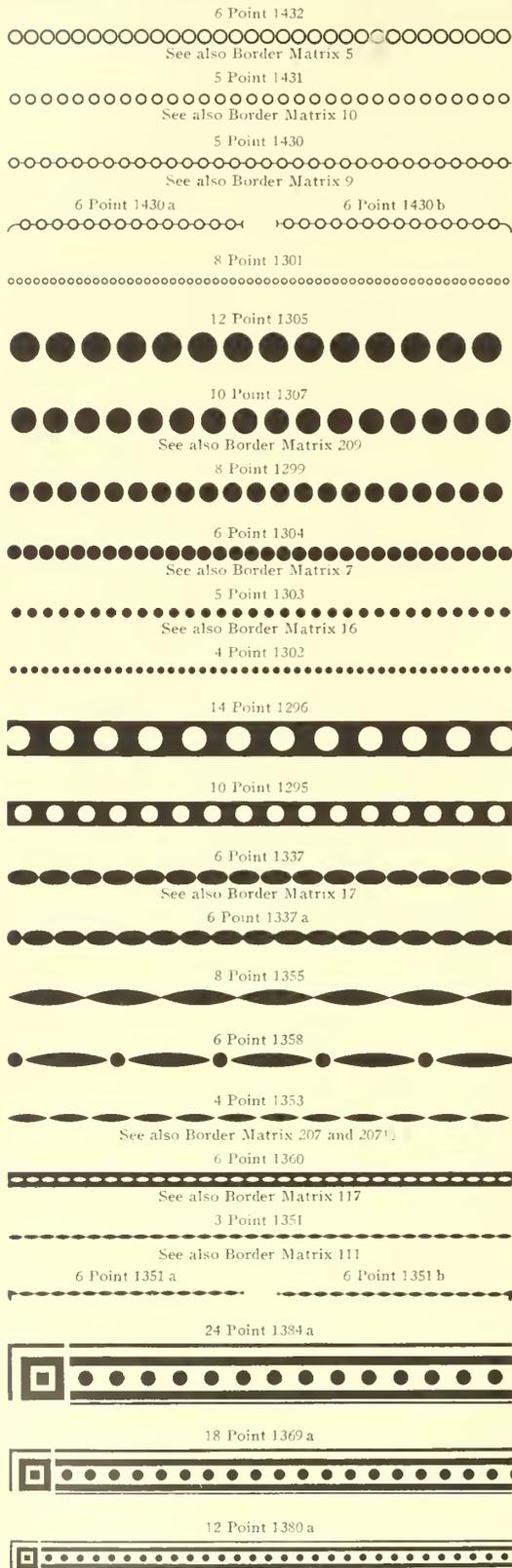
6 Point 1441



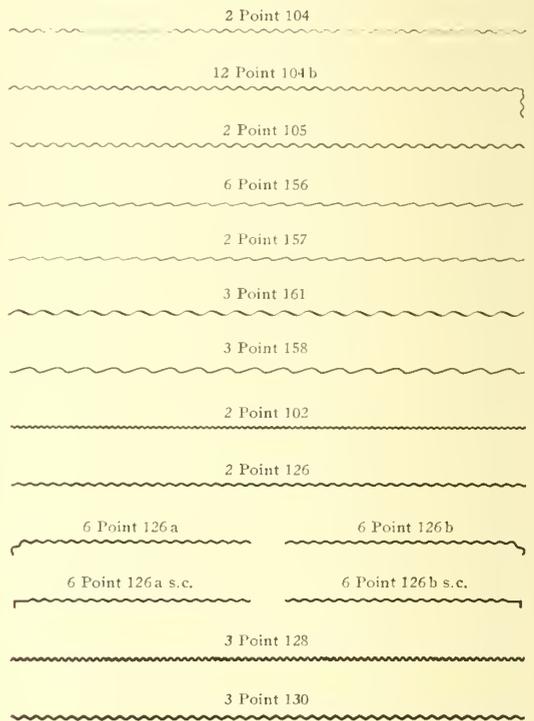
See also Border Matrix 180

6 Point 1441 a

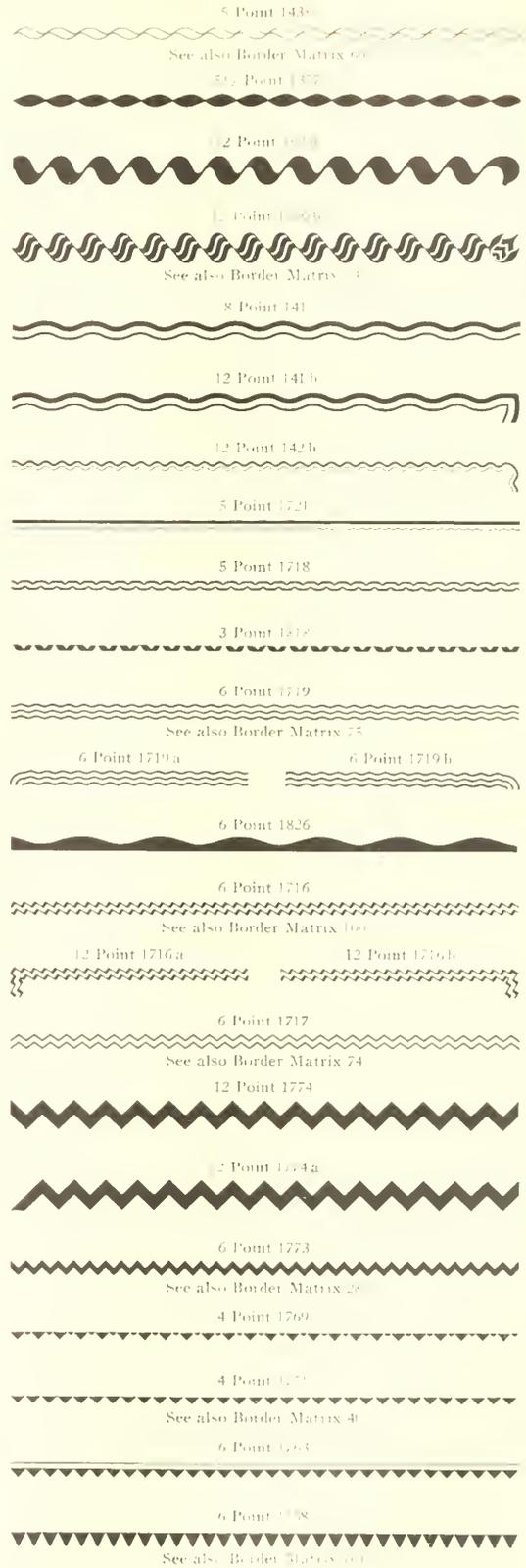
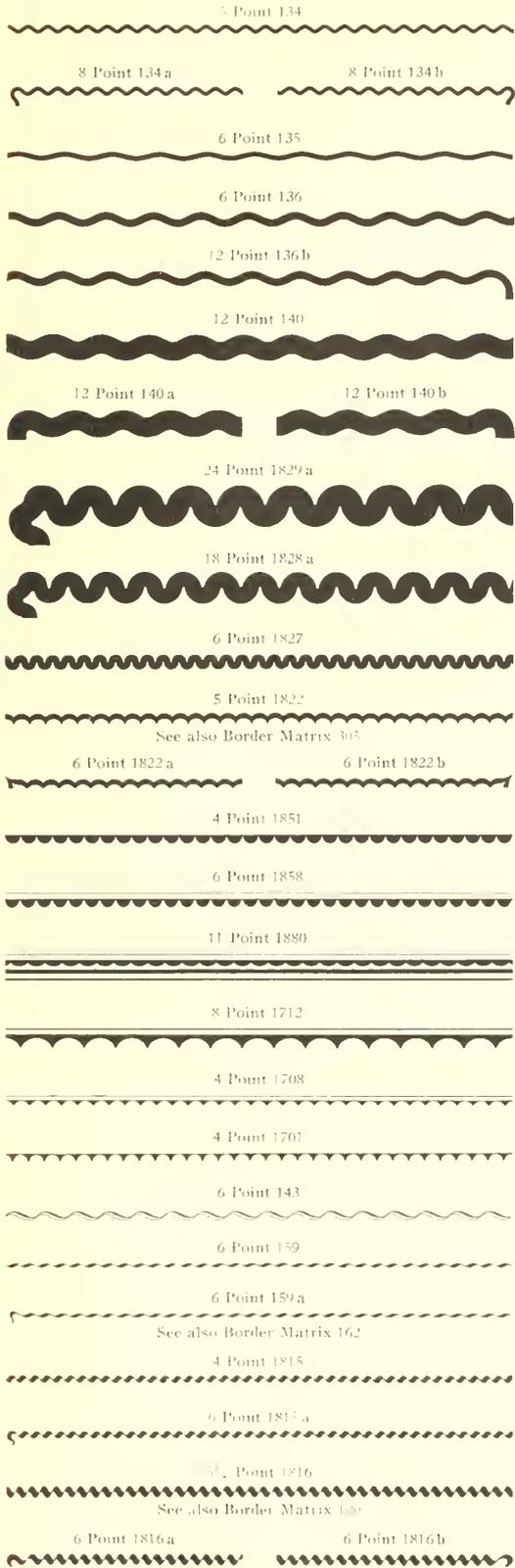




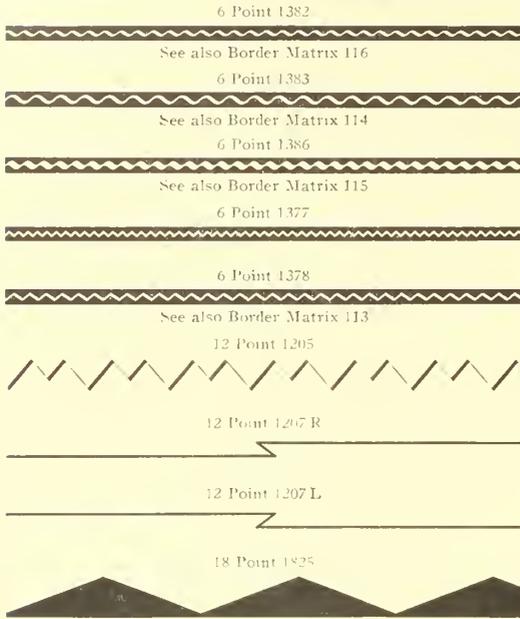
WAVE RULE
Matrix Slides



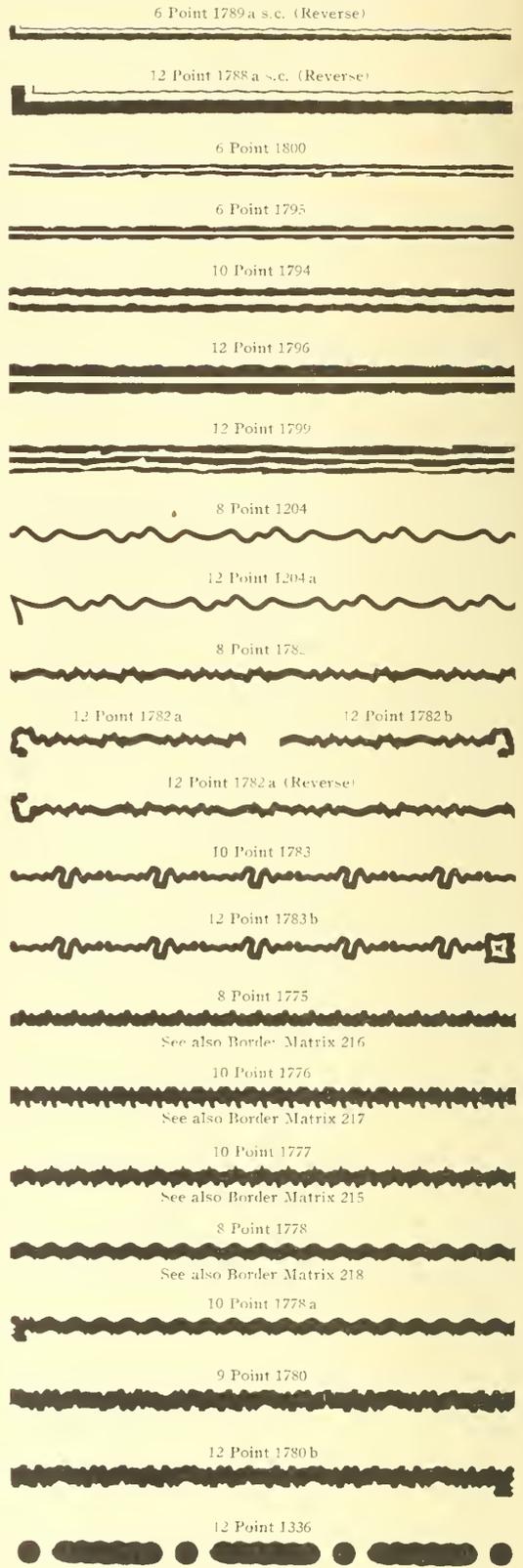
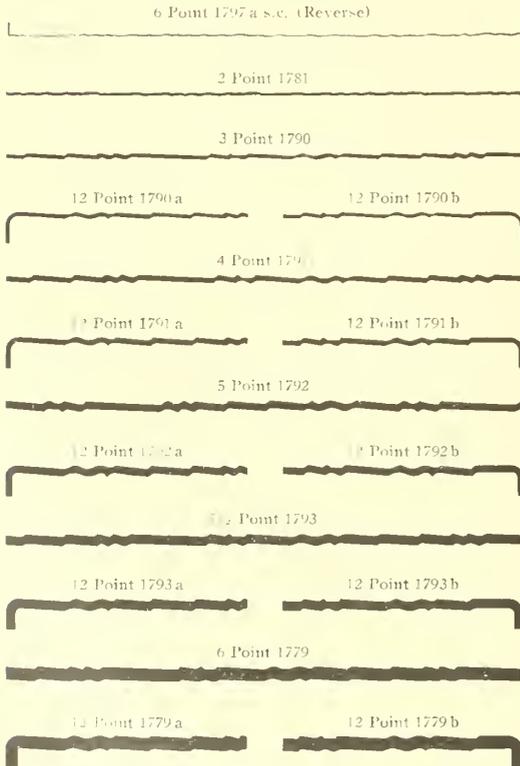
Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger



Reverse Wave Rule Matrix Slides



RUGGED RULE
Matrix Slides



Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

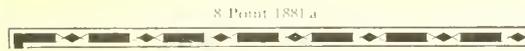
MISCELLANEOUS
Matrix Slides



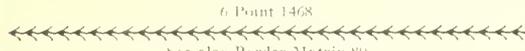
See also Border Matrix 1056



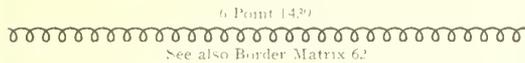
See also Border Matrix 1054



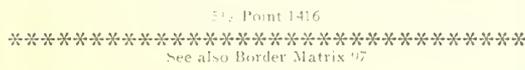
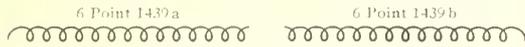
See also Border Matrices 1099 and 1100



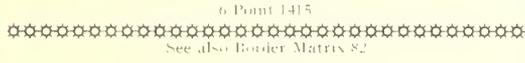
See also Border Matrix 89



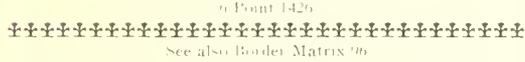
See also Border Matrix 62



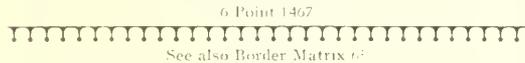
See also Border Matrix 97



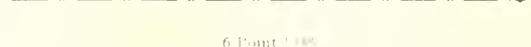
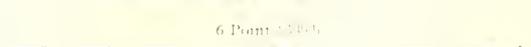
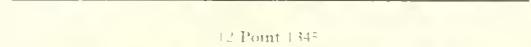
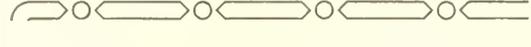
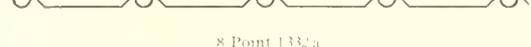
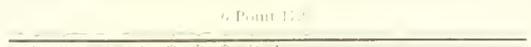
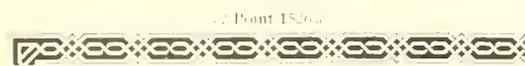
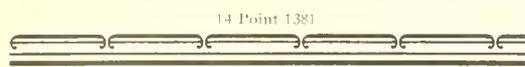
See also Border Matrix 82



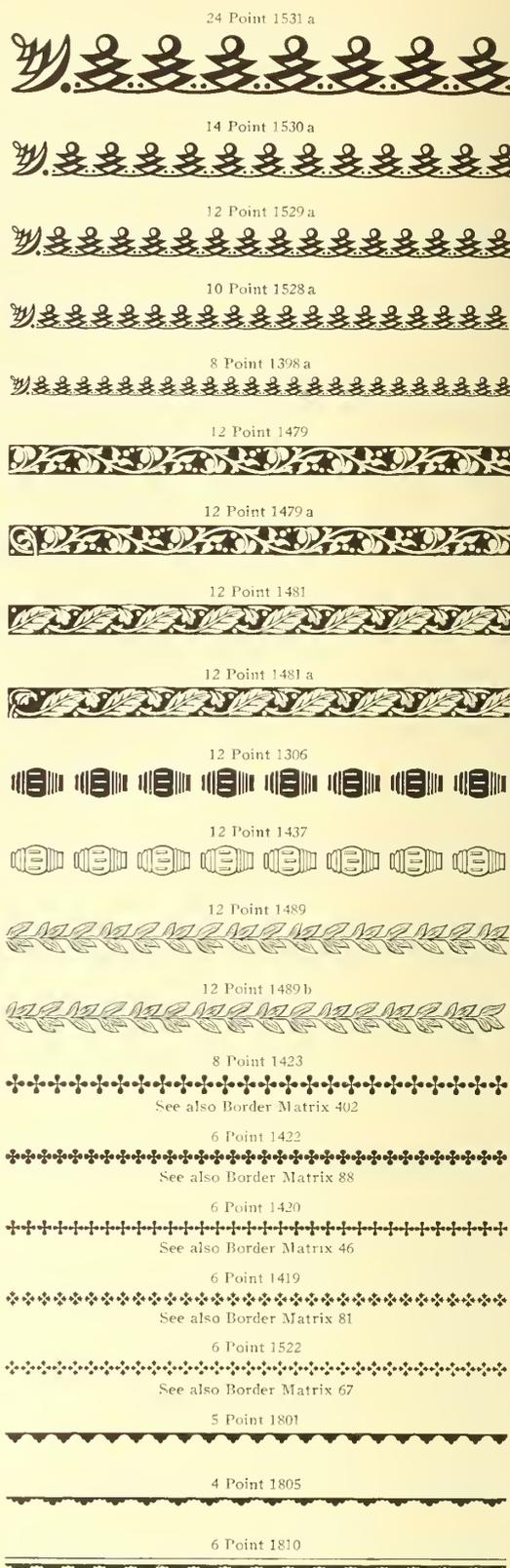
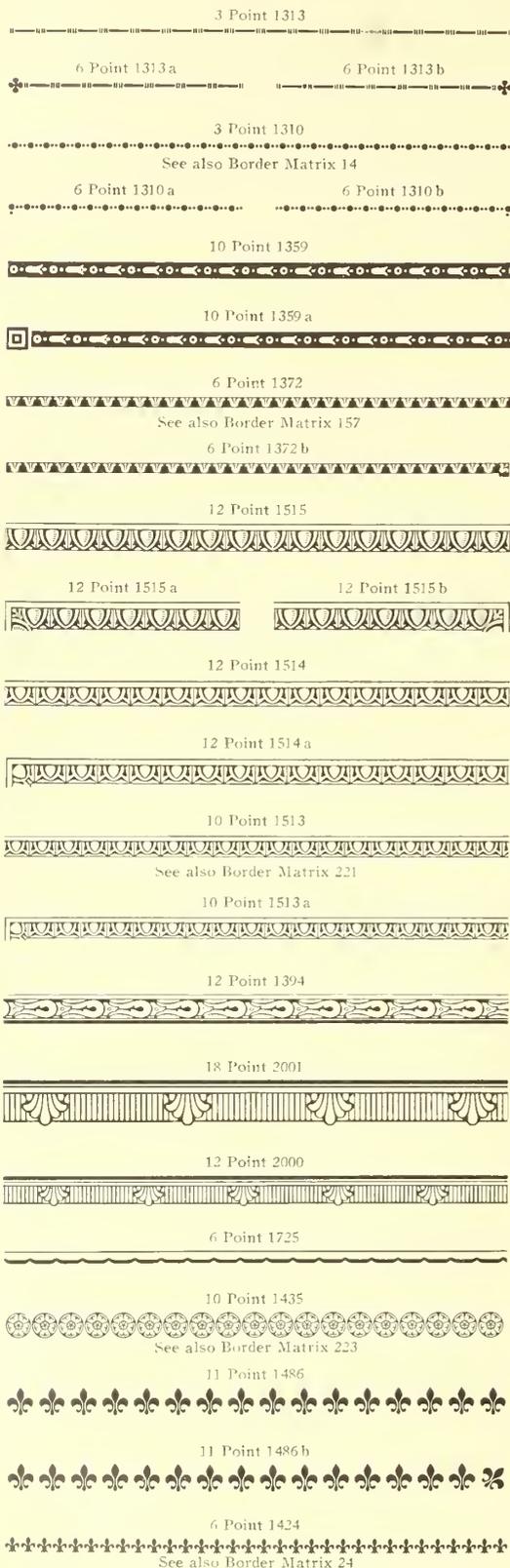
See also Border Matrix 96



See also Border Matrix 62



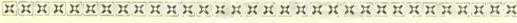
Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger



6 Point 1335

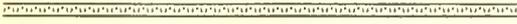


6 Point 1429



See also Border Matrix 41

6 Point 256



6 Point 1321



12 Point 1467



6 Point 1464



6 Point 1329



6 Point 1333



6 Point 1327



6 Point 1326



6 Point 1331



See also Border Matrix 11

18 Point 1352



18 Point 1527



6 Point 1282



5 1/2 Point 1463



See also Border Matrix 19

6 Point 1462



See also Border Matrix 22

12 Point 1428 a



See also Border Matrices 524 and 524 1/2

18 Point 1485 b



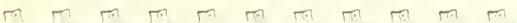
12 Point 1483 b



12 Point 1206



12 Point 1901



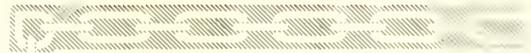
6 Point 1343



18 Point 1830



18 Point 1410



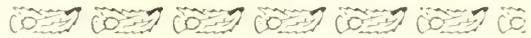
10 Point 1442



4 Point 1442 a



12 Point 1490



12 Point 1490



12 Point 1985



12 Point 932



12 Point 901



6 Point 93



See also Border Matrix 50 1/2

YULETIDE
Matrix Slides

18 Point 2010



See also Border Matrix 796 L

18 Point 2009



See also Border Matrix 796 R

12 Point 1007



See also Border Matrix 1086 L

12 Point 1007 b



12 Point 1006



See also Border Matrix 1086 R

12 Point 1006 a



18 Point 2012



See also Border Matrix 795 L

18 Point 2011



See also Border Matrix 795 R

12 Point 1009



See also Border Matrix 1085 L

12 Point 1008



See also Border Matrix 1085 R

18 Point 2008



See also Border Matrix 794

18 Point 2008 a



See also Border Matrices 794 and 794 1/4

12 Point 1005



See also Border Matrix 1088

12 Point 1005 a



See also Border Matrices 1088 and 1088 1/4

18 Point 1011



18 Point 1011 b



See also Border Matrices 744 and 744 1/4

12 Point 1010

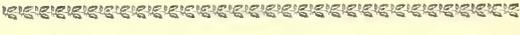


12 Point 1010 b

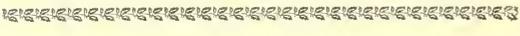


See also Border Matrices 1052 and 1052 1/4

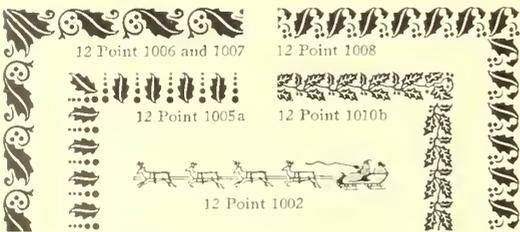
6 Point 1012



6 Point 1012 b



12 Point 1002



12 Point 1006 and 1007

12 Point 1008

12 Point 1005 a

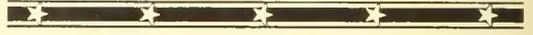
12 Point 1010 b

12 Point 1002

PATRIOTIC DESIGN

Matrix Slides

12 Point 1361



6 Point 1456



6 Point 1452



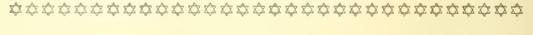
6 Point 1453



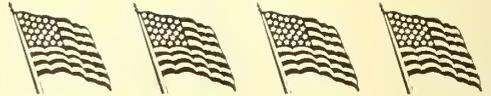
6 Point 1451



6 Point 1454



36 Point 7002



See also Border Matrix 1203

26 Point 4501



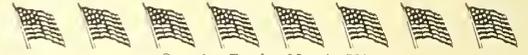
See also Border Matrix 1101

28 Point 5001



See also Border Matrix 1302

18 Point 2006



See also Border Matrix 721

12 Point 1425



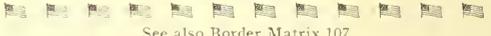
See also Border Matrix 1034

12 Point 1443



See also Border Matrix 533

6 Point 1418



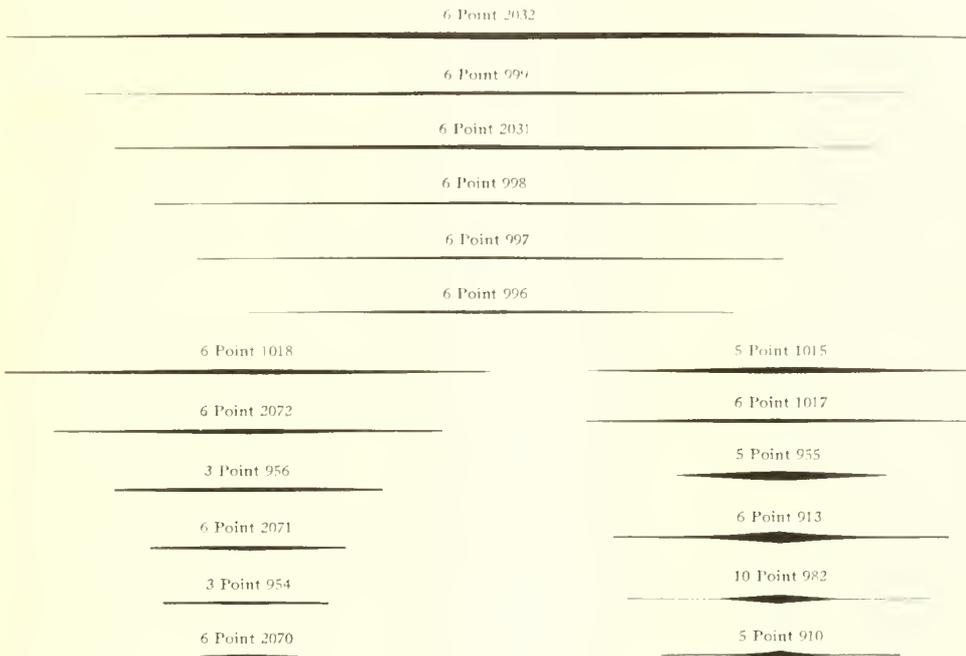
See also Border Matrix 107

36 Point Matrix Slide 7003



TAPERED DASH MATRIX SLIDES

Tapered Dash Matrix Slides have the design centered on three different lengths: 13, 26½ and 30 ems. They may be cut to any desired length, conditioned upon the length of the design proper.

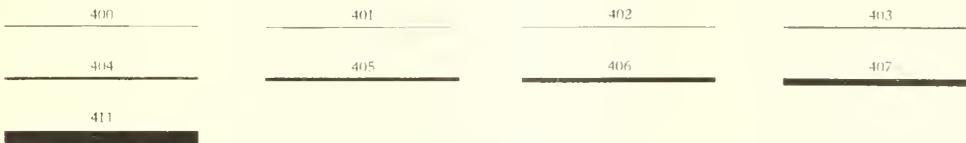


NEWS DASH MATRIX SLIDES

The following News Dash Matrix Slides are made to cast up to a 6-point body, with any desired length up to an 8-em length of face. Linotype News Dashes may be ordered with the face centered on any length of slide up to and including 30 ems.

If a slide is desired to cast a dash longer than 8 ems, an extra charge will be made for the additional length of face.

Plain Dashes



Parallel Dashes



Oxford Dashes



Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

MATRIX SLIDE BRACES

See page 1140 for other designs of braces or ornamental brackets

6 Point 1138 30 Picas		
6 Point 1136 27 Picas		
6 Point 1134 24 Picas		
6 Point 1132 21 Picas		
6 Point 1130 18 Picas		
6 Point 1126 15 Picas		
6 Point 1124 13 Picas		
6 Point 1123 12 Picas		
6 Point 1122 11½ Picas	5 Point 1114 7½ Picas	3 Point 1107 4 Picas
5½ Point 1120 10¼ Picas	4 Point 1113 7 Picas	3 Point 1106 3½ Picas
5¼ Point 1119 10 Picas	4 Point 1112 6½ Picas	3 Point 1105 3 Picas
5½ Point 1118 9¾ Picas	4 Point 1111 6 Picas	3 Point 1104 2½ Picas
5 Point 1117 9 Picas	4 Point 1110 5½ Picas	3 Point 1103 2 Picas
5 Point 1116 8½ Picas	4 Point 1109 5 Picas	3 Point 1102 1½ Picas
5 Point 1115 8 Picas	3 Point 1108 4½ Picas	3 Point 1101 1 Pica

Braces in matrix slide form are carried in stock with the design centered on five different lengths, 12, 13, 24½, 26½ and 30 ems. They can, however, be cut down to any desired length, obviously conditioned upon the length of the design proper. The following braces made on constant end of slide and are positioned so that they can be cast on a 3 point slug if necessary.

3 Point 1079 30 Picas	
6 Point 1073 16½ Picas	6 Point 1056 12½ Picas
6 Point 1071 16 Picas	6 Point 1055 12 Picas
6 Point 1069 15½ Picas	6 Point 1054 11¾ Picas
6 Point 1067 15 Picas	6 Point 1053 11½ Picas
4 Point 1066 14¾ Picas	6 Point 1052 11¼ Picas
6 Point 1063 14 Picas	6 Point 1051 11 Picas
6 Point 1061 13½ Picas	6 Point 1050 10¾ Picas
6 Point 1048 10¼ Picas	

OXFORD RULE MATRIX SLIDES (ORNAMENTAL DASHES)

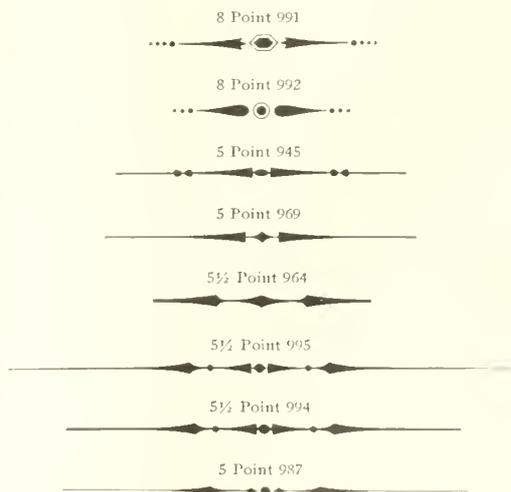
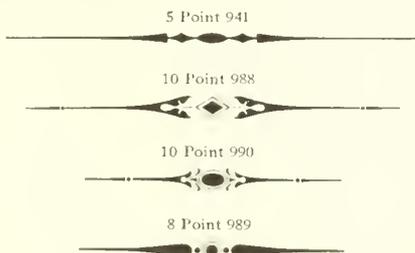
All Linotype Oxford Rule Ornamental Dashes are punched on the right-hand side of 30 ems slides. In ordering, please specify the number (1472c) and the length in ems desired.



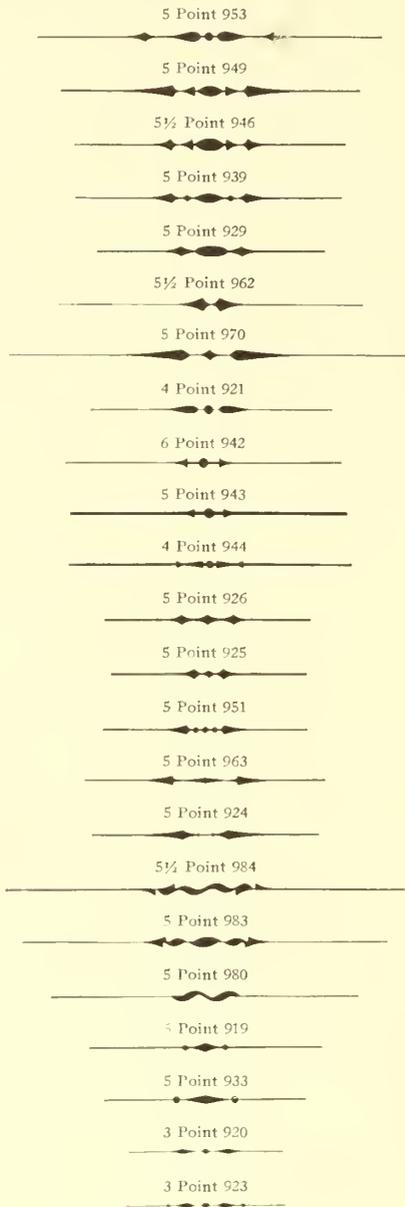
ORNAMENTAL DASH

Matrix Slides

Ornamental Dash Matrix Slides which follow, have the design centered on three different lengths: 13, 26½ and 30 ems. They may be cut to any desired length, obviously conditioned upon the length of the design proper.



Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

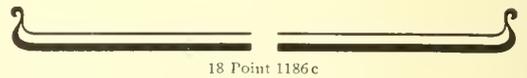


ORNAMENTAL BRACKET MATRIX SLIDES

Made 30 picas long, with corner at each end of slide.



18 Point 1185c



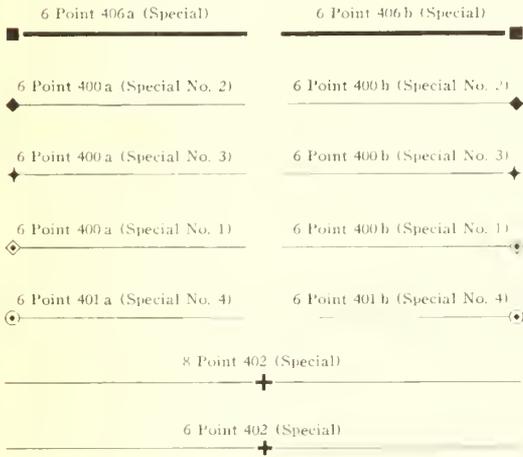
18 Point 1186c



18 Point 1187c

CUT-OFF RULE

Matrix Slides with Corners

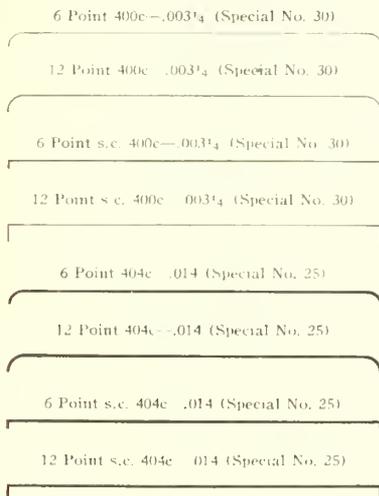


BOX HEADING

Matrix Slides and Rules

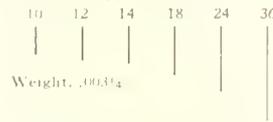
Boxed heads and boxes incorporating body matter can be easily, quickly and accurately composed with Linotype Matrix Slides and Rules for Box Headings. The matrix slides are available in hair line (400c Special No. 30) and one point faces (404c Special No. 25), either round or square corners in standard newspaper measures.

The Vertical Extension Rules (down rule matrices) are available in the point sizes shown at the right. The same down rules can be used with either round or square-cornered matrix slides. In ordering specify point size, triangle number and character number given below.

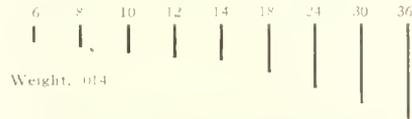


VERTICAL EXTENSION RULES (Δ348)

Character 37, Special No. 30 (Δ348)



Character 37, Special No. 25 (Δ348)



BOX HEADINGS

OPEN—To show make-up

AS ASSEMBLED

CLOSED—As they would print

The above example is made up with 6 point Matrix Slide No. 400c (Special No. 30), and 14 point Character No. 37 (Special No. 30) for the vertical extension rules.

BOX HEADINGS

OPEN—To show make-up

AS ASSEMBLED

CLOSED—As they would print

This example is set with 12 point Matrix Slide No. 404c, s.c. (Special No. 25), and 14 point Character No. 37 (Special No. 25) vertical extension rules.

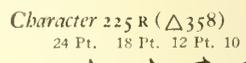
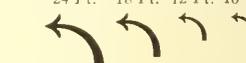
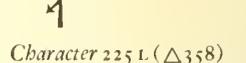
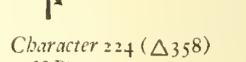
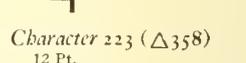
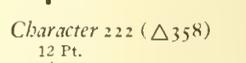
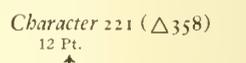
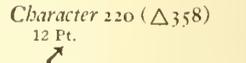
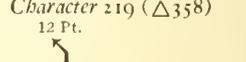
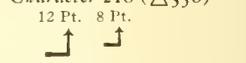
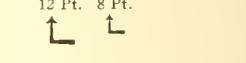
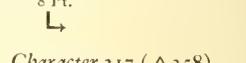
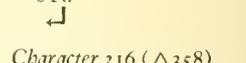
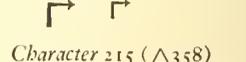
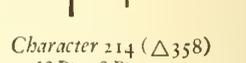
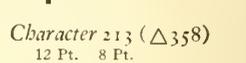
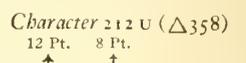
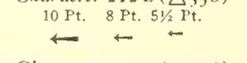
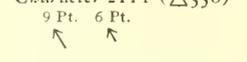
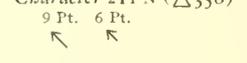
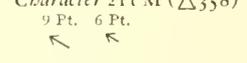
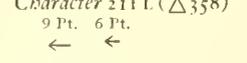
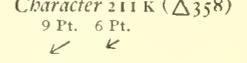
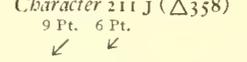
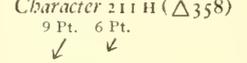
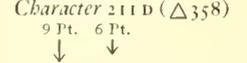
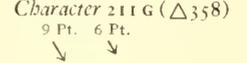
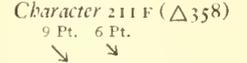
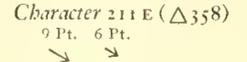
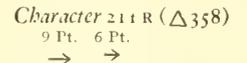
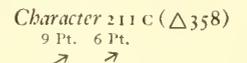
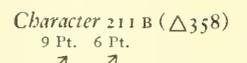
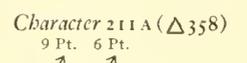
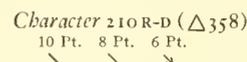
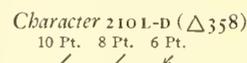
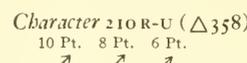
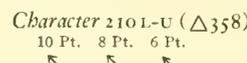
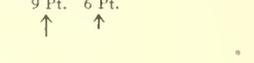
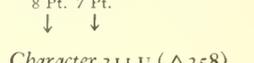
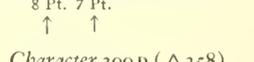
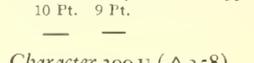
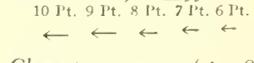
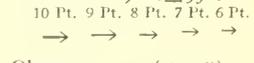
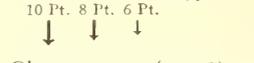
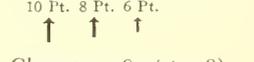
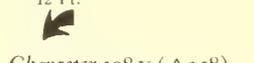
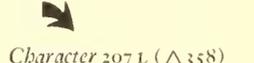
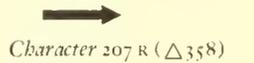
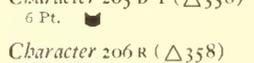
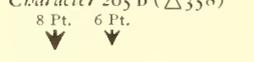
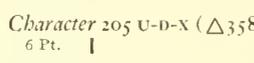
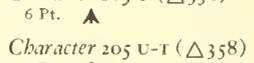
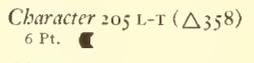
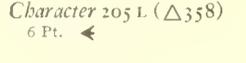
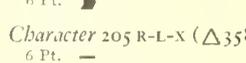
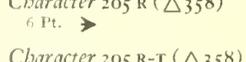
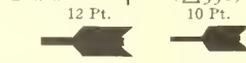
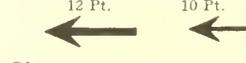
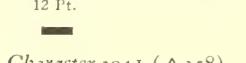
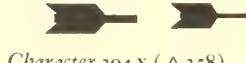
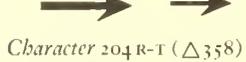
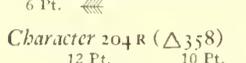
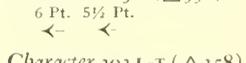
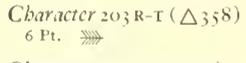
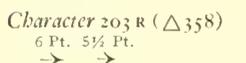
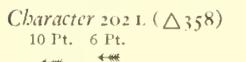
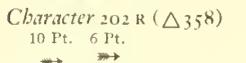
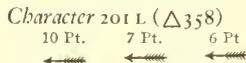
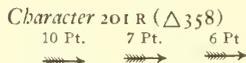
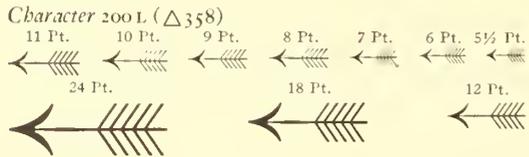
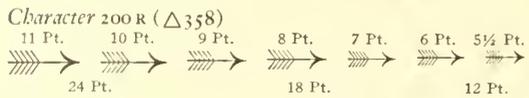
FAC-SIMILE SIGNATURE

Matrix Slides

Not many Linotype customers are aware that Matrix Slide fac-similes of hand-written signatures may be made to order. They may be made in any point size up to 36 point, and may be ordered from the nearest Linotype Agency, price on request. All that is needed is the signature written in black ink on stiff white paper. The Linotype fac-simile is an exact replica, as may be noted.

Fac-Simile Signatures

Linotype ARROW Matrices

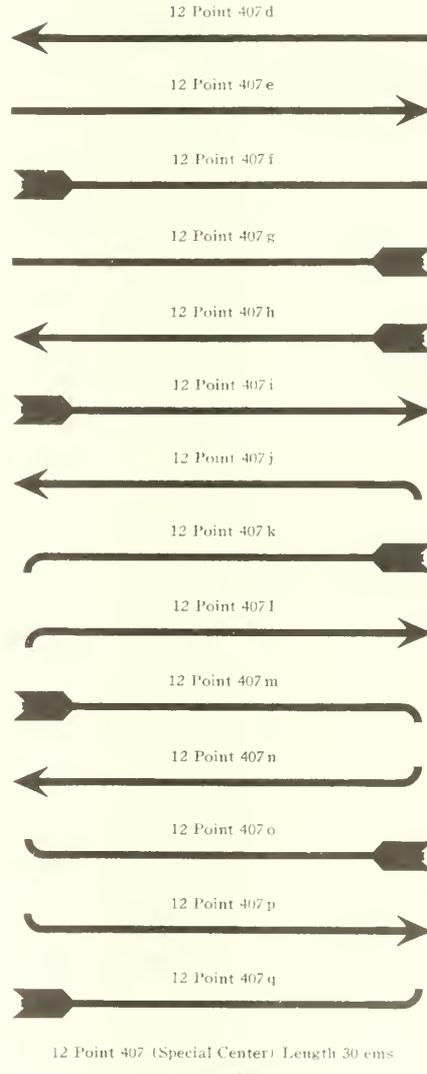
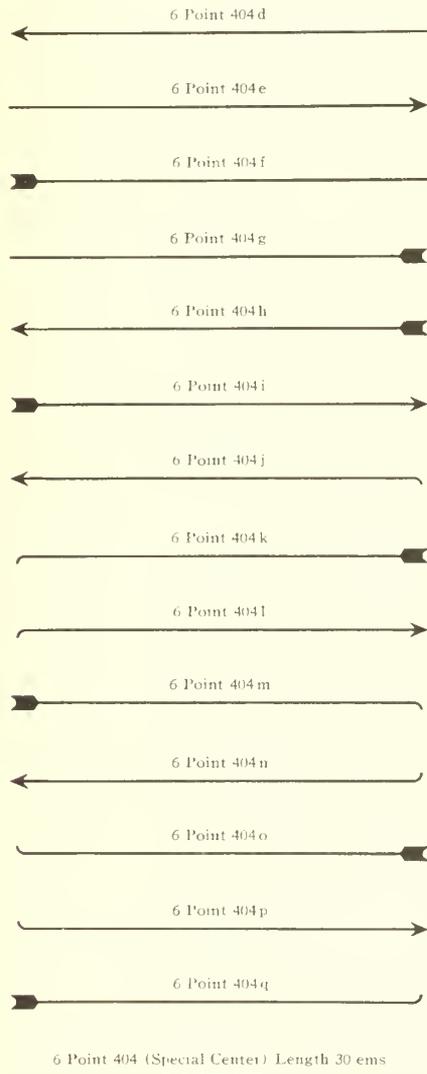


ARROW MATRIX SLIDES

Linotype Arrow Matrix Slides are made in 6 and 12 point sizes, in two parts, one carrying the arrow head, the other carrying the feather (see Arrow Matrix Slides 404 and 407, to be used with Plain Rule Matrix Slides 404 and 407). The arrows point to either the left or right.

Arrow Matrix Slides are also available which cast both right and left curves on the shaft-end of both the head and feather sections. With a set of these (see Arrow Slides 404m and 404n, and similar others) there is no limit to the designs which can be worked out.

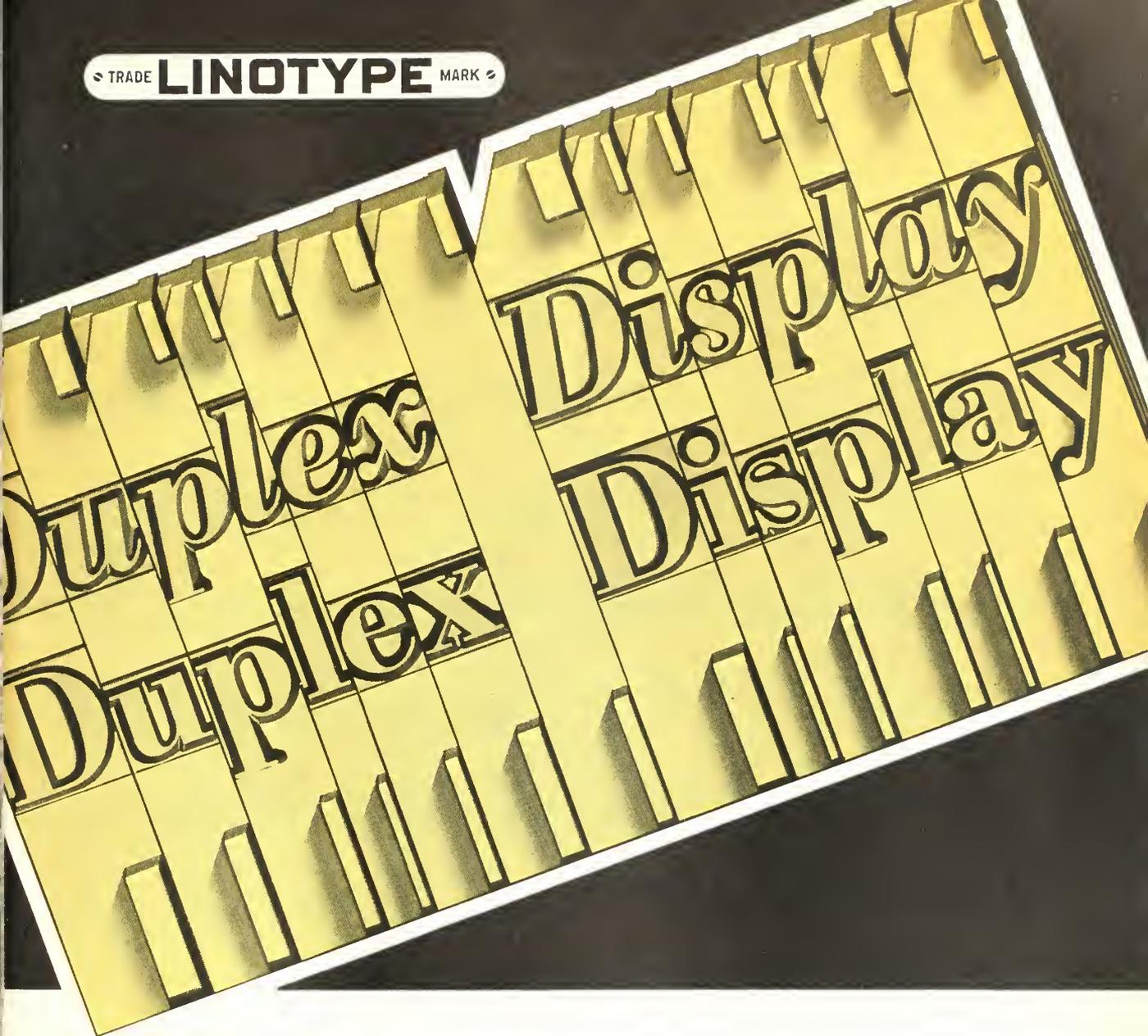
All Linotype Arrow Matrix Slides are made in three different lengths: 13, 26½ and 30 ems. When used in connection with the corresponding 30-em rule matrix slide (404 or 407), the arrow can be lengthened to any desired measure.





18 Point 751 L, 751 R, 12 Point 1608, and 6 Point 514

TRADE **LINOTYPE** MARK



**The Linotype Development
That Doubles Magazine Capacity**

Linotype Duplex Display

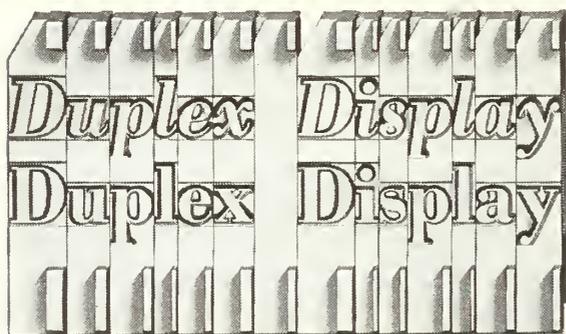
WHEN, in 1935, the Mergenthaler Linotype Company introduced 18- and 24-point duplex-display matrices, it cut composing-room costs decidedly.

From 1892, when the first two-letter matrices were introduced, until 1935, two-letter faces were limited to sizes no larger than 14 point. But now you can cast two display faces from a single font contained in a single magazine. This means, of course, that you can get twice as much service from a font and a magazine, and can conserve magazine-storage space, as well.

Four features of Linotype duplex-display matrices are especially noteworthy:

1. The faces are exactly the same size as corresponding foundry faces and one-letter Linotype faces.
2. The partition, or bridge, between the characters is more than ample for the prevention of metal leakage.
3. The face in the regular (or normal) position can be used for two-line advertising-figure composition and cast overhanging on the regular advertising figure mold.
4. The face in the raised (or auxiliary) position can be used in the same line with body faces in the auxiliary position and cast on a solid slug.

Duplex-display matrices can be used on any outstanding Linotype. All new Linotypes shipped from the factory can, of course, use such matrices—and they have been specified for almost every machine shipped—an indication of their universal acceptance.



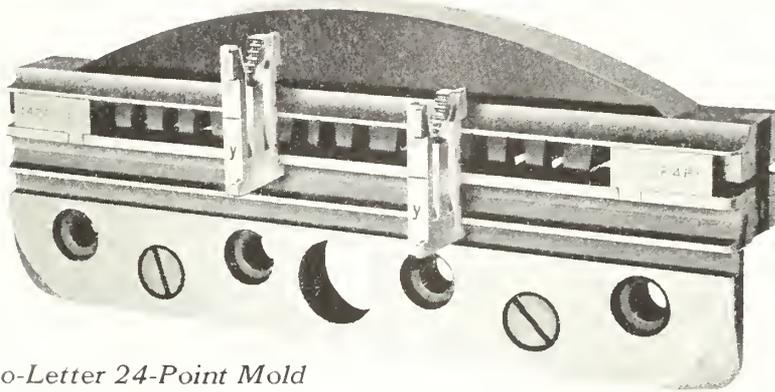
The use of these matrices is simple, as demonstrated by the following illustrations and explanations.

Here is a line of duplex-display matrices. The lower character in the illustration is in the same regular position and alignment as the character in the normal position on any two-letter matrix, 4 to 14 point. The upper character, as shown in the illustration, has been moved closer to the lower lug of the matrix, to accommodate the increased size of the character,

and the alignment of that character is the regular 45-point standard, which was established in 1913.

All Linotype 18- and 24-point duplex-display matrices are assembled at the regular (or lower) rail position in the assembling elevator, the same as the roman position of the 4- to 14-point two-letter matrices. If casting is desired from the regular position, no further operation is necessary. If the face in the auxiliary position is wanted, the first-elevator-slide filling piece is used. There are no complications and no new operations to master.

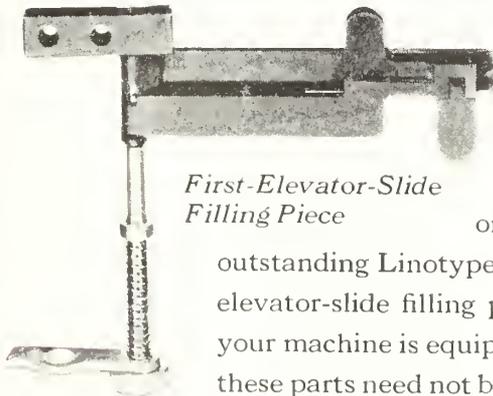
Illustrated here is the mold used for casting duplex-display faces. The only essential difference between this mold and any other two-letter mold is the location of the aligning groove for the auxiliary position, the same as on a standard 45-point mold.



Two-Letter 24-Point Mold

Note the two matrices and their positions. This is the way they meet the mold for casting—one casting from the regular position, the other from the auxiliary position. Each face is normally cast separately. To mix two faces in the same line, an attachment (an exclusive Linotype feature) is required.

Molds can be provided to cast either 18- or 24-point slugs, or adjustable for both bodies, in either the 30- or 42-pica range of the four-mold disk, or in the 24½- or 30-pica range of the six-mold disk.

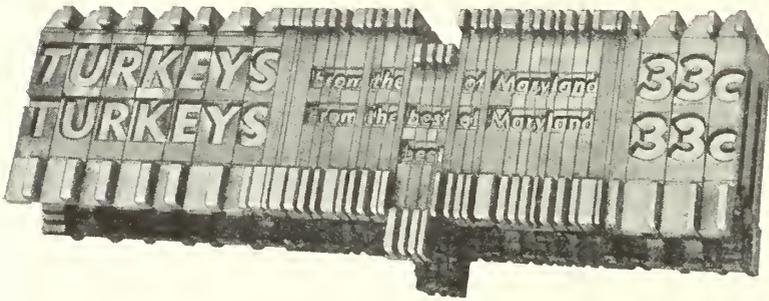


First-Elevator-Slide Filling Piece

Besides the mold and the matrices, the only other parts necessary to equip an outstanding Linotype for duplex-display matrices are a first-elevator-slide filling piece and a first-elevator-cam shoe. If your machine is equipped to cast 48-, 54- and 60-point faces, these parts need not be added.

The Use of Linotype Duplex-Display Matrices in Advertising

ON THESE MATRICES the bold face is usually punched in the regular position, so that it may be cast on a regular advertising-figure mold, for two-line advertising composition, as suggested by the following illustration. This is the same method that has always been used in casting overhanging figures. The face of secondary importance for advertising work is usually punched in the auxiliary position.

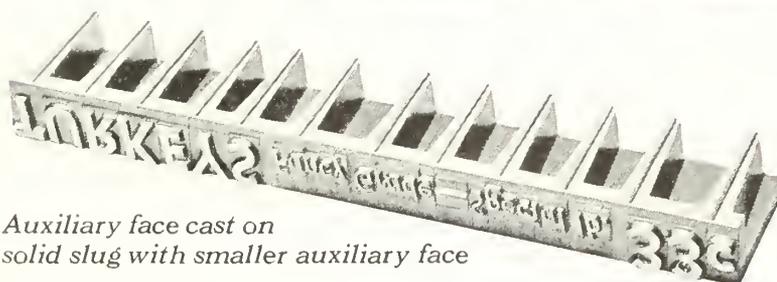
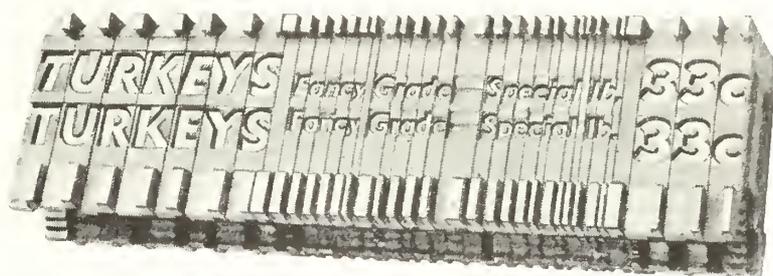


*Regular position face cast
overhanging for two-line work*

The characters in the regular (or normal) position of the duplex-display matrices are cast overhanging from the standard Advertising Figure Mold. Either the regular or auxiliary position of the body face can be used in the same line. Here is the result, with a second slug for two-line work:

TURKEYS From the best of Maryland Fancy Grade—Special lb. **33c**

Note that the display face in the auxiliary position can also be used for advertising work. This is made possible by the aligning position of the auxiliary character, which permits the small face to align accurately at the bottom of the display line and cast on a solid slug without overhang. Here's how it is done:



Auxiliary face cast on solid slug with smaller auxiliary face

TURKEYS *Fancy Grade—Special lb.* **33c**

In this method, auxiliary characters of both the 24-point and 12-point faces are cast from one line of matrices. The line is cast in the raised position of a 24-point two-letter display mold. Thus it is possible to use the face in the auxiliary position for advertising work, and without the necessity of casting overhanging slugs.

It is also possible, using this method, to make the body face line up with the middle of the display face. The smaller the body face, the higher the alignment. Here's the way it looks when an 8-point body face is used:

TURKEYS *Fancy Grade—Special lb.* **33c**

Linotype duplex-display faces can be used another way for advertising-figure and food-store work. Logotypes in 18-point Bold Face No. 2 are now made two-letter, for use with duplex-display faces in either or both positions.

DUNKER'S WAX BEANS Small Can 2 for 13c

DUNKER'S WAX BEANS Small Can 2 for 13c

Linotype Duplex-Display Faces

18 Point Benedictine with Italic (18△18)

DUPLEX Display matrices double Linotype m 12
DUPLEX Display matrices double Linotype m 12

Matrix Information: Lower case alphabet, 223 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZHU.

18 Point Bodoni with Italic (18△38)

DUPLEX Display matrices double Linotype mag 12
DUPLEX Display matrices double Linotype mag 12

Matrix Information: Lower case alphabet, 208 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZETNU.

24 Point Bodoni with Italic (24△38)

DUPLEX Display matrices double Li 12
DUPLEX Display matrices double Li 12

Matrix Information: Lower case alphabet, 272 points. Figures, .1522. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZILLU.

18 Point Bodoni Book with Italic (18△80)

DUPLEX Display matrices double Linotype magazin 12
DUPLEX Display matrices double Linotype magazin 12

Matrix Information: Lower case alphabet, 191 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZILNE.

18 Point Bodoni Bold with Italic (18△10)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 227 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEZBU.

24 Point Bodoni Bold with Italic (24△10)

DUPLEX Display matrices double L 12
DUPLEX Display matrices double L 12

Matrix Information: Lower case alphabet, 278 points. Figure 1, .1383; 2 to 0, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZIFNE.

24 Point Bodoni Bold Condensed with 18 Point Bodoni Bold Italic (24△84)

DUPLEX Display matrices double Linotype m 12
DUPLEX Display matrices double Linotype m 12

Matrix Information: Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine. 22 and 16 point alignments. Code word, ZILOC.

18 Point Poster Bodoni with Italic (18△26)

DUPLEX Display matrices double 12
DUPLEX Display matrices double 12

Matrix Information: Lower case alphabet, 304 points. Figures 1, .153; 2 to 0, .1798. Runs in 22 channel magazine, also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZEZRE.

24 Point Poster Bodoni with Italic (24△26)

DUPLEX Display matrix 12
DUPLEX Display matrix 12

Matrix Information: Lower case alphabet, 411 points. Figure 1, .1937; 2 to 0, .249. Runs in Wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZIDTE.

18 Point Caslon with Italic (18△86)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 225 points. Figures, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIMAZ.

18 Point Caslon No. 3 with Italic (18△66)

DUPLEX Display matrices double Li 12
DUPLEX Display matrices double Li 12

Matrix Information: Lower case alphabet, 270 points. Figure 1, .1803; 2 to 0, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, ZIKOV.

24 Point Caslon No. 3 with Italic (24△66)

DUPLEX Display matrices d 12
DUPLEX Display matrices d 12

Matrix Information: Lower case alphabet, 349 points. Figure 1, .1788; 2 to 0, .2075. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine. Code word, ZIKPO.

24 Point Century Bold with Italic (24△76)

DUPLEX Display matrices doubl 12
DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 305 points. Figures, .166. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. 25 point alignment. Code word, ZIHHE.

18 Point Century Bold with Century Expanded (18△60)

DUPLEX Display matrices double Linotype m 12
DUPLEX Display matrices double Linotype m 12

Matrix Information: Lower case alphabet, 227 points. Figures, .1107. Runs in 90 channel magazine, 19 point alignment. Code word, ZIEVE. 18 point Century Bold with Italic (18△76) also available. Runs in 90 channel magazine.

18 Point Century Expanded with Italic (18△44)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 228 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZICZI.

18 Point Cheltenham with Italic (18△92)

DUPLEX Display matrices double Linotype maga 12
DUPLEX Display matrices double Linotype maga 12

Matrix Information: Lower case alphabet, 197 points. Figures, .1107. Runs in 90 channel magazine. 19 point alignment. Code word, ZINDE.

24 Point Cheltenham with Italic (24△92)

DUPLEX Display matrices double Lin 12
DUPLEX Display matrices double Lin 12

Matrix Information: Lower case alphabet, 246 points. Figures, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZINEC.

18 Point Cheltenham Bold with Italic (18△90)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZINCA.

24 Point Cheltenham Bold with Italic (24△90)

DUPLEX Display matrices doubl 12
DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 299 points. Figures, .1937. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZINIR.

18 Point Cheltenham Bold Condensed with Italic (18△24)

DUPLEX Display matrices double Linotype magazin 12
DUPLEX Display matrices double Linotype magazin 12

Matrix Information: Lower case alphabet, 195 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZPA.

24 Point Cheltenham Bold Condensed with Italic (24△24)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZINJA.

18 Point Cloister with Italic (18△14)

DUPLEX Display matrices double Linotype magazine ca 12
DUPLEX Display matrices double Linotype magazine ca 12

Matrix Information: Lower case alphabet, 178 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEZDE.

18 Point Cloister Bold with Italic (18△12)

DUPLEX Display matrices double Linotype magaz 12
DUPLEX Display matrices double Linotype magaz 12

Matrix Information: Lower case alphabet, 201 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEZCA.

24 Point Cloister Bold with Italic (24△12)

DUPLEX Display matrices double Lino 12
DUPLEX Display matrices double Lino 12

Matrix Information: Lower case alphabet, 256 points. Figure 1, .1245; 2 to 0, .1107. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZIKVI.

18 Point Erbar Bold Condensed with Erbar Light Condensed (18△56)

DUPLEX Display matrices double Linotype magazine capacity 12
DUPLEX Display matrices double Linotype magazine capacity 12

Matrix Information: Lower case alphabet, 162 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZIKUP.

24 Point Erbar Bold Condensed with Erbar Light Condensed (24△56)

DUPLEX Display matrices double Linotype magazin 12
DUPLEX Display matrices double Linotype magazin 12

Matrix Information: Lower case alphabet, 200 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIFEM. 24 point Erbar Light Condensed with Erbar Bold Condensed (24△54) also available.

18 Point Erbar Light Condensed with Erbar Bold Condensed (18△4)

DUPLEX Display matrices double Linotype magazine capacity 12
DUPLEX Display matrices double Linotype magazine capacity 12

Matrix Information: Lower case alphabet, 162 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZEPSA.

18 Point Erbar Medium Condensed with Erbar Light Condensed (18△88)

DUPLEX Display matrices double Linotype magazine capacity with 12
DUPLEX Display matrices double Linotype magazine capacity with 12

Matrix Information: Lower case alphabet, 154 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZIMBA.

24 Point Erbar Medium Condensed with Erbar Light Condensed (24△88)

DUPLEX Display matrices double Linotype magazine 12
DUPLEX Display matrices double Linotype magazine 12

Matrix Information: Lower case alphabet, 191 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIMCE.

18 Point Garamond Bold with Italic (18△22)

DUPLEX Display matrices double Linotype ma 12
DUPLEX Display matrices double Linotype ma 12

Matrix Information: Lower case alphabet, 220 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEZNU.

24 Point Garamond Bold with Italic (24△22)

DUPLEX Display matrices doubl 12
DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 311 points. Figure 1, .1383; 2 to 0, .166. Runs in 72 channel magazine; also in 54 channel auxiliary magazine. 22 point alignment. Code word, ZIKDU.

18 Point Garamond No. 3 with Italic (18△62)

DUPLEX Display matrices double Linotype magazi 12
DUPLEX Display matrices double Linotype magazi 12

Matrix Information: Lower case alphabet, 198 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZIKNI.

18 Point Garamond Bold No. 3 with Italic (18△58)

DUPLEX Display matrices double Linotype ma 12
DUPLEX Display matrices double Linotype ma 12

Matrix Information: Lower case alphabet, 216 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZIFUD.

24 Point Garamond Bold No. 3 with Italic (24△58)

DUPLEX Display matrices double L 12
DUPLEX Display matrices double L 12

Matrix Information: Lower case alphabet, 279 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZIFUK.

18 Point Gothic No. 13 with Cheltenham Bold Condensed (18△36)

DUPLEX Display matrices double Linotype magazine c 12
DUPLEX Display matrices double Linotype magazine c 12

Matrix Information: Lower case alphabet, 189 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZICED.

24 Point Gothic No. 13 with Cheltenham Bold Condensed (24△36)

DUPLEX Display matrices double magazine 12
DUPLEX Display matrices double magazine 12

Matrix Information: Lower case alphabet, 233 points. Figure 1, .1107; 2 to 0, .1383. Runs in 90 channel magazine, with figures in advertising figure channels or in auxiliary magazine. Code word, ZIFDO.

18 Point Gothic No. 16 with Cheltenham Bold (18△34)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. 19 point alignment. Code word, ZICDA.

24 Point Gothic No. 16 with Cheltenham Bold (24△34)

DUPLEX Display matrices doubl 12
DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 300 points. Figure 1, .1798; 2 to 0, .2075. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 25 point alignment. Code word, ZIHOL.

18 Point Memphis Light with Bold (18△16)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 232 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZEPE.

18 Point Memphis Bold with Light (18△48)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 232 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIDPO.

24 Point Memphis Bold with Light (24△48)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 316 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine, also in Wide 34 channel auxiliary magazine. Code word, ZIDSA.

18 Point Memphis Bold with Italic (18△20)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZID. 24 point Memphis Bold with Italic (24△20) also available. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine.

18 Point Memphis Bold with Medium (18△64)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 230 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIKOB.

24 Point Memphis Bold with Medium (24△64)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 318 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine, also in Wide 34 channel auxiliary magazine. Code word, ZILIB.

18 Point Memphis Medium with Italic (18△28)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZUM.

18 Point Memphis Bold Condensed with Medium Condensed (18△68)

DUPLEX Display matrices double Linotype magazine cap 12

DUPLEX Display matrices double Linotype magazine cap 12

Matrix Information: Lower case alphabet, 180 points. Figures, .0368. Runs in 90 channel magazine. Code word, ZIKSA.

24 Point Memphis Bold Condensed with Medium Condensed (24△68)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIKTE.

18 Point Memphis Extra Bold with Italic (18△52)

DUPLEX Display matrices double Lino 21
DUPLEX Display matrices double Lino 21

Matrix Information: Lower case alphabet, 269 points. Figure 1, .1107; 2 to 0, .1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIFAY.

18 Point Memphis Extra Bold Condensed with Medium Condensed (18△70)

DUPLEX Display matrices double Linotype magazine cap 12
DUPLEX Display matrices double Linotype magazine cap 12

Matrix Information: Lower case alphabet, 180 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZIKUC.

24 Point Memphis Extra Bold Condensed with Medium Condensed (24△70)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIKUJ.

18 Point Metrolite No. 2 with Italic (18△50)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 232 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIDUC.

24 Point Metrolite No. 2 with Italic (24△50)

DUPLEX Display matrices double 12
DUPLEX Display matrices double 12

Matrix Information: Lower case alphabet, 303 points. Figure 1, .1383; 2 to 0, .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIKOH.

18 Point Metrolite No. 2 with Metroblack No. 2 (18△74)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZILFU.

18 Point Metroblack No. 2 with Metrolite No. 2 (18△8)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZEJ.

24 Point Metroblack No. 2 with Metrolite No. 2 (24△8)

DUPLEX Display matrices doubl 12
DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 302 points. Figure 1, .1383; 2 to 0, .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIFMA.

18 Point Metroblack No. 2 with Italic (18△46)

DUPLEX Display matrices double Linotype 12
DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIDON.

24 Point Metroblack No. 2 with Italic (24△46)

DUPLEX Display matrices doubl 12
DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 311 points. Figure 1, .1383; 2 to 0, .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIDOV.

18 Point Metromedium No. 2 with Metrothin No. 2 (18△6)

DUPLEX Display matrices double Linotype mag 12
DUPLEX Display matrices double Linotype mag 12

Matrix Information: Lower case alphabet, 215 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. Code word, ZETUZ.

24 Point Metromedium No. 2 with Metrothin No. 2 (24△6)

DUPLEX Display matrices double Lin 12
DUPLEX Display matrices double Lin 12

Matrix Information: Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1798. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIKME.

18 Point Metromedium No. 2 with Italic (18△54)

DUPLEX Display matrices double Linotype maga 12
DUPLEX Display matrices double Linotype maga 12

Matrix Information: Lower case alphabet, 209 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIFBE.

24 Point Metromedium No. 2 with Italic (24△54)

DUPLEX Display matrices double Li 12
DUPLEX Display matrices double Li 12

Matrix Information: Lower case alphabet, 375 points. Figure 1, .1383; 2 to 0, .1937. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIFCL.

18 Point Pabst Extra Bold with Italic (18△42)

DUPLEX Display matrices double 12
DUPLEX Display matrices double 12

Matrix Information: Lower case alphabet, 301 points. Figures, .166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZICUX.

18 Point Pabst Extra Bold Condensed with Italic (18△72)

DUPLEX Display matrices double Linotype m 12
DUPLEX Display matrices double Linotype m 12

Matrix Information: Lower case alphabet, 224 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIKYA.

24 Point Pabst Extra Bold Condensed with Italic (24△72)

DUPLEX Display matrices double 12
DUPLEX Display matrices double 12

Matrix Information: Lower case alphabet, 293 points. Figures, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIKZE.

18 Point Pabst Extra Bold Condensed with 14 Point Gothic No. 16 (18△78)

DUPLEX Display matrices double Linotype m 12
DUPLEX Display matrices double Linotype m 12

Matrix Information: Lower case alphabet, 224 points. Figures, .1107. Runs in 90 channel magazine. Alignment is 18 point in normal position and 14 point in auxiliary position of regular 5 to 14 point two-letter standard. Both faces will cast from regular U.A. mold (F-1407) and regular Advertising Figure mold (F-1904); 18 point will cast in normal position of two-letter 18 point mold (F-6338) and two-letter 18-24 point mold (F-6581). Smallest slug on which these faces will cast, without overhang, are 18 and 14 point respectively. Code word, ZILMA.

18 Point Textype with Italic (18△30)

DUPLEX Display matrices double Linotype ma 12
DUPLEX Display matrices double Linotype ma 12

Matrix Information: Lower case alphabet, 216 points. Figures, .1107. Runs in 90 channel magazine. Code word, Z1BZO.

Double-Duty Duplex Display For Food Store Ads

Regular Position in Two-Line Work

LAMB CHOPS Cut from Loin Special, pound **25^C**

SLICED BACON Fancy, Lean 1/4 lb. package **19^C**

SMOKED HAM Whole or Half Special, pound **25^C**

SALMON STEAK Fancy Red pound **13^C**

24 Point Metroblack No. 2, in a line with 10 Point Metromedium No. 2, is cast overhanging on a 10 point slug from the Regular Advertising Figure Mold. The second 10 point line is cast on a separate slug.

Auxiliary Position in One-Line Work

PRESERVES 2 pound jar **27^C**

PAPER TOWELS 3 Rolls **25^C**

DOG FOOD Canine Brand 3 cans **11^C**

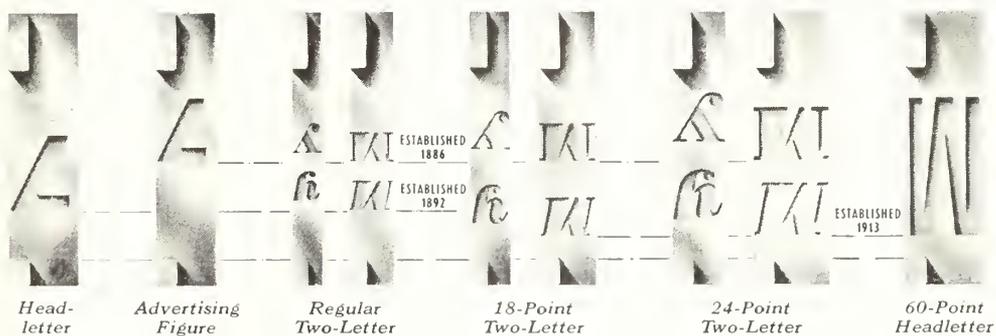
SWISS CHEESE per pound **39^C**

24 Point Metroblack No. 2 Italic, in a line with 12 Point Metromedium No. 2 Italic, is cast on a 24 point slug from the 24 point Two-Letter Display Mold.

Linotype Standard Alignments

THERE are three standard Linotype alignments of characters on the matrix. These are regular position, auxiliary position, and 45-point alignment position for 48-, 54- and 60-point faces. In the development of the duplex-display matrix, the standard 45-point alignment, established in 1913, was used for the auxiliary position character.

The following comparison of Linotype alignments will clearly illustrate the relative position of each:



The illustration shows the different positions of the characters on the matrices. Notice particularly that the top of the regular headletter character aligns with the auxiliary character of the regular two-letter matrix, 4 to 14 point, and that the top of the auxiliary character of the 18- and 24-point duplex-display matrix aligns with the top of the 60-point headletter character.

Since duplex-display matrices are a comparatively recent development, it follows that technical information concerning the matrices and their use should be of interest to operators, machinists and Linotype users generally.

Linotype duplex-display faces are the same size as corresponding foundry faces and Linotype one-letter faces. In fact, the same punches are used in the manufacture of both duplex-display and the corresponding one-letter display matrices.

The bridge between the two characters is more than ample to prevent any possibility of metal leakage. To illustrate the size of the metal bridge on matrices with descending characters, a matrix of 24-point

Bodoni Bold with Italic is shown here. The lower case “j” represents the largest character duplexed on the matrix, since it has both ascending and descending elements. The bridge between the characters is therefore the minimum to be found in 24-point faces.



Notice the width of the bridge “A.” By an ingenious method of manufacturing, the bridge is greatly increased in size over the corresponding character in 14 point. There is no possibility of metal leakage under any operating condition. An oversize, sturdy bridge is one of the features of *Linotype Duplex-Display Matrices*.

Relation of Matrices to Molds

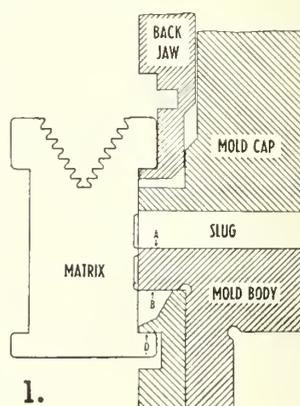
THE FOLLOWING diagrams will serve to illustrate the manner in which matrices contact the mold during the casting operation. The molds shown are those in general use, while the matrices are standard two-letter (4 to 14 point), regular headletter or display, regular and special advertising figures, 18- and 24-point duplex-display, and 60-point display matrices.

All two-letter molds, including duplex-display, have the same alignment in regular position. The process of assembling and casting is identical in each case. See relation of regular two-letter and duplex-display characters to constant edge of molds, “A,” Diagram 1. The same relationship is shown in 3 and 7.

Since the characters in the regular position of duplex-display matrices are in the same relative position on the matrix as those in two-letter faces (4 to 14 point), and regular advertising figures, it can readily be seen that such faces can be cast on the same molds. That is, the character in the regular position of a 10-point matrix can be cast on the 18-24-point duplex-display mold either alone or in the same line with the 18-24-point faces. (Alignment will be at the top of the characters.) The 18- or 24-point regular position character may also be cast overhanging on a regular advertising figure mold, either alone or in conjunction with two-letter faces (4 to 14 point).

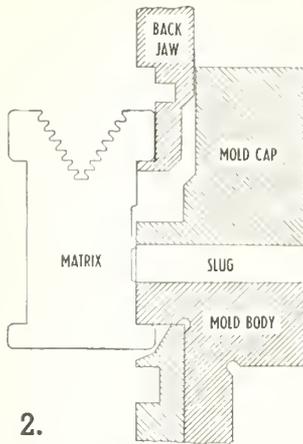
The character shown in Diagram No. 3 may be either a regular advertising figure or a character from the regular position of a duplex-display face.

Attention is called to the fact that the distance from the lower lug of the matrix to the constant edge of mold (“A,” Diagram 1) represents the regular alignment position. All characters line up at

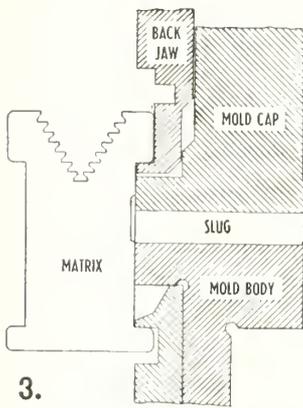


1.

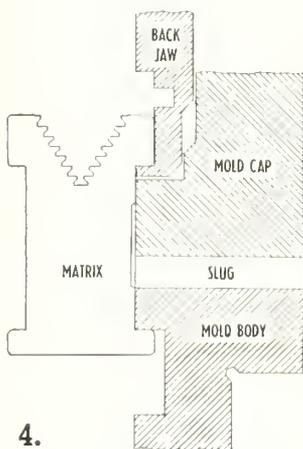
Universal Adjustable Mold
(Regular Position)



2. Universal Adjustable Mold
(Auxiliary Position)



3. Advertising Figure Mold
(Regular Position)



4. Special Advertising Figure
Mold (Auxiliary Position)

the top of the slug, which is represented in the diagram by the constant edge of the mold ("A").

Diagrams 2, 4 and 5 show the auxiliary position character as it contacts the mold. These may be characters in the auxiliary position of 4- to 14-point two-letter matrices, one-letter display matrices, or special advertising figures. The correct molds, of course, must be used. Note that the auxiliary position character of duplex-display matrices cannot be cast on this type of mold.

The distance between the regular aligning rail ("D," Diagram 1) and the auxiliary aligning rail ("B," Diagram 1) is .21875, and this is the thickness of the regular first elevator slide filling piece. When this filling piece is in position, the lugs of the matrices are pulled up against the auxiliary aligning rail "B" and the character is correctly positioned on the slug.

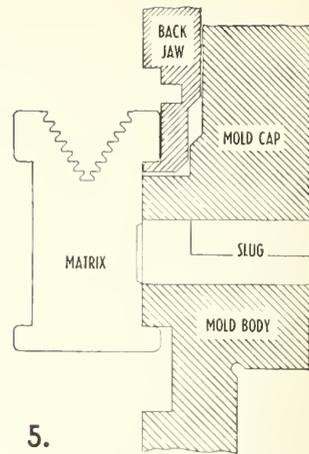
Diagrams 6 and 8 show the matrix contacting the mold in the 45-point alignment position. The term "45-point alignment position" means that the top of the character is the same distance from the lower lug of the matrix in all faces, 45 to 60 point, and the auxiliary position of 18- and 24-point duplex display.

Referring to Diagram No. 6, notice that the body section of the mold marked "C" is not as wide as the same section on all other molds and is the same as the 45-point mold. Since the auxiliary character is located closer to the lug of the matrix to provide room for a full size 24-point character without distortion, it will not cast on any mold except the duplex-display mold. Although the auxiliary character of a duplex-display face is in the same relative position on the matrix as a 48-, 54- or 60-point character, it cannot be cast on a 45-point mold, as metal would flow into both regular and auxiliary characters.

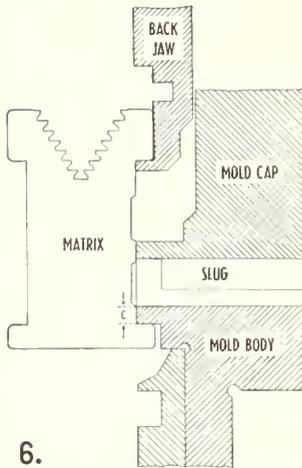
As the aligning position of the auxiliary character of the duplex-display matrix is the same as that of 48-, 54- and 60 point faces, the same first

elevator slide filling piece is used for both conditions. This filling piece is supplied in the form of a combination attachment that will cover the entire range of Linotype one- and two-letter display faces. It consists of two separate filling pieces which can be placed in operative position by a simple turn of the control knob. When the auxiliary position of 4-14 point two-letter and 18-36 point one-letter faces is used, the regular .21875" filling piece is placed in position. When casting from the auxiliary position of 18- and 24-point two-letter and 45-point one-letter faces, a second filling piece is simply added. Both filling pieces can be placed in or out of position instantly.

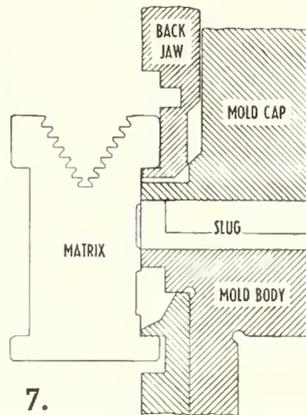
Slugs cast from duplex-display molds, 18 or 24 point, are standard body sizes, the same as cast from corresponding one-letter display molds.



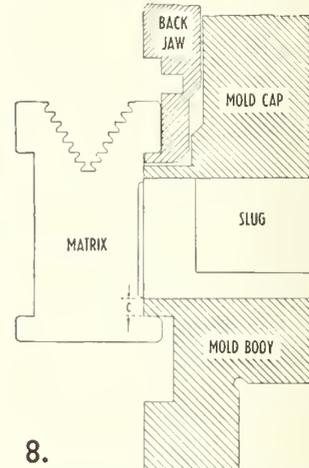
5.
Display Mold, One-Letter
(Auxiliary Position)



6.
Display Mold, Two-Letter
(Auxiliary Position)



7.
Display Mold, Two-Letter
(Regular Position)



8.
Display Mold, 45 Point
(Auxiliary Position)

ADDENDA

*Additional faces that have been produced
since this specimen book has been
compiled and printed*

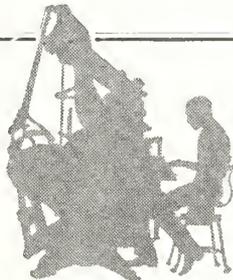
TRADE **LINOTYPE** MARK

Linotype Faces

FACE	POINT SIZE	FACE	POINT SIZE
<i>Baskerville with Italic and Small Caps</i>	7	<i>Memphis Extra Bold Condensed</i>	18, 24, 30, 36
<i>Bodoni Bold</i>	42	<i>Memphis Medium Condensed</i>	30, 36
<i>Century Expanded with Italic</i>	4	<i>Memphis Medium Condensed with</i>	
<i>Electra with Italic and Small Caps</i>	7, 9	<i>Memphis Bold Condensed</i>	10, 12, 14
<i>Erbar Light Condensed with Bold Condensed</i>	8	<i>Memphis Medium Condensed with</i>	
<i>Excelsior with Bold Face No. 2</i>	7 ³ / ₄ , 8	<i>Memphis Extra Bold Condensed</i>	10, 12, 14
<i>Garamond Bold No. 3 Italic</i>	18	<i>Opticon with Bold Face No. 2</i>	11
<i>Memphis Bold with Italic</i>	24	<i>Opticon with Italic and Small Caps</i>	7, 11
<i>Memphis Bold Condensed</i>	18, 24, 30, 36	<i>Pabst Extra Bold Condensed</i>	42

All-Purpose Linotype Faces

FACE	POINT SIZE	FACE	POINT SIZE
<i>Bodoni Italic</i>	60, 72	<i>Cloister Bold Italic</i>	60
<i>Bodoni Bold Condensed</i>	24, 30	<i>Condensed Title Gothic</i>	72, 96, 120
<i>Poster Bodoni Italic</i>	60	<i>Memphis Extra Bold Condensed</i>	96, 120, 144
<i>Caslon Old Face Italic</i>	60	<i>Memphis Medium Condensed</i>	96, 120, 144



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

7 POINT ELECTRA *with* ITALIC and SMALL CAPS

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may

(on nine point body)

ABCDEFGHIJKLMN^oQRSTUvwxyz&
ABCDEFGHIJKLMN^oQRSTUvwxyz&

ABCDEFGHIJKLMN^oQRSTUvwxyz&

abcdefghijklmnpqrstuvwxy

abcdefghijklmnpqrstuvwxy

1234567890 (\$£...;:~?!*%&|! (< > & # f f f f f f f f) 1234567890

1234567890 (\$£...;:~?!*%&|! (< > & # f f f f f f f f) 1234567890

Matrix Information: 72182. Lower case alphabet, 93 points. Figure 1, .0415; 2 to 0, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Smallest slug on which this face will cast is 8 point. Code word, Z1113M.

TRADE MARK **LINOTYPE** MARK

9 POINT ELECTRA *with* ITALIC and SMALL CAPS

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

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 to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do

(on eleven point body)

ABCDEFGHIJKLMN^oQRSTUvwxyz&
ABCDEFGHIJKLMN^oQRSTUvwxyz&

ABCDEFGHIJKLMN^oQRSTUvwxyz&

abcdefghijklmnpqrstuvwxy

abcdefghijklmnpqrstuvwxy

1234567890 (\$£...;:~?!*%&|! (< > & # f f f f f f f f) 1234567890

1234567890 (\$£...;:~?!*%&|! (< > & # f f f f f f f f) 1234567890

Matrix Information: 92160. Lower case alphabet, 117 points. Figure 1, .0733; 2 to 0, .0697; comma, period and thin space, .0346. Runs in 90 channel magazine. Smallest slug on which this face will cast is 10 point. Code word, Z1113M.

7 POINT OPTICON *with* ITALIC *and* SMALL CAPS

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 to their eyes? Good design is always practical. *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the*

(solid)

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 to their eyes? *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the*

(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy 12345 (\$ £ , ; ' - ? ! * † ‡ § ¶ | ¢ ¤ ¥ ¦ § ¨ ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾) 67890
abcdefghijklmnopqrstuvwxy 12345 (\$ £ , ; ' - ? ! † ‡ § ¶ | ¢ ¤ ¥ ¦ § ¨ ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾) 67890

Matrix Information: 7Δ180. Lower case alphabet, 120 points. Figures, .059; comma, period and thin space, .0295. Runs in 90 channel magazine. Code word, ZILZA.

11 POINT OPTICON *with* ITALIC *and* SMALL CAPS

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 to their eyes? *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the*

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

abcdefghijklmnopqrstuvwxy

12345 (\$ £ , ; ' - ? ! * † ‡ § ¶ | ¢ ¤ ¥ ¦ § ¨ ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾) 67890

12345 (\$ £ , ; ' - ? ! † ‡ § ¶ | ¢ ¤ ¥ ¦ § ¨ ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾) 67890

Matrix Information: 11Δ134. Lower case alphabet, 153 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZIMAM.

11 POINT OPTICON *with* BOLD FACE No. 2

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 to their eyes? *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the*

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

abcdefghijklmnopqrstuvwxy

12345 (\$ £ , ; ' - ? ! * † ‡ § ¶ | ¢ ¤ ¥ ¦ § ¨ ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾) 67890

12345 (\$ £ , ; ' - ? ! * † ‡ § ¶ | ¢ ¤ ¥ ¦ § ¨ ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾) 67890

Matrix Information: 11Δ138. Lower case alphabet, 153 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZIPED.

7¾ POINT EXCELSIOR *with* BOLD FACE No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. **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**

(on eight point body)

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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. **And, beyond that, the chair may have been**

(on nine point body)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxy
 abcdefghijklmnopqrstuvwxy

12345 (\$ £ , ; : ' - ? ! * + † ‡ § ¶ || ¢ ¤ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢) 67890
 12345 (\$ £ , ; : ' - ? ! * + † ‡ § ¶ || ¢ ¤ ¢ ¢ ¢ ¢ ¢ ¢) 67890

Matrix Information: 7¾Δ2. Lower case alphabet, 125 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine, 8 point alignment. Smallest slug on which this face will cast is 8 point. Code word, Z1D1T.

TRADE **LINOTYPE** MARK

8 POINT ERBAR LIGHT CONDENSED *with* ERBAR BOLD CONDENSED

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
 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 to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. **And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.** The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its

(two point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 ABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxy
 abcdefghijklmnopqrstuvwxy

12345 (\$ £ , ; : ' - ? ! * + † ‡ § ¶ || ¢ ¤ ¢ ¢ ¢ ¢ ¢ ¢) 67890
 12345 (\$ £ , ; : ' - ? ! * + † ‡ § ¶ || ¢ ¤ ¢ ¢ ¢ ¢ ¢ ¢) 67890

Matrix Information: 8Δ504. Lower case alphabet, 82 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, Z1DZE.

MEMPHIS MEDIUM CONDENSED *with* BOLD CONDENSED

10 Point

HOW IS ONE TO ASSESS AND EVALUATE
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 to their eyes? **Good design is always practical design.** And what they see in a good type design is,

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE
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 to their eyes? Good design is always practical design. And what they see in a good type design is,

Matrix Information: 10△486. Lower case alphabet, 114 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZINHU.

TRADE LINOTYPE MARK

12 Point

HOW IS ONE TO ASSESS AND EVALU
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 to their eyes? **Good design is always practical**

(two point leaded)

HOW IS ONE TO ASSESS AND EVALU
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 to their eyes? Good design is always practical

Matrix Information: 12△480. Lower case alphabet, 135 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZINID.

TRADE LINOTYPE MARK

14 Point

HOW IS ONE TO ASSESS AND EV
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-**

(two point leaded)

HOW IS ONE TO ASSESS AND EV
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-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy
abcdefghijklmnopqrstuvwxy

12345 (\$£,.;'-'?!*†‡§¶||fi|lffffiffi) 67890
12345 (\$£,.;'-'?!*†‡§¶||fi|lffffiffi) 67890

Matrix Information: 14△260. Lower case alphabet, 155 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZINIK.

MEMPHIS MEDIUM CONDENSED
with EXTRA BOLD CONDENSED

10 Point

HOW IS ONE TO ASSESS AND EVALUATE
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 to their
eyes? **Good design is always practical design.**
And what they see in a good type design is,

(two point loaded)

Matrix Information: 10Δ494. Lower case alphabet, 114 points. Figures, .0625; comma, period and thin space, .0931. Runs in 90 channel magazine. Code word, ZIPIS.

TRADE LINOTYPE MARK

12 Point

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a
type face in terms of its esthetic de-
sign? 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 to their
eyes? **Good design is always practical**

(two point loaded)

Matrix Information: 12Δ502. Lower case alphabet, 135 points. Figures, .0692; comma, period and thin space, .046. Runs in 90 channel magazine. Code word, ZIPY.

TRADE LINOTYPE MARK

14 Point

HOW IS ONE TO ASSESS AND EV
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-**

(two point loaded)

HOW IS ONE TO ASSESS AND EVALUATE
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 to their
eyes? Good design is always practical design.
And what they see in a good type design is,

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a
type face in terms of its esthetic de-
sign? 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 to their
eyes? Good design is always practical

HOW IS ONE TO ASSESS AND EV
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-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

abcdefghijklmnopqrstuvwxy

12345 (\$£,,:;-'?!*†‡§¶||f|f|f|f|f|f|) 67890

12345 (\$£,,:;-'?!*†‡§¶||f|f|f|f|f|f|) 67890

Matrix Information: 14Δ268. Lower case alphabet, 155 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZIPJU.

MEMPHIS BOLD CONDENSED

18 Point, One-Letter

The quick brown fox jumps over the lazy dog. 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 su 1234

Matrix Information 18Δ407. Lower case alphabet, 180 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZIHRE.

24 Point, One-Letter

The quick brown fox jumps over the lazy dog. 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 s 1234

Matrix Information: 24Δ363. Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIHSL.

30 Point

The quick brown fox jumps over the laz dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

Matrix Information: 30Δ287. Lower case alphabet, 280 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 29 point. Code word, ZIHTO.

36 Point

The quick brown fox jumps over t lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

Matrix Information: 36Δ163. Lower case alphabet, 325 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine. Code word, ZIHYL.

MEMPHIS EXTRA BOLD CONDENSED

18 Point, One-Letter

The quick brown fox jumps over the lazy dog. 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 su 1234

Matrix Information .182,411. Lower case alphabet, 180 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZIJBO.

24 Point, One-Letter

The quick brown fox jumps over the lazy dog. 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 s 1234

Matrix Information .247,367. Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIJCU.

30 Point

The quick brown fox jumps over the laz dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

Matrix Information .307,291. Lower case alphabet, 281 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine, with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 29 point. Code word, ZIJDA.

36 Point

The quick brown fox jumps over t lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

Matrix Information .367,167. Lower case alphabet, 325 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine. Code word, ZIJED.

MEMPHIS BOLD *with* ITALIC

24 Point, Two-Letter

The quick brown fox jumps over t
lazy dog. How is one to assess and
evaluate a type face in terms o 1234

*The quick brown fox jumps over t
lazy dog. How is one to assess and
evaluate a type face in terms o 1234*

Matrix Information: 24△20. Lower case alphabet, 320 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine. Code word, ZIPOM.

MEMPHIS MEDIUM CONDENSED

30 Point

The quick brown fox jumps over the laz
dog. How is one to assess and evaluate a
type face in terms of its esthetic design?
Why do the pace-makers in the art 1234

Matrix Information: 30△289. Lower case alphabet, 277 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 29 point. Code word, ZIJAJ.

36 Point

The quick brown fox jumps over t
lazy dog. How is one to assess and
evaluate a type face in terms of its
esthetic design? Why do the 1234

Matrix Information: 36△165. Lower case alphabet, 324 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine. Code word, ZIJAP..

GARAMOND BOLD No. 3 ITALIC

18 Point, One-Letter

The quick brown fox jumps over the lazy dog. 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? Wb1234

Matrix Information 18△415. Lower case alphabet, 212 points. Figure 1, .0968; 2 to 0, .1107. Runs in 70-channel magazine. 16 point alignment. Code word, ZILAF.

BODONI BOLD

42 Point

**The quick brown fox j
over the lazy dog. How
is one to assess and eval
a type face in ter 1234**

Matrix Information 42△57. Lower case alphabet, 477 points. Figures, .2906. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Smallest slug on which this face will cast is 36 point. Code word, ZIFUR.

PABST EXTRA BOLD CONDENSED

42 Point

**The quick brown fox ju
over the lazy dog. How
is one to assess and eval
a type face in ter 1234**

Matrix Information 42△61. Lower case alphabet, 416 points. Figures, .0944. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Alignment is special. Smallest slug on which this face will cast is 36 point. Code word, ZILIV.

(A-P-L)

A-P-L MEMPHIS MEDIUM CONDENSED

144 Point Memphis Medium Condensed (144△1076) Lower case alphabet, 1276 points. Code word, ZIPPU

Healthy 4

96 and 120 Point Memphis Medium Condensed also available

A-P-L MEMPHIS EXTRA BOLD CONDENSED

144 Point Memphis Extra Bold Condensed (144△1077) Lower case alphabet, 1338 points. Code word, ZIPTI

Handy 6

120 Point Memphis Extra Bold Condensed (120△1077) Lower case alphabet, 1133 points. Code word, ZIPSE

Naples 37

96 Point Memphis Extra Bold Condensed (96△1077) Lower case alphabet, 970 points. Code word, ZIPRA

Creating; 29

(A-P-L)

A-P-L CONDENSED TITLE GOTHIC

120 Point Condensed Title Gothic (120Δ1032) Caps, figures and points only. Code word, ZEMIR

RUGS \$189

96 Point Condensed Title Gothic (96Δ1032) Caps, figures and points only. Code word, ZEPON

EIGHTY 54!

72 Point Condensed Title Gothic (72Δ1032) Caps, figures and points only. Code word, ZAPAS

FIRE ROUTS 31

A-P-L BODONI BOLD CONDENSED

30 Point Bodoni Bold Condensed (30Δ1068) Lower case alphabet, 282 points. Code word, ZEZON

DRESSES THAT ARE BEAUTIFUL
Spring styles for young and old in 28

24 Point Bodoni Bold Condensed (24Δ1068) Lower case alphabet, 231 points. Code word, ZEZOS

COLORFUL SKATING OUTFITS IN VOGUE
Sport outfits have matching hat and scarf \$19

(A-P-L)

A-P-L CLOISTER BOLD ITALIC

60 Point Cloister Bold Italic (60△1018) Lower case alphabet, 559 points. Code word, ZIMHA

*Grand opening this
Friday evening 86*

A-P-L CASLON OLD FACE ITALIC

60 Point Caslon Old Face Italic (60△1016) Lower case alphabet, 631 points. Code word, ZEVDA

Stepping off 579

A-P-L BODONI ITALIC

72 Point Bodoni Italic (72△1024) Lower case alphabet, 748 points. Code word, ZEVAJ

Baffle plates 6

60 Point Bodoni Italic (60△1024) Lower case alphabet, 624 points. Code word, ZEVAC

Height of fine 28

A-P-L POSTER BODONI ITALIC

60 Point Poster Bodoni Italic (60△1026) Lower case alphabet, 1019 points. Code word, ZIRIK

Will give 3

LINOTYPE KEYBOARD DIAGRAMS

ON THE following pages are shown twenty-three keyboard diagrams representing those most used in the United States and Canada. They provide a variety to cover practical operating layouts for all models of Linotypes, their individual application depending upon the face and magazine to be used.

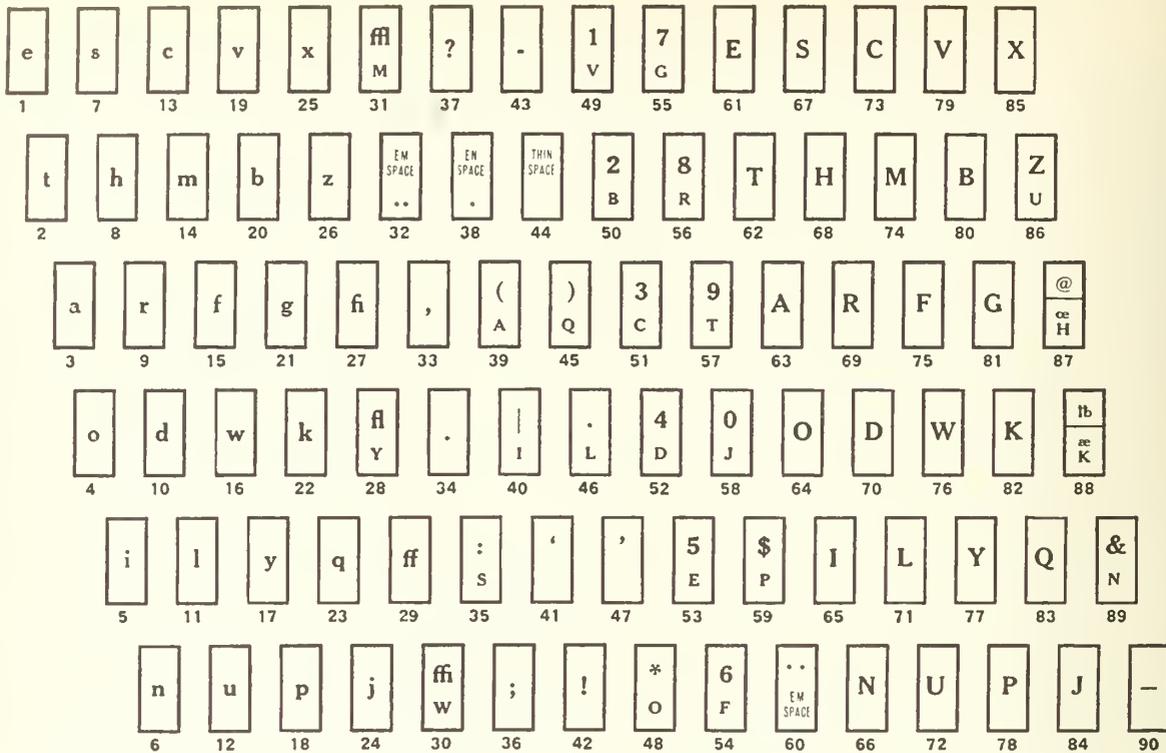
The diagrams serve a two-fold purpose. First, they show the keyboard buttons to which the individual characters respond in a given layout. Second, they indicate, by the numbers under the buttons, the magazine channels in which the corresponding characters are cut to run. When two channels of lower case "e" are used, the additional channel is number "0" in the magazine.

Any departure from standard layouts is to be avoided due to magazine channel size limitations and the possibility of error in ordering sorts of such specially cut characters. However, if it becomes essential to order characters cut for special channels, always designate location of character by channel number instead of character regularly assigned to that channel: "To run in Channel No. 85, Diagram No. 12," instead of "To run in Cap X Channel."

THE DIAGRAMS

DESCRIPTION	NUMBER	DESCRIPTION	NUMBER
90-Channel:		72-Channel:	
Text and Display Faces	12	Text and Display Faces	103-C
Text and Display Faces	11	Text and Display Faces	103
Advertising Figures	32	Two Lower Case Fonts	149
Two Lower Case Fonts	135		
One Lower Case and Two Cap Fonts	6	55-Channel Face	103-A
One Lower Case and Two Cap Fonts	22-A		
One Lower Case and Two Cap Fonts	22-B	34-Channel:	
Two Cap Fonts	87	Caps and Figures	52
Three Cap Fonts	6-A	Caps and Figures	163
Three Cap Fonts	22	Lower Case and Points	52-A
Two Lining Faces	138	Advertising Figures	51-A
Three Lining Faces	98		
		28-Channel:	
72-90-Channel Keyboard,		Caps	95
2 in 1 Linotype	150	Advertising Figures	96

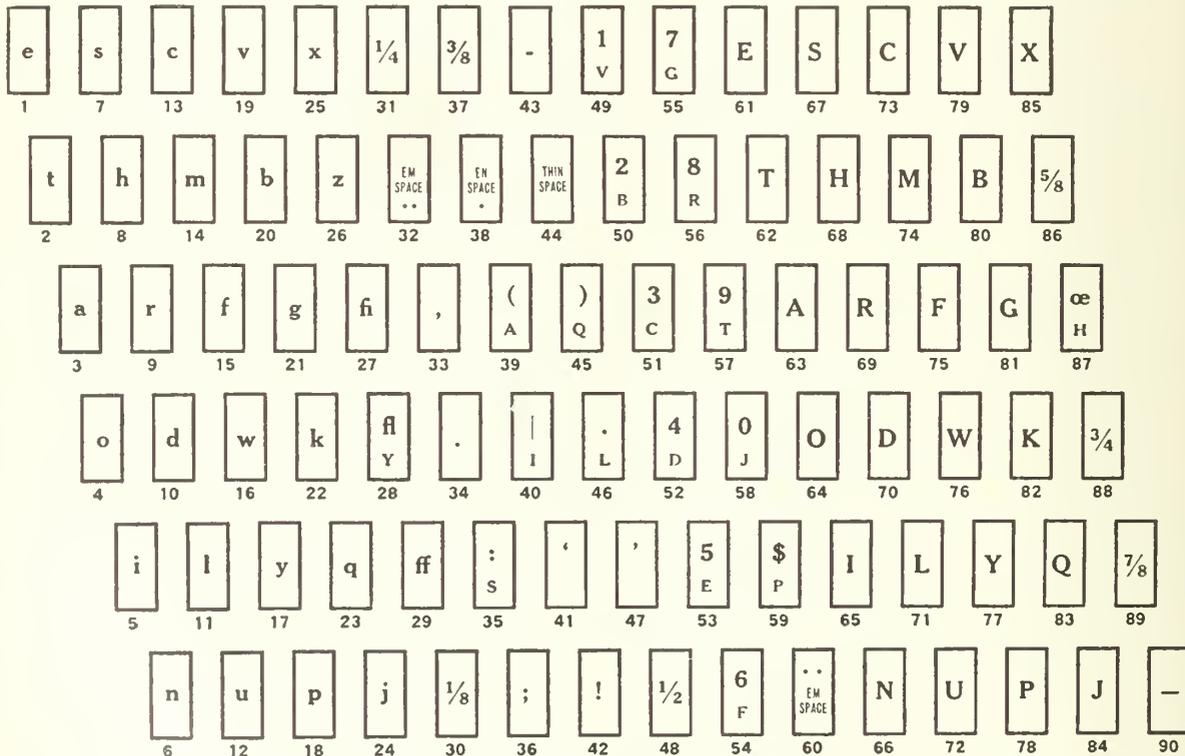
DIAGRAM No. 12



90-CHANNEL FACE, FRACTIONS P1

(Standard Linotype Keyboard)

DIAGRAM No. 11



90-CHANNEL FACE, FRACTIONS KEYBOARD

DIAGRAM No. 32

e	s	c	v	x	3	4	-	1	7	E	S	C	V	7
1	7	13	19	25	31	37	43	49	55	61	67	73	79	85
t	h	m	b	z	EM SPACE	EN SPACE	THIN SPACE	2	8	T	H	M	B	8
2	8	14	20	26	32	38	44	50	56	62	68	74	80	86
a	r	f	g	fi	,	.	,	3	9	A	R	F	G	9
3	9	15	21	27	33	39	45	51	57	63	69	75	81	87
o	d	w	k	l	.	5	SINGLE LEADER	4	0	O	D	W	K	0
4	10	16	22	28	34	40	46	52	58	64	70	76	82	88
i	l	y	q	ff	:	'	,	5	\$	I	L	Y	Q	¢
5	11	17	23	29	35	41	47	53	59	65	71	77	83	89
n	u	p	j	2	;	\$	6	6	..	N	U	P	J	—
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90

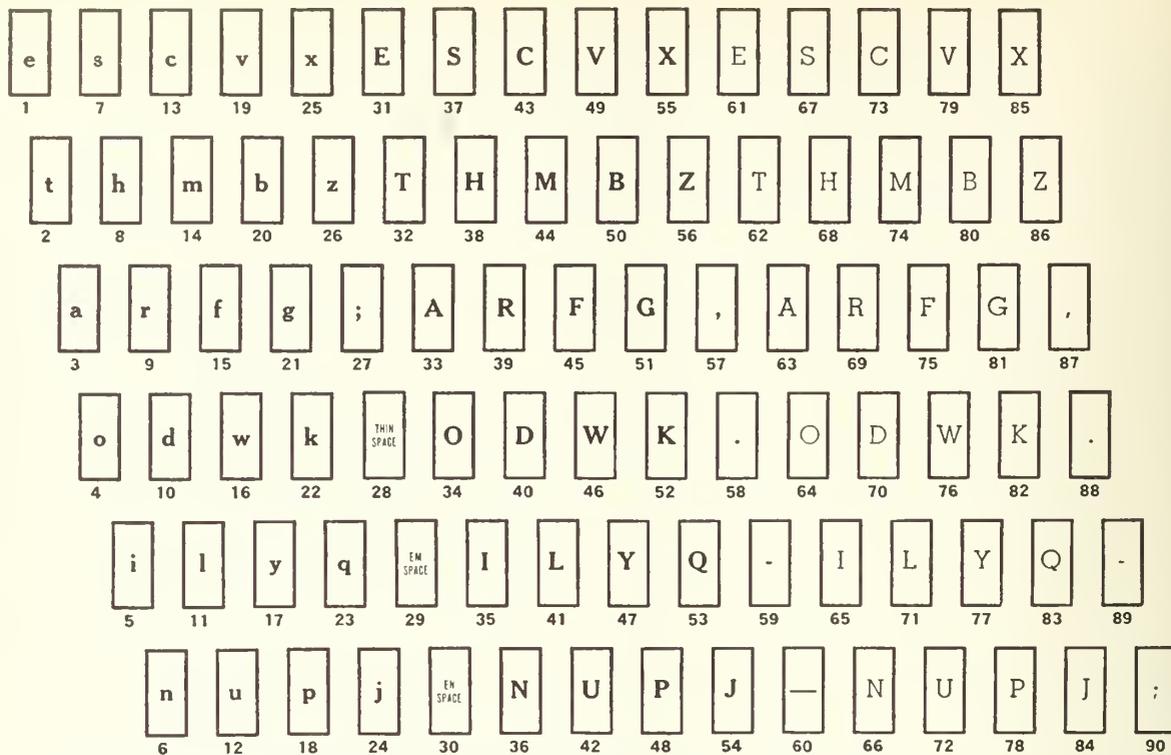
ADVERTISING FIGURES IN 90-CHANNEL MAGAZINE

DIAGRAM No. 135

e	s	c	v	x	ffl	?	-	?	-	e	s	c	v	x
1	7	13	19	25	31	37	43	49	55	61	67	73	79	85
t	h	m	b	z	EM SPACE	EN SPACE	THIN SPACE	(	)	t	h	m	b	z
2	8	14	20	26	32	38	44	50	56	62	68	74	80	86
a	r	f	g	fi	,	(	)	,	'	α	r	f	g	
3	9	15	21	27	33	39	45	51	57	63	69	75	81	87
o	d	w	k	fl	.	|	SINGLE LEADER	.	'	o	d	w	k	
4	10	16	22	28	34	40	46	52	58	64	70	76	82	88
i	l	y	q	ff	:	'	,	:	l	i	l	y	q	&
5	11	17	23	29	35	41	47	53	59	65	71	77	83	89
n	u	p	j	ffl	;	!		;	-	n	u	p	j	—
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90

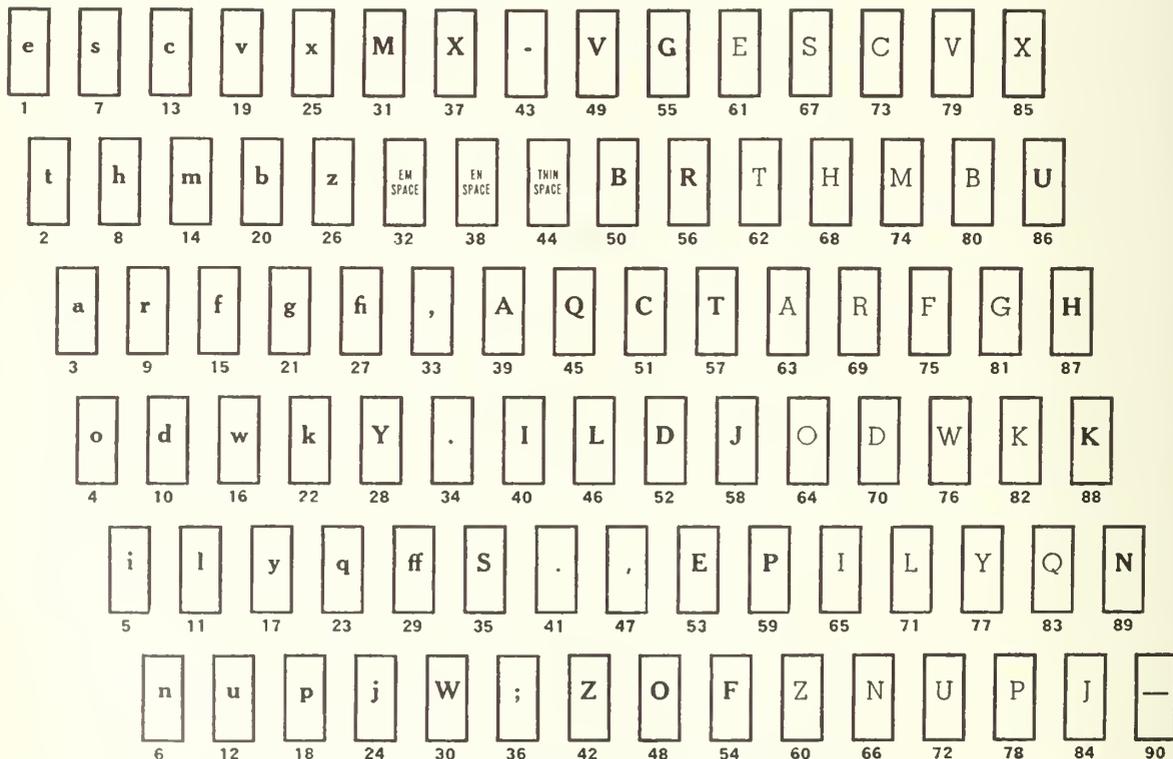
TWO LOWER CASE FONTS IN 90-CHANNEL MAGAZINE

DIAGRAM No. 6



LOWER CASE AND CAPS OF SAME FACE IN LOWER CASE AND CENTER CHANNELS—CAPS OF ANOTHER FACE IN CAP CHANNELS

DIAGRAM No. 22-A



LOWER CASE AND CAPS OF SAME FACE IN LOWER CASE AND SMALL CAP CHANNELS—CAPS OF ANOTHER FACE IN CAP CHANNELS

DIAGRAM No. 22-B

e	s	c	v	x	M	X	-	V	G	E	S	C	V	X
1	7	13	19	25	31	37	43	49	55	61	67	73	79	85
t	h	m	b	z	EM SPACE	EN SPACE	THIN SPACE	B	R	T	H	M	B	U
2	8	14	20	26	32	38	44	50	56	62	68	74	80	86
a	r	f	g	fi	,	A	Q	C	T	A	R	F	G	H
3	9	15	21	27	33	39	45	51	57	63	69	75	81	87
o	d	w	k	Y	.	I	L	D	J	O	D	W	K	K
4	10	16	22	28	34	40	46	52	58	64	70	76	82	88
i	l	y	q	ff	S	.	,	E	P	I	L	Y	Q	N
5	11	17	23	29	35	41	47	53	59	65	71	77	83	89
n	u	p	j	W	;	Z	O	F	Z	N	U	P	J	—
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90

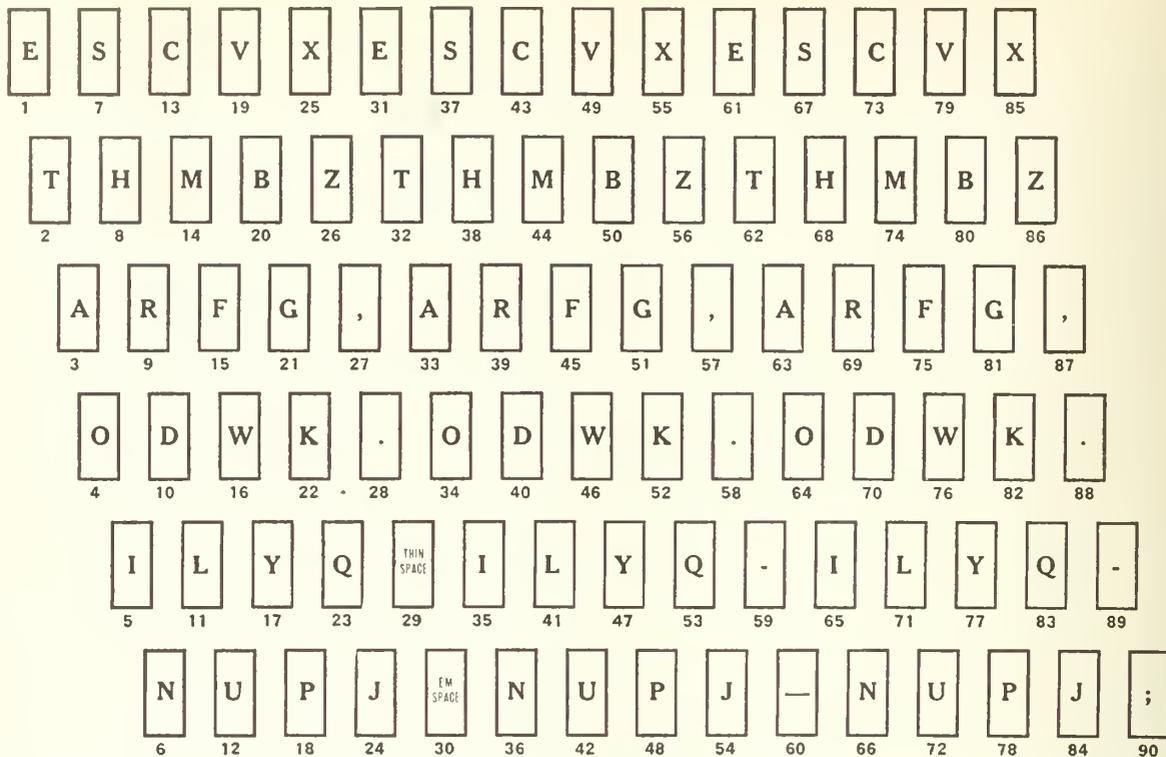
LOWER CASE AND CAPS OF SAME FACE IN LOWER CASE AND CAP CHANNELS—CAPS OF ANOTHER FACE IN SMALL CAP CHANNELS

DIAGRAM No. 87

E	S	C	V	'	3	4	-	1	7	E	S	C	V	7
1	7	13	19	25	31	37	43	49	55	61	67	73	79	85
T	H	M	B	'	EM SPACE	EN SPACE	THIN SPACE	2	8	T	H	M	B	8
2	8	14	20	26	32	38	44	50	56	62	68	74	80	86
A	R	F	G	:	,	.	,	3	9	A	R	F	G	9
3	9	15	21	27	33	39	45	51	57	63	69	75	81	87
O	D	W	K	l	.	5	!	4	0	O	D	W	K	0
4	10	16	22	28	34	40	46	52	58	64	70	76	82	88
I	L	Y	Q	-	:	'	'	5	?	I	L	Y	Q	\$
5	11	17	23	29	35	41	47	53	59	65	71	77	83	89
N	U	P	J	2	;	!	6	6	?	N	U	P	J	\$
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90

TWO CAP FONTS IN 90-CHANNEL MAGAZINE

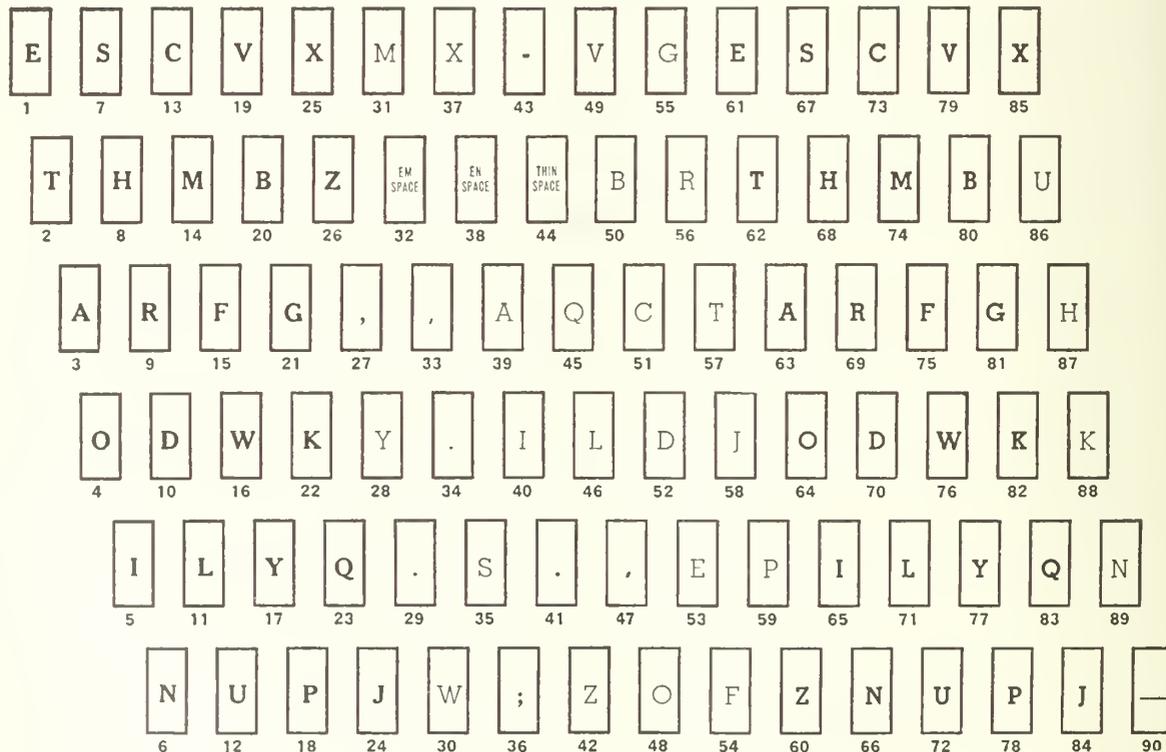
DIAGRAM No. 6-A



THREE CAP FONTS IN 90-CHANNEL MAGAZINE

(Caps in center according to Cap Layout)

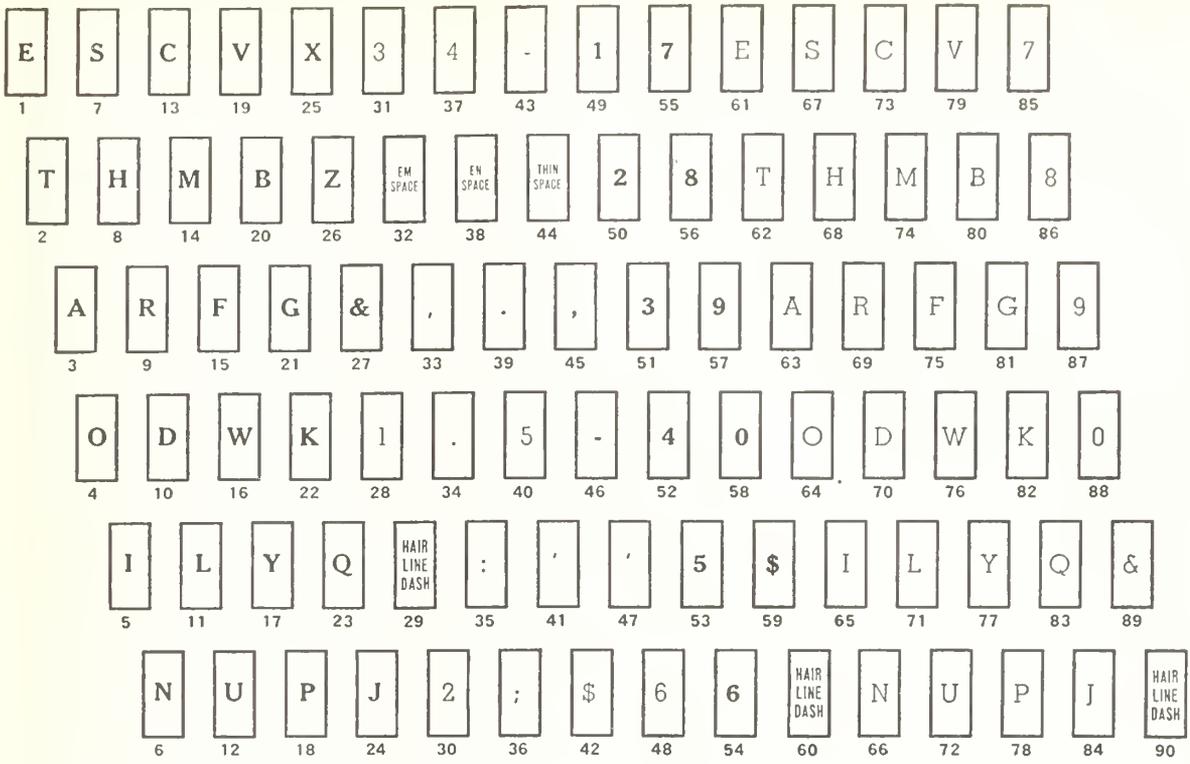
DIAGRAM No. 22



THREE CAP FONTS IN 90-CHANNEL MAGAZINE

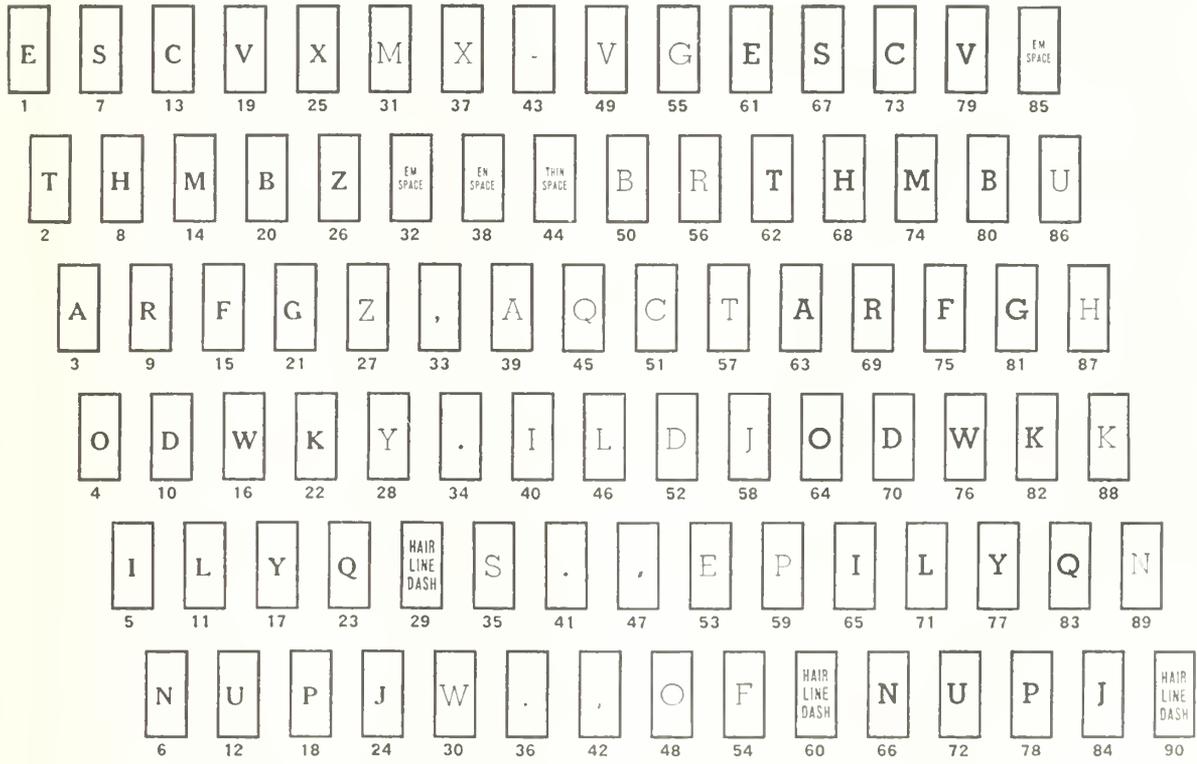
(Caps in center according to Small Cap Layout)

DIAGRAM No. 138



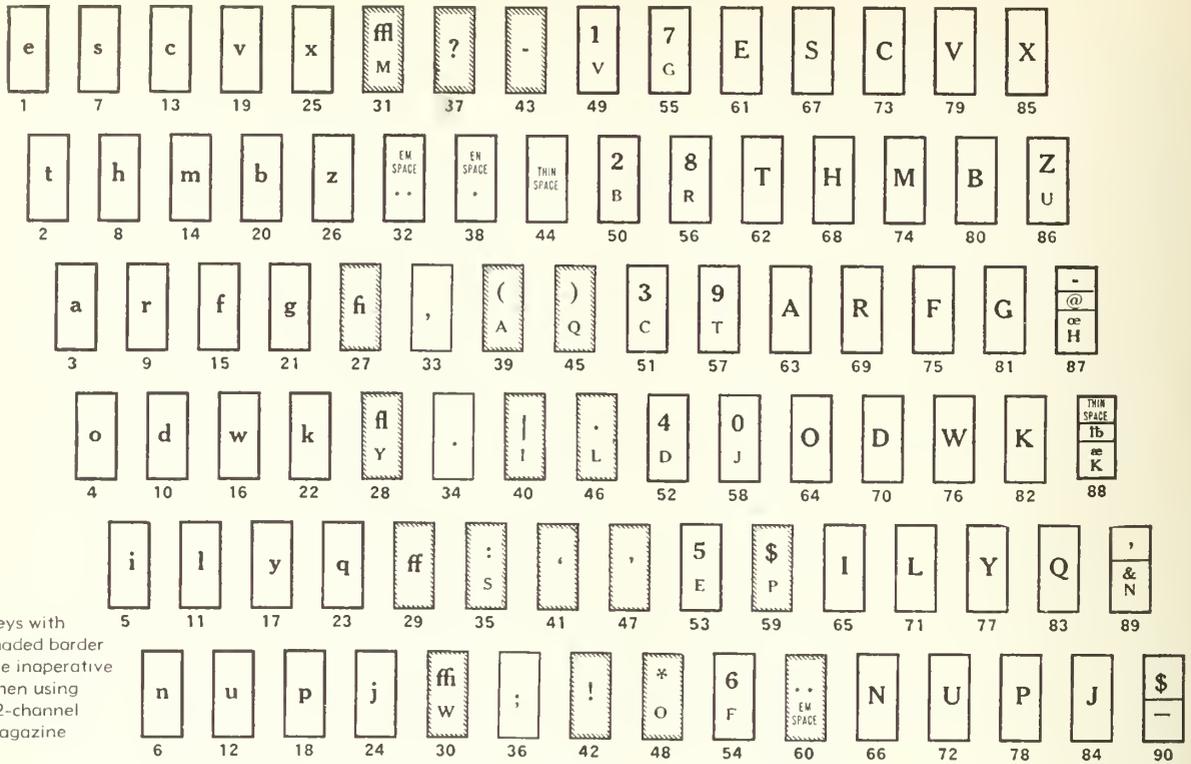
TWO LINING FACES IN 90-CHANNEL MAGAZINE

DIAGRAM No. 98



THREE LINING FACES IN 90-CHANNEL MAGAZINE

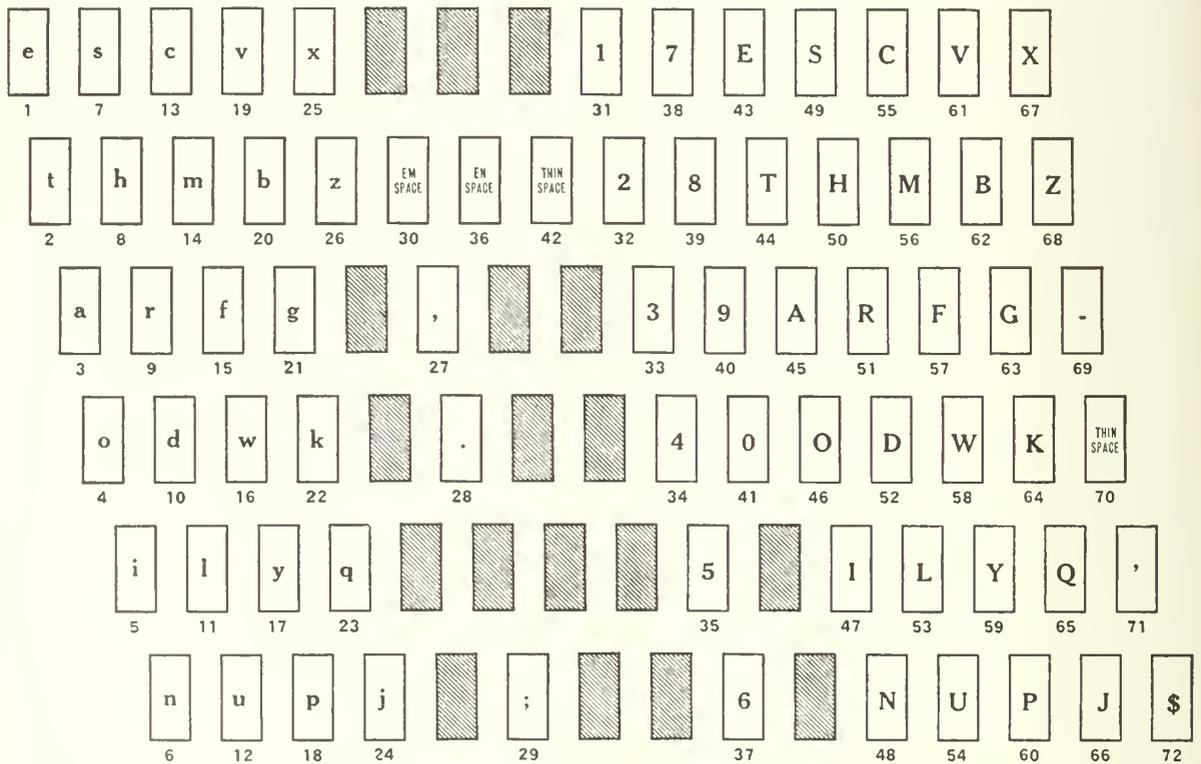
DIAGRAM No. 150



72-90-CHANNEL KEYBOARD, 2 IN 1 LINOTYPE

(Combination of Diagrams 12 and 103-C)

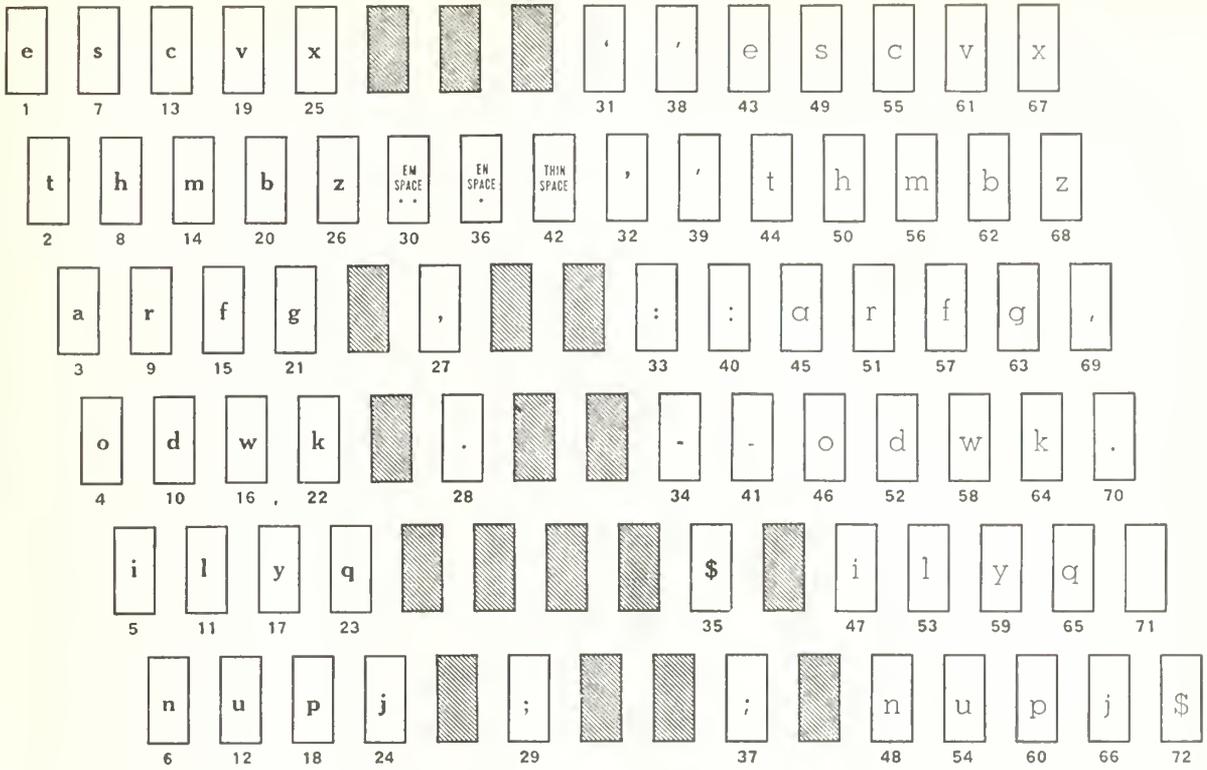
DIAGRAM No. 103-C



72-CHANNEL FACE

(72-90-Channel Keyboard, 2 in 1 Linotype)

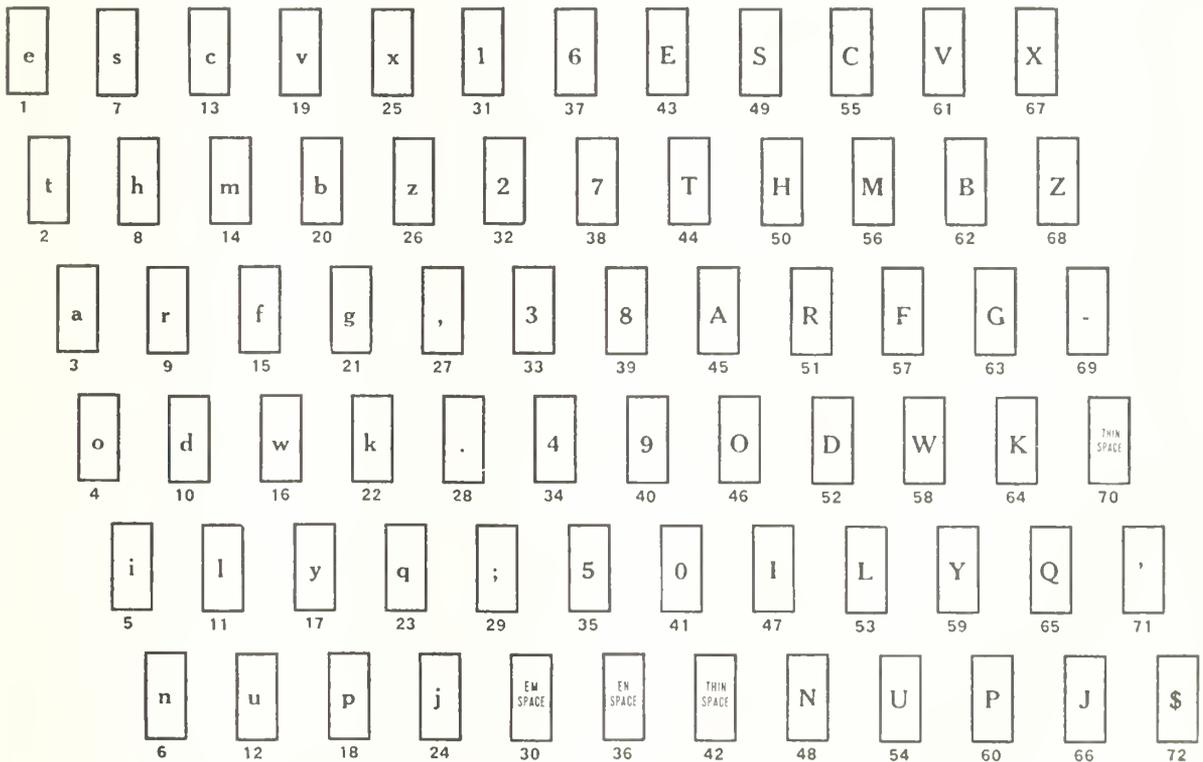
DIAGRAM No. 149



TWO LOWER CASE FONTS IN 72-CHANNEL MAGAZINE

(72-90-Channel Keyboard, 2 in 1 Linotype)

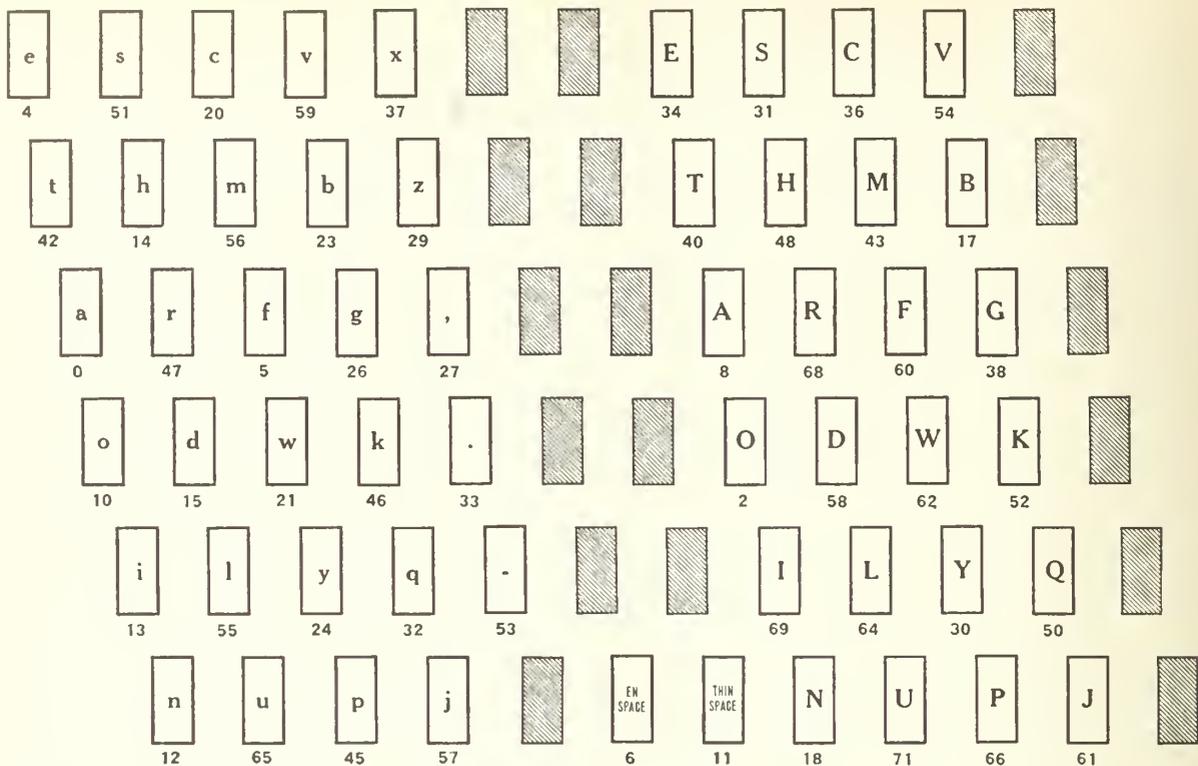
DIAGRAM No. 103



72-CHANNEL FACE

(72-Channel Keyboard)

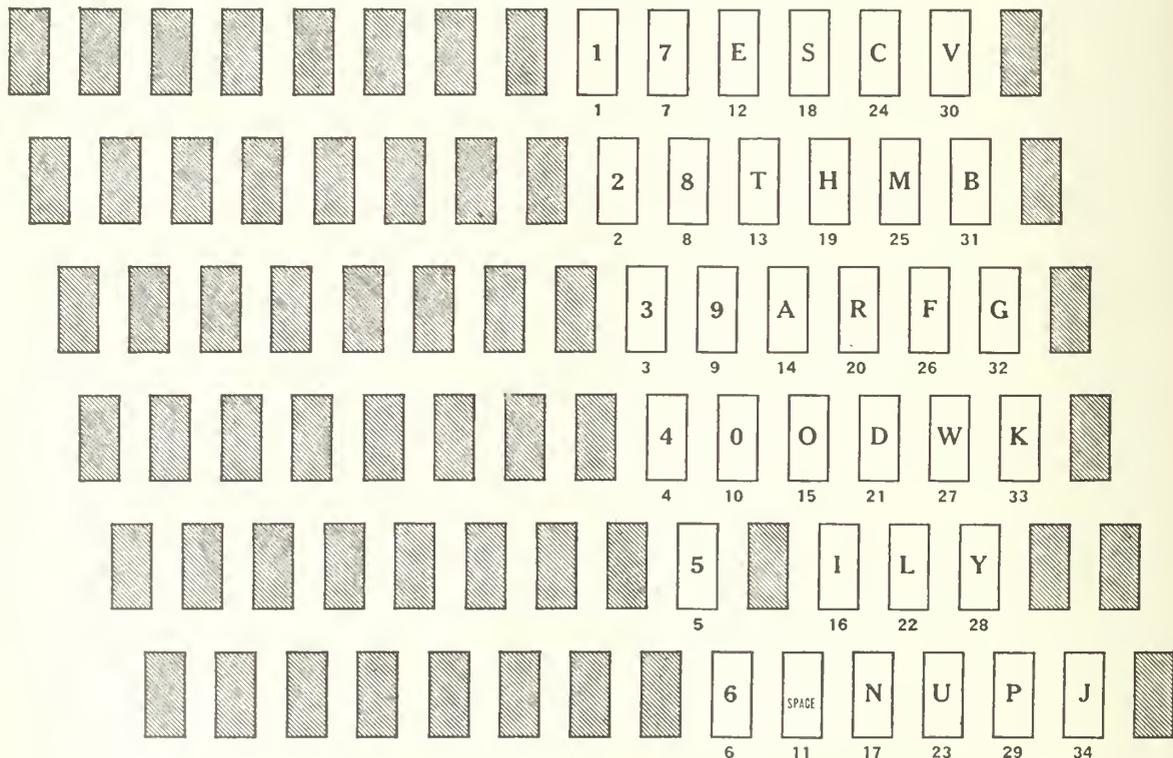
DIAGRAM No. 103-A



55-CHANNEL FACE IN 72-CHANNEL MAGAZINE

(72-Channel Keyboard)

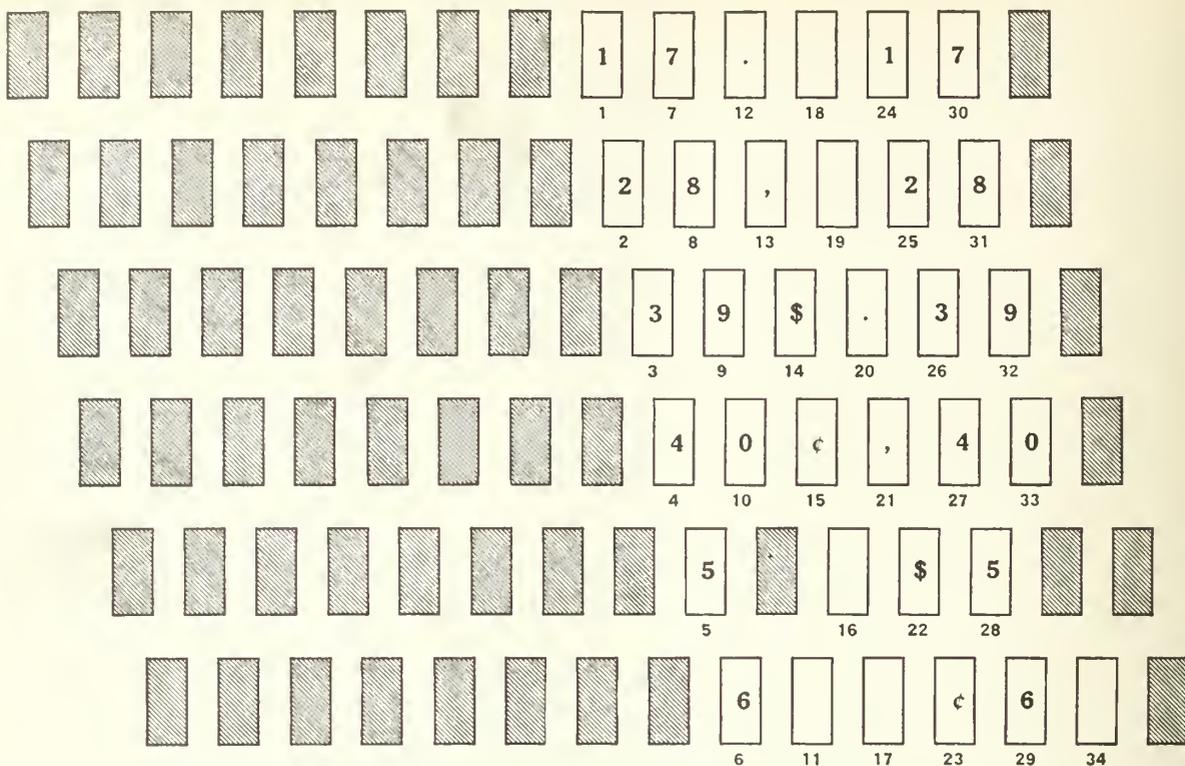
DIAGRAM No. 52



CAPS AND FIGURES IN 34-CHANNEL AUXILIARY MAGAZINE

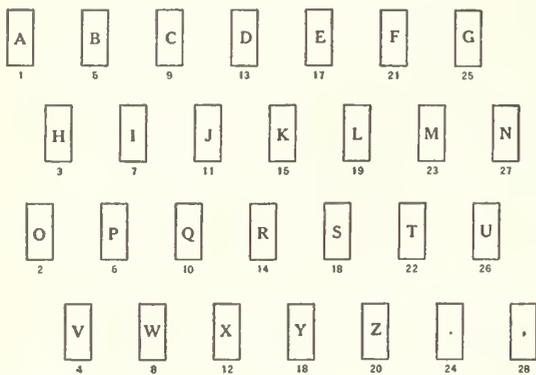
(90- or 72-90-Channel Keyboard)

DIAGRAM No. 51-A



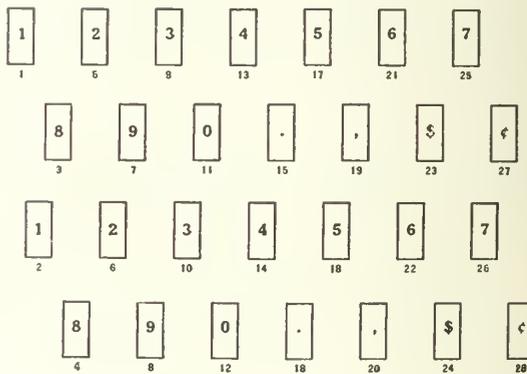
TWO SETS OF ADVERTISING FIGURES IN 34-CHANNEL AUXILIARY MAGAZINE

DIAGRAM No. 95



CAPS IN 28-CHANNEL AUXILIARY MAGAZINE

DIAGRAM No. 96



TWO SETS OF ADVERTISING FIGURES IN 28-CHANNEL AUXILIARY MAGAZINE

SUGGESTED FONT SCHEMES

On the following pages are shown a wide variety of font arrangements for two-letter and display matrices, each of which is designed to meet specific requirements in the entire field of Linotype composition. The quantities suggested for each character are based on the normal frequency of use of that character in the class of work to which a given font arrangement is best adapted. The quantities suggested are the minimum which can ordinarily be used with economy, although in some cases the list of characters may be modified to suit individual requirements. Two-letter font schemes are intended for 4- to 14-point faces while display schemes are for use with either one- or two-letter display faces.

TWO-LETTER FACES, 90-CHANNEL MAGAZINE

No. 1. For all-purpose use, such as book, catalog, advertising, newspaper and composition in small faces set wide measure. For full-length magazine. 1500 matrices.

No. 2. The same as No. 1, with the elimination of certain reference and other characters that are infrequently used. A good serviceable font for large or small faces in any measure. For full-length magazine. 1200 matrices.

No. 3. For news composition. Not suitable for book work. Quantities suggested for each character scientifically correct according to normal frequency of use in newspaper composition. For full-length magazine. 1100 matrices.

No. 50. Suggested for three-quarter length magazine. Similar to No. 2 font but with quantity of characters reduced for use in three-quarter length magazine. 1000 matrices.

No. 5. A two-letter cap font consisting of caps, figures and points. For full- or three-quarter length magazines. 677 matrices.

No. 4. Suggested for use in split magazine straight matter or job composition in faces 10 to 14 point. Also a serviceable font for smaller faces if speed and wide measures are not essential. 790 matrices.

TWO-LETTER FACES, 72-CHANNEL MAGAZINE

No. 13. This font is suggested for use in a full-length 72-channel magazine of a display machine where it is to be used part time on news matter. Two channels of lower case "e" are included. 1200 two-letter matrices.

No. 47. For use in a three-quarter length 72-channel magazine of a display machine where it is to be used part time on news matter. Two channels of lower case "e" are included. 900 two-letter matrices.

No. 14. Designed for 12 or 14 point two-letter advertising faces in 72-channel split magazine. Two channels of lower case "e" are included. 701 two-letter matrices.

DISPLAY FACES, 90-CHANNEL MAGAZINE

No. 9. This is an all-purpose arrangement for display faces where a large amount of composition is required. For full- or three-quarter length magazine. 770 matrices.

No. 10. Same as No. 9 except that quantities are reduced for split magazine. 636 matrices.

No. 11. Cap font for full-length magazine. 619 matrices.

No. 12. Cap font for split magazine. 446 matrices.

DISPLAY FACES, 72-CHANNEL MAGAZINE

No. 17. Suggested for use in a full- or three-quarter length magazine on display machines, where display is to be set continuously and comparatively condensed faces are used. Two channels of lower case "e" and 15 extra thick spaces are included. 690 matrices.

No. 15. The regular font arrangement for display faces in split magazine. There are two channels of lower case "e" and a channel of extra thick spaces. 565 matrices.

No. 16. A font of caps, figures and points for use in a split magazine. 414 matrices.

DISPLAY FACES, 55-CHANNEL ARRANGEMENT

No. 20. Full- or three-quarter length magazine font for extended display faces that run in 55-channel layout of 72-channel magazine. 653 matrices.

No. 18. Split magazine font adapted to large extended display faces which run in the 55-channel layout of 72-channel magazine. 462 matrices.

No. 19. Cap font for extended display faces which run in the 55-channel layout of 72-channel split magazine. 338 matrices.

DISPLAY FACES, WIDE 72-CHANNEL MAGAZINE

No. 49. The regular font arrangement for display faces in Wide 72-channel magazine. There are two channels of lower case "e" and a channel of extra thick spaces. 630 matrices.

TWO-LETTER OR DISPLAY FACES AUXILIARY MAGAZINE

No. 22. Regular font arrangement for all styles of auxiliary magazines and of all sizes of face. 289 matrices.

No. 23. A font scheme where caps and figures run in one auxiliary magazine with lower case and points in another auxiliary magazine. Can be used for both display and two-letter. 490 matrices.

TWO-LETTER OR DISPLAY FACES, JOB FONTS

No. 21 and 21A. There is no limit to the amount and variety of small jobs that can be set economically and profitably on the Linotype by means of small job fonts of matrices. This arrangement as to variety of characters and quantities of matrices is merely suggestive, and it may be varied to suit your needs. These fonts are useful for setting side heads, cards, envelope corners, and an almost unlimited variety of small jobs that would otherwise tie up a lot of expensive material.

A small 10-drawer steel cabinet (X-1587) has been especially designed for the use of matrix job fonts. Each drawer has 58 compartments, sufficient for a complete font of caps and lower case. In addition there is an undivided auxiliary drawer at the bottom for tool-storage. The cabinet can be set under the sorts stacker of the machine or any location most convenient for setting and distribution without leaving the keyboard.

LINING GOTHIC FACES

No. 7. Provides for three complete cap fonts of Lining Gothics in one magazine. Keyboard diagram No. 98. Quantities or variety of side sorts may be changed to suit requirements. For split magazine. 1469 matrices.

No. 7A. Provides for cap font of Lining Gothic when same is to run in cap channels. Keyboard diagram No. 98. For split magazine. 485 matrices.

No. 7B. Provides for cap font of Lining Gothic when same is to run in small cap channels. Keyboard diagram No. 98. For split magazine. 514 matrices.

No. 7C. Provides for cap font of Lining Gothic when same is to run in lower case channels. Keyboard diagram No. 98. For split magazine. 470 matrices.

No. 8. Provides for two complete cap fonts (caps and figures) of Lining Gothics in one magazine. Keyboard diagram No. 138. Quantities or variety of side sorts may be changed to suit requirements. For split magazine. 979 matrices.

No. 8A. Provides for cap font (caps and figures) Lining Gothic when same is to run in the right side of the magazine. Keyboard diagram No. 138. For split magazine. 509 matrices.

No. 8B. Provides for cap font (caps and figures) Lining Gothic when same is to run in left side of magazine. Keyboard diagram No. 138. For split magazine. 470 matrices.

No. 6. A cap font of Lining Gothics or other job faces to run in the magazine. See No. 21 for job font. For split magazine. 509 matrices.

COMBINATION FONT SCHEMES 90-CHANNEL SPLIT MAGAZINE

No. 59. A set of caps and points of two-letter or display faces running in center or cap channels. Figures run pi. Keyboard diagrams No. 6, 6A, 22, 22A, 22B or 87. 360 matrices.

No. 52. A set of caps and points of two-letter or display faces running in lower case channels. Figures run pi. Keyboard diagrams No. 6A, 22 or 87. 390 matrices.

No. 53. A set of lower case, points and caps of two-letter or display faces running in lower case and center or in lower case and cap channels. Figures run pi. Keyboard diagrams No. 6, 22A or 22B. 660 matrices.

No. 54. A set of lower case, points and caps of two-letter roman with italic and small cap faces, running in lower case and center channels, or in lower case and cap channels. Figures run pi. Keyboard diagrams No. 6, 22A or 22B. 770 matrices.

COMBINATION FONT SCHEMES 90-CHANNEL SPLIT AND AUXILIARY MAGAZINE

No. 24. Set of display caps, lower case and figures and points, running lower case in cap channels of 90-channel magazine with caps and figures in auxiliary magazines. 570 matrices.

No. 55. A set of display caps, lower case, figures and points, running lower case and points in left side of 90-channel magazine (Diagram No. 135), with caps and figures in auxiliary magazine. 667 matrices.

No. 56. A set of display caps, lower case, figures and points, running lower case and points in right side of 90-channel magazine (Diagram No. 135), with caps and figures in auxiliary magazine. 600 matrices.

COMBINATION FONT SCHEMES 72-CHANNEL SPLIT AND AUXILIARY MAGAZINE

No. 57. A set of display caps, lower case, figures and points, running lower case and points in left side of 72-channel magazine (Diagram No. 149), with caps and figures in auxiliary magazine. 550 matrices.

No. 58. A set of display caps, lower case, figures and points, running lower case and points in right side of 72-channel magazine (Diagram No. 149), with caps and figures in auxiliary magazine. 510 matrices.

TWO-LETTER FACES

1. 90-Channel Full Length Magazine, 1500 Matrices

Roman with Bold Face or Italic

Caps—	Lower Case	Figs., Pts., Etc.	Sorts
A	18 20	1 20 fi 10	[5
B	12 18	2 20 fl 10	en 5
C	12 20	3 20 ff 10	dsh10
D	15 20	4 20 ffi 10	æ 5
E	18 20	5 20 flf 10	Æ 4
F	12 18	6 20 | 20	OE 4
G	12 15	7 20 em	% 4
H	15 20	8 20 dsh20	£ 5
I	15 20	9 20 * 12	¢ 4
J	18 15	0 20 lb 10	£ 5
K	12 12	1 10 & 10	¢ 4
L	12 20	2 10 thin	¢ 4
M	18 20	3 20 sp 20	¢ 4
N	15 20	4 20 fig	¢ 4
O	15 20	5 12 sp 20	¢ 6
P	12 15	6 10 em	¢ 6
Q	8 10	7 10 quote'	¢ 6
R	12 20	8 20 en	¢ 6
S	18 20	9 20 apos'	¢ 6
T	18 20	0 20 em	¢ 6
U	15 20	1 6 ldr 20	¢ 6
V	10 12	2 6	¢ 6
W	10 15	3 10	¢ 6
X	8 12	4 10	¢ 6
Y	10 15	5 10 hyph-	¢ 6
Z	10 10	6 20	¢ 6

Roman with Italic and Small Caps

Caps—	Lower Case	Figs., Pts., Etc.	Sorts	Roman w. Ital.
A	12 20	1 20 fi 8	[4	1 4
B	10 15	2 20 fl 8	en 4	1 4
C	12 20	3 20 ff 8	dsh10 3	2 4
D	12 20	4 20 ffi 10	E 3	3 4
E	15 20	5 20 flf 10	OE 3	4 4
F	12 18	6 20 | 6	% 4	5 4
G	10 15	7 20 em	£ 3	6 4
H	12 20	8 20 | 20	¢ 3	7 4
I	12 20	9 20 em	lb 6	8 4
J	12 12	0 20 dsh20	¢ 6	9 4
K	10 12	1 10 * 10	¢ 4	0 6
L	12 20	2 10 & 8 thin	¢ 4	1 6
M	12 20	3 20 sp 20	¢ 4	2 6
N	12 20	4 20 fig	¢ 4	3 6
O	12 20	5 10 sp 20	¢ 6	4 6
P	10 15	6 8 em	¢ 6	5 6
Q	8 10	7 10 quote'	¢ 6	6 6
R	12 20	8 10 en	¢ 6	7 6
S	12 20	9 10 apos'	¢ 6	8 6
T	12 20	0 15 em	¢ 6	9 6
U	12 20	1 6 ldr 20	¢ 6	0 6
V	10 12	2 8	¢ 4	1 6
W	10 12	3 10	¢ 4	2 6
X	8 12	4 10	¢ 4	3 6
Y	10 12	5 10 hyph-	¢ 3	4 6
Z	10 10	6 16	¢ 3	5 6

2. 90-Channel Full Length Magazine, 1200 Matrices

Roman with Bold Face or Italic

Caps—	Lower Case	Figs., Pts., Etc.	Sorts
A	16 20	1 18 fi 5	1 1/2 5
B	10 18	2 18 fl 5	1 1/2 5
C	10 20	3 18 ff 5	1 3/8 5
D	12 20	4 18 ffi 5	1 1/2 5
E	18 20	5 18 flf 5	1 5/8 5
F	10 18	6 18 | 15	1 3/8 5
G	10 15	7 18 em	1 7/8 5
H	12 20	8 18 dsh15	1 1/2 5
I	14 20	9 18 * 5	1 5/8 5
J	10 15	0 20 lb 5	1 5/8 5
K	8 12	1 10 & 5	1 5/8 5
L	12 20	2 10 thin	1 5/8 5
M	14 20	3 15 sp 20	1 5/8 5
N	12 20	4 15 fig	1 5/8 5
O	15 20	5 8 sp 20	1 5/8 5
P	8 15	6 6 em	1 5/8 5
Q	5 10	7 10 quote'	1 5/8 5
R	12 20	8 10 en	1 5/8 5
S	12 20	9 10 apos'	1 5/8 5
T	14 20	0 12 em	1 5/8 5
U	10 20	1 5 ldr 20	1 5/8 5
V	6 12	2 5	1 5/8 5
W	8 12	3 6	1 5/8 5
X	5 10	4 6	1 5/8 5
Y	5 12	5 10 hyph-	1 5/8 5
Z	5 10	6 16	1 5/8 5

Roman with Italic and Small Caps

Caps—	Lower Case	Figs., Pts., Etc.	Sorts	Roman w. Ital.
A	12 20	1 15 fi 4	1 1/2 4	1 3
B	8 15	2 15 fl 4	1 1/2 4	1 3
C	10 20	3 15 ff 4	1 3/8 4	2 3
D	10 20	4 15 ffi 4	1 1/2 4	3 3
E	15 20	5 15 flf 4	1 5/8 4	4 3
F	10 18	6 15 | 5	1 3/8 4	5 3
G	8 14	7 15 em	1 7/8 4	6 3
H	10 20	8 15 | 12	1 1/2 4	7 3
I	12 20	9 15 em	1 5/8 4	8 3
J	10 12	0 20 dsh15	1 5/8 4	9 3
K	6 12	1 8 * 5	1 5/8 4	0 3
L	10 20	2 6 thin	1 5/8 4	1 3
M	10 20	3 20 sp 20	1 5/8 4	2 3
N	12 20	4 20 fig	1 5/8 4	3 3
O	10 20	5 8 sp 20	1 5/8 4	4 3
P	8 15	6 5 em	1 5/8 4	5 3
Q	5 8	7 10 quote'	1 5/8 4	6 3
R	10 20	8 10 en	1 5/8 4	7 3
S	12 20	9 10 apos'	1 5/8 4	8 3
T	12 20	0 10 em	1 5/8 4	9 3
U	10 20	1 6 ldr 20	1 5/8 4	0 3
V	6 12	2 6	1 5/8 4	1 3
W	8 12	3 6	1 5/8 4	2 3
X	5 12	4 6	1 5/8 4	3 3
Y	6 12	5 10 hyph-	1 5/8 4	4 3
Z	4 10	6 15	1 5/8 4	5 3

3. 90-Channel Full Length Magazine, 1100 Matrices

Roman with Bold Face or Italic

Caps—	Lower Case	Figs., Pts., Etc.	Sorts
A	15 20	1 18 | 10	1 1/2 3
B	10 12	2 18 em	1 1/2 3
C	12 12	3 18 dsh12	1 3/8 3
D	12 17	4 18 * 5	1 1/2 3
E	18 20	5 18 thin	1 5/8 3
F	9 12	6 18 sp 20	1 3/8 3
G	9 12	7 18 fig	1 5/8 3
H	12 18	8 18 sp 20	1 3/8 3
I	14 20	9 18 em	1 5/8 3
J	5 6	0 20 sp 20	1 3/8 3
K	6 8	1 8 em sp	1 5/8 3
L	12 18	2 4 in flf 20	1 3/8 3
M	12 15	3 15 en	1 5/8 3
N	14 18	4 15 ldr 20	1 3/8 3
O	15 20	5 8 em	1 5/8 3
P	8 10	6 6 ldr 20	1 3/8 3
Q	5 6	7 6 quote'	1 5/8 3
R	12 18	8 10 en	1 3/8 3
S	15 20	9 10 apos'	1 5/8 3
T	15 20	0 12 em	1 3/8 3
U	9 12	1 5 ldr 20	1 5/8 3
V	6 8	2 5	1 3/8 3
W	6 10	3 8	1 5/8 3
X	4 8	4 8	1 3/8 3
Y	6 10	5 10 hyph-	1 5/8 3
Z	4 6	6 15	1 3/8 3

Roman with Italic and Small Caps

Caps—	Lower Case	Figs., Pts., Etc.	Sorts	Roman w. Ital.
A	14 20	1 18 fi 4	1 1/2 3	1 3
B	10 12	2 18 fl 4	1 1/2 3	1 3
C	12 12	3 18 ff 4	1 3/8 3	2 3
D	12 15	4 18 ffi 4	1 1/2 3	3 3
E	16 20	5 18 flf 4	1 5/8 3	4 3
F	8 12	6 18 | 4	1 3/8 3	5 3
G	8 12	7 18 em	1 5/8 3	6 3
H	12 16	8 18 | 8	1 1/2 3	7 3
I	12 20	9 18 em	1 5/8 3	8 3
J	5 6	0 20 sp 20	1 3/8 3	9 3
K	6 8	1 8 * 5	1 5/8 3	0 3
L	12 18	2 4 thin	1 3/8 3	1 3
M	12 15	3 15 sp 20	1 5/8 3	2 3
N	14 15	4 15 fig	1 3/8 3	3 3
O	14 20	5 8 sp 20	1 5/8 3	4 3
P	8 10	6 6 em	1 3/8 3	5 3
Q	5 6	7 6 quote'	1 5/8 3	6 3
R	12 18	8 10 en	1 3/8 3	7 3
S	14 20	9 10 apos'	1 5/8 3	8 3
T	14 20	0 12 em	1 3/8 3	9 3
U	8 12	1 5 ldr 20	1 5/8 3	0 3
V	6 8	2 5	1 3/8 3	1 3
W	6 8	3 8	1 5/8 3	2 3
X	4 8	4 8	1 3/8 3	3 3
Y	6 10	5 10 hyph-	1 5/8 3	4 3
Z	4 6	6 15	1 3/8 3	5 3

TWO-LETTER FACES

50. 90-Channel 3/4-Length Magazine, 1000 Matrices

Roman with Bold Face or Italic

Caps	Lower Case	Figs., Pts., Etc.	(Sorts)
A	15	16 1 14	| 10
B	10	12 2 14	em
C	12	12 3 14	dsh12
D	12	15 4 14	* 5
E	16	16 5 14	thin
F	9	12 6 14	sp 16
G	9	12 7 14	fig
H	12	16 8 14	sp 16
I	14	16 9 14	em
J	5	6 0 16	sp 16
K	6	8 \$ 8	em sp
L	12	16 & 4	infl16
M	12	15 . 15	em .
N	14	16 . 15	ldr 16
O	15	16 : 8	em . .
P	8	10 : 6	ldr 16
Q	5	6 quote'	
R	12	16 10	Sorts
S	15	16 apos'	¢ 3
T	15	16 12	1/8 4
U	9	12 ! 5	3/4 4
V	6	8 ? 5	3/8 4
W	6	10 (8	1/2 4
X	4	8) 8	5/8 4
Y	6	10 hyph-	3/4 4
Z	4	6 15	7/8 4

Roman with Italic and Small Caps

Caps	Lower Case	Figs., Pts., Etc.	(Sorts)
A	14	16 1 14	fi 4
B	10	12 2 14	fl 4
C	10	12 3 14	ff 4
D	12	14 4 14	ffi 4
E	16	16 5 14	ffl 4
F	8	12 6 14	æ 5
G	8	12 7 14	œ 4
H	10	15 8 14	| 8
I	12	16 9 14	em
J	5	6 0 16	dsh12
K	6	8 \$ 6	*
L	12	15 & 4	thin
M	10	14 . 15	sp 16
N	14	14 . 15	fig
O	14	16 : 8	sp 16
P	8	10 : 6	em
Q	5	6 quote'	sp 16
R	12	15 10	en .
S	14	16 apos'	ldr 16
T	14	16 12	em . .
U	8	12 ! 5	ldr 16
V	6	8 ? 5	
W	6	8 (8	
X	4	8) 8	
Y	6	10 hyph-	
Z	4	6 15	

5. 90-Channel Full or 3/4-Length Magazine Cap Font, 677 Matrices

Caps	(Figs., Pts., Etc.)
A	15 16 em
B	12 2 16 dsh10
C	12 3 16 thin
D	12 4 16 sp 16
E	15 5 16 fig
F	12 6 16 sp 16
G	12 7 16 em
H	12 8 16 sp 16
I	15 9 16
J	12 0 16
K	12 \$ 10 Sorts
L	12 & 10
M	12 . 10
N	12 16
O	15 : 12
P	10 : 10
Q	8 quote'
R	12 16
S	12 apos'
T	15 16
U	12 ! 6
V	8 ? 6
W	10 (8
X	8) 8
Y	8 hyph-
Z	8 16

4. 90-Channel Split Magazine, 790 Matrices

Roman with Bold Face or Italic

Caps	Lower Case	Figs., Pts., Etc.	(Sorts)
A	11	12 1 9	fi 5
B	9	10 2 9	fl 5
C	10	10 3 9	ff 5
D	10	11 4 9	ffi 5
E	12	12 5 9	ffl 5
F	9	10 6 9	| 10
G	9	10 7 9	em
H	10	12 8 9	dsh10
I	11	12 9 9	* 3
J	5	6 0 12	thin
K	6	8 \$ 7	sp 12
L	10	12 & 4	fig
M	10	11 . 12	sp 12
N	11	12 . 12	em
O	12	12 : 5	sp 12
P	7	8 : 5	en
Q	5	6 quote'	ldr 12
R	10	12 8	em . .
S	12	12 apos'	ldr 12
T	12	12 10	
U	7	8 ! 4	
V	6	7 ? 4	
W	6	9 (6	
X	4	7) 6	
Y	6	9 hyph-	
Z	4	6 12	

Roman with Italic and Small Caps

Caps	Lower Case	Figs., Pts., Etc.	(Sorts)
A	10	12 1 8	fi 5
B	8	10 2 8	fl 5
C	10	10 3 8	ff 5
D	10	10 4 8	ffi 5
E	12	12 5 8	ffl 5
F	8	10 6 8	æ 4
G	8	10 7 8	œ 4
H	10	12 8 8	| 10
I	10	12 9 8	em
J	5	6 0 10	dsh10
K	5	8 \$ 6	*
L	10	12 & 4	thin
M	10	10 . 12	sp 12
N	10	12 . 12	fig
O	10	12 : 5	sp 12
P	6	8 : 5	em
Q	5	6 quote'	sp 12
R	10	12 8	en .
S	10	12 apos'	ldr 12
T	12	12 10	em . .
U	6	8 ! 4	ldr 12
V	6	7 ? 4	
W	6	8 (6	
X	4	6) 6	
Y	6	9 hyph-	
Z	4	5 12	

72-Channel Magazine, Roman with Bold Face or Italic

13. Full Length Magazine, 1200 Matrices

Caps	Lower Case	Figs., Pts., Etc.
A	18	20 1 18 em
B	12	18 2 18 sp 20
C	12	20 3 18
D	15	20 4 18 Sorts
E	18	40 5 18 Z 6
F	12	18 6 18 & 5
G	12	15 7 18 : 5
H	15	18 8 18 ! 4
I	16	20 9 18 ? 4
J	15	15 0 20 (5
K	12	12 \$ 10) 4
L	12	20 . 18 * 5
M	18	18 . 18 1/8 2
N	16	20 : 8 1/4 2
O	16	20 quote' 3/8 2
P	12	15 14 1/2 2
Q	8	10 apos' 5/8 2
R	12	20 14 3/4 2
S	18	20 hyph- 7/8 2
T	18	20 18
U	15	20 em
V	10	12 dsh10
W	10	15 thin
X	5	12 sp 20
Y	8	12 fig
Z	-	10 sp 20

47. 3/4-Length Magazine, 900 Matrices

Caps	Lower Case	Figs., Pts., Etc.
A	15	16 1 14 em
B	10	12 2 14 sp 16
C	12	12 3 14
D	12	15 4 14 Sorts
E	16	32 5 14 Z 4
F	9	12 6 14 & 4
G	9	12 7 14 : 4
H	12	16 8 14 ! 4
I	14	16 9 14 ? 4
J	5	6 0 14 (4
K	6	8 \$ 8) 4
L	12	16 . 15
M	12	15 . 15
N	14	16 : 8
O	15	16 quote'
P	8	10 10
Q	5	6 apos'
R	12	16 12
S	15	16 hyph-
T	15	16 15
U	9	12 em
V	6	6 dsh 3
W	6	10 thin
X	4	6 sp 16
Y	6	10 fig
Z	-	6 sp 16

14. Split Magazine, 701 Matrices

Caps	Lower Case	Figs., Pts., Etc.
A	10	10 1 10 em
B	10	10 2 10 sp 10
C	10	10 3 10
D	10	10 4 10 Sorts
E	10	20 5 10 Z 5
F	10	10 6 10 & 5
G	10	10 7 10 : 3
H	9	10 8 10 ! 3
I	10	10 9 10 ? 3
J	9	8 0 10 (3
K	6	6 \$ 8) 3
L	10	10 . 10 1/8 3
M	10	10 . 10 1/4 3
N	10	10 : 6 3/8 3
O	10	10 quote' 1/2 3
P	8	10 8 5/8 3
Q	4	6 apos' 3/4 3
R	8	10 8 7/8 3
S	10	10 hyph-
T	10	10 10
U	8	10 em
V	5	6 dsh10
W	5	8 thin
X	4	6 sp 10
Y	5	8 fig
Z	-	6 sp 10

DISPLAY FACES

9. 90-Channel Full or 3/4-Length Magazine, 770 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—
A	12	14	1	10
B	9	10	2	10
C	10	10	3	10
D	10	12	4	10
E	14	14	5	10
F	8	10	6	10
G	8	9	7	10
H	10	12	8	10
I	11	14	9	10
J	6	6	0	12
K	6	6	6	6
L	10	12	&	3
M	10	10	.	10
N	11	12	.	10
O	12	14	.	6
P	7	8	.	5
Q	4	5	quote'	
R	10	12	.	8
S	12	14	apos'	
T	12	14	.	10
U	8	9	!	4
V	5	6	?	4
W	6	8	(	5
X	3	6	)	5
Y	6	8	hyph-	
Z	4	5	.	10

10. 90-Channel Split Magazine, 636 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—
A	8	12	1	6
B	6	8	2	6
C	6	8	3	6
D	6	8	4	6
E	9	12	5	6
F	6	8	6	6
G	6	8	7	6
H	8	9	8	6
I	8	12	9	6
J	6	6	0	10
K	6	6	6	6
L	8	10	&	3
M	6	8	.	12
N	8	10	.	12
O	8	12	.	6
P	6	8	.	5
Q	5	6	quote'	
R	8	10	.	8
S	8	10	apos'	
T	8	12	.	8
U	6	9	!	4
V	6	6	?	4
W	7	7	(	5
X	4	6	)	5
Y	6	7	hyph-	
Z	4	6	.	12

11. 90-Channel Full Length Magazine Cap Font, 619 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—
A	14	1	12	dsh20
B	12	2	10	thin
C	12	3	10	sp 20
D	10	4	10	fig
E	18	5	15	sp 20
F	10	6	10	em
G	10	7	10	sp 20
H	10	8	10	.
I	14	9	10	Sorts
J	12	0	20	FE
K	10	6	10	CE
L	12	&	5	1/8
M	12	.	16	1/4
N	14	.	16	3/8
O	14	.	8	1/2
P	10	.	6	5/8
Q	8	quote'	.	3/4
R	12	.	12	7/8
S	14	apos'	.	.
T	14	.	12	.
U	12	!	5	.
V	8	?	3	.
W	10	(	3	.
X	6	)	3	.
Y	10	hyph-	.	.
Z	5	.	12	.

12. 90-Channel Split Magazine Cap Font, 446 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—
A	12	1	6	dsh 6
B	8	2	6	thin
C	8	2	6	sp 12
D	8	4	6	fig
E	12	5	6	sp 12
F	8	6	6	em
G	8	7	6	sp 12
H	8	8	6	.
I	12	9	6	Sorts
J	8	0	10	FE
K	6	6	6	CE
L	10	&	6	1/8
M	10	.	10	1/4
N	12	.	10	3/8
O	12	.	6	1/2
P	8	.	6	5/8
Q	6	quote'	.	3/4
R	12	.	8	7/8
S	12	apos'	.	.
T	12	.	8	.
U	8	!	6	.
V	6	?	6	.
W	8	(	4	.
X	4	)	4	.
Y	8	hyph-	.	.
Z	6	.	10	.

17. 72-Channel Full or 3/4-Length Magazine, 690 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—	Sorts
A	10	12	1	10	& 3
B	7	10	2	10	:
C	7	10	3	10	quote'
D	7	10	4	10	.
E	14	22	5	10	!
F	7	10	6	10	?
G	7	10	7	10	(
H	7	10	8	10)
I	8	12	9	10	dsh 3
J	6	8	0	10	.
K	6	8	6	6	.
L	8	10	.	12	.
M	7	10	.	12	.
N	8	10	.	5	.
O	8	12	.	apos'	.
P	8	8	.	8	.
Q	6	7	.	hyph-	.
R	8	12	.	thin sp	.
S	10	12	.	.083 12	.
T	10	12	.	thin sp	.
U	7	10	.	thin sp	.
V	7	8	.	.0277 11	.
W	7	8	.	fig	.
X	6	6	.	sp 11	.
Y	7	8	.	em sp	.
Z	6	6	.	.333 15	.

15. 72-Channel Split Magazine, 565 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—	Sorts
A	8	10	1	10	& 5
B	5	8	2	10	:
C	5	8	3	10	quote'
D	5	8	4	10	.
E	8	20	5	10	!
F	5	8	6	10	?
G	5	8	7	10	(
H	6	8	8	10)
I	8	10	9	10	dsh 3
J	4	5	0	10	.
K	4	5	6	8	.
L	6	8	.	10	.
M	6	8	.	10	.
N	6	10	.	5	.
O	6	10	.	apos'	.
P	5	8	.	6	.
Q	1	5	.	hyph-	.
R	6	10	.	thin sp	.
S	6	10	.	.083 10	.
T	6	10	.	thin sp	.
U	6	10	.	thin sp	.
V	4	5	.	.0277 10	.
W	5	6	.	fig	.
X	3	5	.	sp 10	.
Y	4	5	.	em sp	.
Z	3	5	.	.333 10	.

16. 72-Channel Split Magazine Cap Font, 414 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—	Sorts
A	10	1	10	& 5	.
B	10	2	10	:	3
C	10	3	10	quote'	.
D	10	4	10	.	4
E	10	5	10	!	3
F	7	6	10	?	2
G	7	7	10	(	2
H	7	8	10	)	2
I	10	9	10	dsh 3	.
J	7	0	10	.	.
K	7	6	10	.	.
L	10	8	10	.	.
M	7	.	10	.	.
N	10	.	3	.	.
O	10	.	apos'	.	.
P	7	.	4	.	.
Q	7	hyph-	.	.	.
R	10	.	7	.	.
S	10	thin sp	.	.	.
T	10	.0277 10	.	.	.
U	7	fig	.	.	.
V	7	sp 10	.	.	.
W	7	em sp	.	.	.
X	6	.333 10	.	.	.
Y	7	.	.	.	.
Z	6	.	.	.	.

20. 55-Channel Full or 3/4-Length Magazine, 653 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—	Sorts
A	10	14	.	9	X 4
B	8	11	.	9	Z 2
C	8	13	.	hyph-	1 4
D	8	12	.	6	2 4
E	14	16	.	thin	3 4
F	8	13	.	sp 16	4 4
G	8	11	.	fig	5 4
H	8	12	.	sp 16	6 4
I	12	14	.	.	7 4
J	8	8	.	8	8 4
K	6	8	.	9	9 4
L	10	13	.	0	6
M	8	12	.	6	4
N	12	14	.	&	12 12
O	12	14	.	.	13 13
P	8	11	.	.	13 13
Q	6	8	.	.	13 13
R	12	14	.	quote'	13 13
S	12	14	.	apos'	13 13
T	12	14	.	.	13 13
U	8	10	.	!	13 13
V	6	8	.	?	13 13
W	8	10	.	(	13 13
X	6	8	.	)	13 13
Y	6	8	.	dsh 3	13 13
Z	6	6	.	.	13 13

18. 55-Channel Split Magazine, 462 Matrices

Caps—	Lower Case—	Figs.,	Pts.,	Etc.—	Sorts
A	8	10	.	10	X 3
B	5	8	.	10	Z 3
C	5	8	.	hyph-	1 4
D	5	8	.	8	2 4
E	8	10	.	thin	3 4
F	5	8	.	sp 10	4 4
G	5	8	.	fig	5 4
H	6	8	.	sp 10	6 4
I	8	10	.	.	7 4
J	4	5	.	8	8 4
K	4	5	.	9	9 4
L	6	8	.	0	7
M	6	8	.	6	7
N	6	10	.	&	3 3
O	6	10	.	.	3 3
P	5	8	.	.	3 3
Q	4	5	.	.	3 3
R	6	10	.	quote'	3 3
S	6	10	.	apos'	3 3
T	6	10	.	.	3 3
U	6	8	.	!	3 3
V	4	5	.	?	3 3
W	5	6	.	(	3 3
X	4	5	.	)	3 3
Y	4	5	.	dsh 3	3 3
Z	4	5	.	.	3 3

DISPLAY FACES

19. 55-Channel Split Magazine Cap Font, 338 Matrices

Caps	Pts., Etc.	Sorts			
A	10	:	4		
B	10	:	4		
C	10	hyph-	quote'		
D	10	:	4		
E	10	thin	apos'		
F	7	sp	10	4	
G	7	fig	!	4	
H	7	sp	10	?	3
I	10	(	3		
J	5	)	3		
K	5	X	4	dsh	3
L	10	Z	1	4	
M	7	1	2	5	5
N	10	2	3	5	5
O	10	3	4	5	5
P	5	4	5	5	5
Q	5	5	5	5	5
R	10	6	7	5	5
S	10	7	8	5	5
T	10	8	9	5	5
U	5	9	0	5	4
V	5	0	1	5	4
W	7	1	2	5	4
Y	5	2	3	5	4

49. Wide 72-Channel Split Magazine, 630 Matrices

Caps	Lower Case	Figs., Pts., Etc.	Sorts			
A	8	12	1	10	&	3
B	6	8	2	10	:	3
C	7	8	3	10	quote'	
D	7	8	4	10	:	4
E	10	24	5	10	!	3
F	6	8	6	10	?	3
G	6	8	7	10	(	3
H	7	10	8	10	)	3
I	8	12	9	10	dsh	3
J	5	5	0	12		
K	5	6	1	8		
L	7	10	.	12		
M	7	9	,	12		
N	8	10	;	6		
O	8	12	apos'	6		
P	6	8	hyph-	6		
Q	5	5	hyph-	10		
R	7	10	thin	sp		
S	8	12	thin	sp		
T	8	12	.083	12		
U	6	10	thin	sp		
V	4	5	.0277	12		
W	5	6	fig			
X	4	5	sp	12		
Y	5	6	em	sp		
Z	4	5	.333	12		

TWO-LETTER OR DISPLAY FACES

22. Auxiliary Magazine, 289 Matrices

Caps	Figs., Etc.	Sorts			
A	8	Q	3		
B	7	X	3		
C	7	Z	3		
D	7	§	3		
E	9	&	3		
F	8	.	6		
G	7	,	6		
H	7	:	3		
I	8	:	3		
J	7	:	3		
K	5	quote'	2		
L	8	em	2		
M	7	sp	10	apos'	2
N	9	!	2		
O	8	?	2		
P	6	(	2	
R	8	)	2	
S	8	hyph-	4		
T	8				
U	5	dsh	4		
V	4				
W	7				
Y	6				

23. Two Auxiliary Magazines, 490 Matrices

Caps	Lower Case	Figs., Pts., Etc.	Sorts			
A	8	10	1	6	&	3
B	6	8	2	6	:	3
C	6	8	3	6	quote'	
D	6	8	4	6	:	4
E	8	10	5	6	apos'	
F	6	8	6	6	:	4
G	6	8	7	6	!	3
H	6	8	8	6	?	3
I	8	10	9	6	(	3
J	5	8	0	8	)	3
K	5	6	1	6	hyph-	4
L	6	8	.	6	:	4
M	6	8	,	6	dsh	4
N	6	8	;	6		
O	6	10	:	6		
P	5	8	fig	8		
Q	4	5	sp	8		
R	6	8	em	8		
S	6	8	sp	8		
T	8	10				
U	6	8				
V	4	5				
W	5	6				
X	4	6				
Y	5	7				
Z	4	6				

21. Job Font, 167 Matrices Cap Font

Caps	Figs., Pts., Etc.
A	5
B	3
C	4
D	3
E	7
F	3
G	3
H	4
I	4
J	3
K	3
L	4
M	4
N	4
O	4
P	5
Q	3
R	2
S	2
T	5
U	3
V	2
W	3
X	2
Y	2
Z	2

Roman with Bold Face or Italic

Caps	Lower Case	Figs., Pts., Etc.
A	5	7
B	3	4
C	4	5
D	3	5
E	7	9
F	3	4
G	3	4
H	4	6
I	5	7
J	3	3
K	3	3
L	4	6
M	4	5
N	4	6
O	5	7
P	3	4
Q	2	2
R	5	6
S	5	6
T	5	6
U	3	5
V	2	3
W	3	4
X	2	2
Y	2	3
Z	2	2

21A. Job Font, 301 Matrices

Roman with Italic and Small Caps

Caps	Lower Case	Figs., Pts., Etc.
A	4	7
B	3	4
C	3	4
D	3	5
E	6	9
F	3	4
G	3	4
H	4	6
I	4	7
J	3	3
K	3	3
L	4	5
M	4	5
N	4	6
O	5	7
P	3	3
Q	2	2
R	4	6
S	4	6
T	4	6
U	3	5
V	2	3
W	3	3
X	2	2
Y	2	3
Z	2	2

LINING GOTHIC FACES

7. Three Font Combination (Keyboard Diagram No. 98) 90-Channel Split Magazine, 1469 Matrices

A — Cap Channels, 485 Matrices	Caps	Pts., Etc.	Sorts	B — Small Cap Channels, 514 Matrices	Caps	Pts., Etc.	Sorts	C — Lower Case Channels, 470 Matrices	Caps	Pts., Etc.	Sorts				
	A 12	. 10	:		6	A 12	. 10		:	6	A 12	. 10	:	6	
	B 12	. 10	!		6	B 12	. 10		!	6	B 12	. 10	!	6	
	C 12	hair	quote'		5	C 12	hyph-		:	6	C 12	hair	:	6	
	D 10	line dsh	apos'		5	D 10	.		6	quote'	5	D 10	line dsh	(4
	E 12	.166 12	"		5	E 12	hair		apos'	5	E 12	.166 10	)	4
	F 12	em	"		3	F 12	line dsh		apos'	5	F 12	.	hyph-	6	
	G 12	sp 12	"		3	G 12	.166 12		"	3	G 12	Sorts	.	6	
	H 10		?		4	H 10	"		"	3	H 10	1	Æ	2	
	I 12	Sorts	(		4	I 12	sp 12		"	3	I 12	2	Œ	2
	J 12	X	)		4	J 12	fig		!	4	J 12	3	Ɔ	2
	K 12	Z	.		4	K 12	sp 12		?	4	K 12	4	en	4	
	L 12	.	hyph-		6	L 12	em		(	4	L 12	5	dsh	5
	M 12	.	.		6	M 12	sp 12		.	4	M 12	6	em	5	
	N 12	.	Æ		2	N 12	.		Œ	2	N 12	7	hair	8	
	O 12	4	Œ		2	O 12	Sorts		Œ	2	O 12	8	line dsh	8	
	P 10	5	en		8	P 10	1		en	8	P 10	9	.0415	8	
	Q 12	6	dsh		5	Q 12	2		dsh	8	Q 12	0	.	8	
	R 12	7	em		8	R 12	3		em	8	R 12	1	.	8	
	S 12	8	dsh		5	S 12	4		dsh	6	S 12	2	&	5	
	T 12	9	hair		8	T 12	5		hair	8	T 12	3	.	5	
	U 10	0	line dsh		8	U 10	6		line dsh	8	U 10	4	.	6	
	V 12	.	.0415		8	V 12	7		.	.0415	9	5	quote'	5	
	W 10	&	.		5	W 10	8		.	8	8	6	apos'	5	
	X 12	.	.		6	X 12	9		.	8	8	7	.	5	
	Y 12	.	.		6	Y 12	0		.	8	8	8	.	5	
Z 12	.	.	6	Z 12	6	\$	8	8	6	.	3				

8. Two Font Combination (Keyboard Diagram No. 138) 90-Channel Split Magazine, 979 Matrices

A — Right Side, 509 Matrices	Caps	Figs., Pts., Etc.	Sorts	B — Left Side, 470 Matrices	Caps	Figs., Pts., Etc.	Sorts		
	A 12	1 8	hair		A 12	1 8	:	6	
	B 12	2 8	line dsh		B 12	2 8	:	6	
	C 12	3 8	.166 12		C 12	3 8	quote'	5	
	D 10	4 8	thin		D 10	4 8	.	5	
	E 12	5 8	sp 12		E 12	5 8	apos'	5	
	F 12	6 8	fig		F 12	6 8	"	3	
	G 12	7 8	sp 12		G 12	7 8	"	3	
	H 10	8 8	em		H 10	8 8	"	3	
	I 12	9 8	sp 12		I 12	9 8	!	4	
	J 12	0 8	.		J 12	0 8	?	4	
	K 12	.	Sorts		K 12	8 8	(	4	
	L 12	&	X		8	L 12	9 8	)	4
	M 12	.	Z		6	M 12	.	Œ	2
	N 12	.	Æ		2	N 12	.	Œ	2
	O 12	.	Œ		2	O 12	hyph-	en	8
	P 10	.	"		3	P 10	.	dsh	4
	Q 12	quote'	"		3	Q 12	hair	em	8
	R 12	5	!		4	R 12	line dsh	dsh	5
	S 12	apos'	?		4	S 12	.166 10	hair	8
	T 12	5	(		4	T 12	.	line dsh	8
	U 10	hyph-	)		4	U 10	.	.0415	8
	V 12	.	en		5	V 12	.	.	8
	W 10	hair	dsh		5	W 10	.	.	8
	X 12	line dsh	em		5	X 12	.	.	8
	Y 12	.0415	dsh		5	Y 12	.	.	8
Z 12	.	.	6	Z 12	.	.	8		

6. Single Font, 509 Matrices 90-Channel Split Magazine

Caps	Figs., Pts., Etc.	Sorts
A 12	1 8	hyph-
B 9	2 8	.
C 9	3 8	Æ
D 9	4 8	Œ
E 12	5 8	en
F 9	6 8	dsh
G 9	7 8	em
H 9	8 8	dsh
I 12	9 8	hair
J 9	0 10	line dsh
K 7	8	.0415
L 11	&	hair
M 11	.	line dsh
N 12	.	.166 12
O 12	.	thin
P 8	.	sp 12
Q 12	quote'	fig
R 12	.	sp 12
S 12	apos'	em
T 12	.	sp 12
U 12	.	.
V 8	.	.
W 8	.	.
X 6	.	.
Y 8	(	.
Z 4)	.

COMBINATION FONTS—Two-Letter or Display Faces

59. 90-Channel Split Magazine, 360 Matrices

Caps	Pts., Etc.	Sorts
A 12	.	1 5
B 10	.	2 5
C 10	.	3 5
D 10	.	4 5
E 12	quote'	5 5
F 10	.	6 5
G 10	apos'	7 5
H 10	.	8 5
I 12	!	9 5
J 12	?	0 8
K 12	(	3 3
L 10	.	4
M 10	hyph-	.
N 12	.	10
O 12	.	dsh 5
P 12	.	.
Q 12	.	.
R 12	.	.
S 12	.	.
T 12	.	.
U 12	.	.
V 12	.	.
W 12	.	.
X 12	.	.
Y 12	.	.
Z 12	.	.

52. 90-Channel Split Magazine, 390 Matrices

Caps	Pts., Etc.	Sorts
A 12	.	1 5
B 10	.	2 5
C 10	hyph-	3 5
D 10	.	4 5
E 12	thin	5 5
F 10	sp 10	6 5
G 10	fig	7 5
H 10	sp 10	8 5
I 12	em	9 5
J 10	sp 10	0 8
K 12	.	3 3
L 10	.	4
M 10	.	6
N 12	.	3
O 12	.	quote'
P 12	.	4
Q 12	.	apos'
R 12	.	4
S 12	.	!
T 12	.	?
U 12	.	(
V 12	.	)
W 12	.	.
X 12	.	dsh 5
Y 12	.	.
Z 12	.	.

53. 90-Channel Split Magazine, 660 Matrices

Caps	Lower Case	Pts., Etc.	Sorts
A 10	12	.	1 12
B 8	12	.	2 12
C 8	12	.	3 12
D 8	12	hyph-	4 12
E 10	12	.	5 12
F 8	12	fi	6 6
G 8	12	fl	7 7
H 8	10	ff	8 8
I 12	12	ffi	9 9
J 8	10	fl	10 10
K 12	8	.	11 8
L 12	8	dsh	12 4
M 12	12	thin	13 3
N 10	12	sp 12	14 12
O 12	12	fig	15 12
P 12	10	sp 12	16 4
Q 12	8	em	17 12
R 12	8	sp 12	18 4
S 10	12	.	19 12
T 10	12	.	20 12
U 12	12	.	21 12
V 12	8	.	22 12
W 12	8	.	23 12
X 12	8	.	24 12
Y 12	10	.	25 12
Z 12	8	.	26 12

COMBINATION FONTS

Roman with Italic and Small Cap Faces

54. 90-Channel Split Magazine, 770 Matrices

Caps	Lower Case	Pts., Etc.		Sorts	
A	12	12	fig	x	2
B	x	12	sp	z	2
C	x	12	em	1	2
D	x	12	sp	2	2
E	12	12	quote'	Roman	3
F	x	12	en	w. S. C.	3
G	x	12	ldr	1	2
H	x	12	apost'	4	2
I	x	12		5	2
J	10	12		6	2
K	6	10		7	2
L	10	12		8	2
M	10	12	hyph-	9	2
N	10	12	12	0	2
O	x	12	fi	1	2
P	x	12	fl	2	2
Q	6	10	fl	3	2
R	10	12	fl	4	2
S	10	12	fl	5	2
T	10	12	fl	6	2
U	6	12	oe	7	2
V	5	10	em	8	2
W	6	10	dsh	9	2
X	5	6	*	0	2
Y	7	12	thin	1	2
Z	5	6	sp	2	2

Lower Case and Caps in Lower Case and Center or Lower Case and Cap Channels (Diagrams No. 6, 22A or 22B)

Display Faces

24. 90-Channel Split and Auxiliary Magazine, 570 Matrices

Caps	Lower Case	Figs., Etc.		Sorts
A	8	12	1	6
B	7	10	2	6
C	7	10	3	6
D	7	10	4	6
E	9	12	5	6
F	8	10	6	6
G	7	10	7	6
H	7	10	8	6
I	8	12	9	6
J	7	10	0	8
K	5	8	em	8
L	8	12	sp	10
M	7	10		
N	9	12		
O	8	12		
P	6	8		
Q	8	8		
R	8	12		
S	8	12		
T	8	12		
U	5	10		
V	4	7		
W	7	7		
X	6	7		
Y	6	7		
Z	-	6		

Lower Case in Cap Channels, Caps and Figures in Auxiliary Magazine

Display Faces

55. 90-Channel Split and Auxiliary Magazine, 667 Matrices

Caps	Lower Case	Figs., Pts., Etc.		Sorts
A	8	12	1	6
B	7	10	2	6
C	7	10	3	6
D	7	10	4	6
E	9	12	5	6
F	8	10	6	6
G	7	10	7	6
H	7	10	8	6
I	8	12	9	6
J	7	10	0	8
K	5	8	&	3
L	8	10		
M	7	10	em	sp
N	9	12	(aux)	10
O	8	12	en	8
P	6	8	quote'	8
Q	8	8		
R	8	12	apost'	8
S	8	12		
T	8	12		
U	5	10		
V	4	7		
W	7	7		
X	-	6	hyph-	
Y	6	7		
Z	-	6	fi	5

Lower Case and Points in Left Side (Diagram No. 135), Caps and Figures in Auxiliary Magazine

56. 90-Channel Split and Auxiliary Magazine, 600 Matrices

Caps	Lower Case	Figs., Pts., Etc.		Sorts
A	8	12	1	6
B	7	10	2	6
C	7	10	3	6
D	7	10	4	6
E	9	12	5	6
F	8	10	6	6
G	7	10	7	6
H	7	10	8	6
I	8	12	9	6
J	7	10	0	8
K	5	8		10
L	8	10		10
M	7	10		6
N	9	12		5
O	8	12	quote'	8
P	6	8		8
Q	-	6	apost'	8
R	8	12		8
S	8	12		8
T	8	12		8
U	5	10		8
V	4	7		5
W	7	7	hyph-	
X	-	6		12
Y	6	7	dsh	8
Z	-	6	em sp	10

Lower Case and Points in Right Side (Diagram No. 135), Caps and Figures in Auxiliary Magazine

57. 72-Channel Split and Auxiliary Magazine, 550 Matrices

Caps	Lower Case	Figs., Pts., Etc.		Sorts
A	8	10	1	6
B	7	8	2	6
C	7	8	3	6
D	7	8	4	6
E	9	20	5	6
F	8	8	6	6
G	7	8	7	6
H	7	8	8	6
I	8	10	9	6
J	7	5	0	8
K	5	5	&	6
L	8	8		8
M	7	8	(	1
N	9	10	:	1
O	8	10	:	1
P	6	8	quote'	2
Q	-	5		8
R	8	10	apost'	8
S	8	10		8
T	8	10	hyph-	8
U	5	10		8
V	4	5	thin sp	10
W	7	6	0277	10
X	-	5	fig	
Y	6	6	sp	10
Z	-	5		

Lower Case and Points in Left Side (Diagram No. 149), Caps and Figures in Auxiliary Magazine

58. 72-Channel Split and Auxiliary Magazine, 510 Matrices

Caps	Lower Case	Figs., Pts., Etc.		Sorts
A	8	10	1	6
B	7	8	2	6
C	7	8	3	6
D	7	8	4	6
E	9	10	5	6
F	8	8	6	6
G	7	8	7	6
H	7	8	8	6
I	8	10	9	6
J	7	5	0	8
K	5	5	&	6
L	8	8		8
M	7	8	(	1
N	9	10	:	1
O	8	10	:	1
P	6	8	quote'	8
Q	-	5		8
R	8	10	apost'	8
S	8	10		8
T	8	10	hyph-	8
U	5	10		8
V	4	5	em	sp
W	7	6	sp	10
X	-	5		
Y	6	6		
Z	-	5		

Lower Case and Points in Right Side (Diagram No. 149), Caps and Figures in Auxiliary Magazine

A SIMPLE, ACCURATE METHOD OF COPY-FITTING

TRADE **LINOTYPE** MARK

MOST METHODS of copy-fitting rely on an average number of words to the square inch, but variations in the character of copy and in the set width of different faces combine to make any such method inaccurate and deceptive. The most accurate system is one based on character count. With the help of convenient tables on following pages, this method will be found both easy and rapid.

NUMBER OF MANUSCRIPT CHARACTERS—Typewriters are so designed that each character receives the same space horizontally. Multiply the average number of the characters per line by the number of lines.

EXAMPLE: A manuscript has an average of 64 characters to the line, 25 lines to the page, 10 pages: $64 \times 25 = 1600 \times 10 = 16,000$ characters.

The short lines at the end of paragraphs can be counted as full lines because there will be similar short lines when it is set in type. **EXCEPTION:** If there is a large difference between the width of manuscript and width of type, say the manuscript averages 70 characters to the line and the type 30, this will not average out and some allowance should be made.

TO FIND NUMBER OF LINES OF TYPE—Select your type-face, size and length of line. Find its alphabet length and then refer to the Characters By Picas table on the following pages for the average number of characters to the line. Spaces between words and punctuation points count as characters. Divide this into number of characters in manuscript.

EXAMPLE: We will set the manuscript of the previous example in 10 point Garamond with Italic, 18 picas wide. Referring to the tables

we see that this will average fifty characters to the line. $16,000 \div 50 = 320$ lines.

IF MATTER IS LEADED—Leading does not affect the number of lines but it does affect the depth in picas. Be sure to use body size instead of face size.

EXAMPLE: If manuscript is to be set in 10 point 2 point leaded it is on 12 point body.

SPACING—The tables are all based on close spacing, which is always to be recommended not only for economy of space but for appearance. Caution the operator to fill his lines and to use extra thin spacebands for small sizes.

LENGTH OF LINE—The ideal length of line is about 40 characters in any size. Lines of less than 30 or more than 50 characters should be avoided.

EXAMPLE: The ideal measure for 10 point Garamond Bold would be 16 picas. It should seldom be set narrower than 12 picas nor wider than 20 picas.

TYPING TO FIT—If type-face, size and measure are determined in advance, the copy can be sent to the printer typed with the proper number of characters to the line so that the proof will run practically line for line with it.

EXAMPLE: Type is to be set in 12 point Bodoni 20 picas wide. Typist should set typewriter for 47 character average line.

Lower Case **ALPHABET LENGTHS**

TO DETERMINE the character count of the Linotype faces listed below (or any other face), find the alphabet length in points of the size you are interested in. Then refer to the *Characters By Picas* tabulation on following pages, where characters for measures from 1 to 42 are listed according to different alphabet lengths.

For computing faces not listed, you need only know the alphabet length of the point size desired. Then, by consulting the *Characters By Picas* table on the following pages and taking the nearest alphabet length listed (the next longest if the exact length is not listed) you will have the figures for the measure-lengths needed.

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36
Antique No. 1 w. Italic			97				122	132	141		165	190				
Antique No. 1													229	305		
Antique No. 1 Italic													229			
*Baskerville w. Italic & S. C.					95		106	116	129	139	149	170				
Bell Gothic			75		88		98									
Benedictine w. Italic & S. C.			84		95		109	120	135	148	161	184	223			
Benedictine													224	296	349	417
Benedictine Italic													223	293	362	
Benedictine Book w. Italic & S. C.			84		95		109	120	135	148	161	184				
Benedictine Book													224	296	349	417
Benedictine Book Italic													223	293	362	
Benedictine Book w. Benedictine			84		95		109	120	135	148	161	184				
Benedictine Bold w. Italic							117		147		177	206				
Benedictine Bold													246	325	389	468
Benedictine Bold Italic													251	329	404	
Bodoni w. Italic & S. C.			82		96		109		132		145	163	208	272		
*Bodoni													208	267	317	385
Bodoni Italic													207	267	328	
Bodoni Condensed														233	288	
Bodoni Bold w. Italic			92		102		118		140		158	175	227	278		
*Bodoni Bold													223	282	318	403
*Bodoni Bold Italic													224	276	353	
*Bodoni Bold Condensed													178	226	274	321
Bodoni Book w. Italic & S. C.			81		92		103	114	122		137	152	191			
Bodoni Book													187	233	298	
Bodoni Book Italic													190	245	296	
Bookman w. Italic & S. C.			93		101		110	119	132	144	156	186				
Caslon w. Italic & S. C.					94		108	114	121	141	157	181	225			
Caslon																411
Caslon Italic													237	309	382	
Caslon Bold w. Italic	90		100													
Caslon Bold Condensed												169	203	250	306	390
Caslon No. 2 w. Italic & S. C.			83				102		127	139	151					
Caslon No. 3 w. Italic & S. C.	76		89		99		108	124	139		165	193	270	349		
Caslon No. 3													269	347	421	
Caslon No. 3 Italic													271	350	411	
Caslon No. 137 w. Italic & S. C.					90		103	116	129	141	155					
*Caslon Old Face w. Italic & S. C.			77				93	106	111	122	141	159				
*Caslon Old Face													185	262	332	428
*Caslon Old Face Italic													175	235		
Century Bold w. Italic							116		145		168	200	228	305		
Century Bold													222	305	366	423
Century Bold Italic													252	305	381	466
Century Bold Condensed													176	223		
*Century Expanded w. Italic & S. C.			95		107		119	128	142	149	162	194	228			
Century Expanded													229	300		
*Century Expanded w. Century Bold			95		110		119	133	142	152	164	194	227			

ALPHABET LENGTHS, *continued*

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36
Century Exp. w. Century Bold Italic									147		170	202				
Century Exp. w. Cheltenham Bold			99				121		150		164	197				
Cheltenham w. Italic & S. C.							95	107	115	126	135	159	197	246		
*Cheltenham														240	288	345
*Cheltenham Italic														249	300	
Cheltenham Bold w. Italic			100				120		150	151	164	197	231	299		
Cheltenham Bold													229	297	316	430
Cheltenham Bold No. 2																357
Cheltenham Bold Italic													244	299	378	
Cheltenham Bold Cond. w. Italic			77				95		177		133	156	195	236		
Cheltenham Bold Condensed													189	235	285	348
Cheltenham Bold Condensed Italic													195	253	302	
Cheltenham Bold Extra Condensed													154	192	226	232
Cheltenham Bold Extra Cond. Italic														229		
Cheltenham Condensed													172	219	264	
Chelt. Cond. w. Chelt Bold Cond.							95		117		133	156				
Cheltenham Extra Cond. Italic													173	227	283	
Cheltenham Medium Condensed													176	229	272	
Cheltenham Wide w. Chelt. Bold			101				115		135		153	189				
Cloister w. Italic & S. C.			80				96		110	116	124	139	178			
Cloister													177	233	281	335
Cloister Italic													165	218	257	
Cloister Bold w. Italic			90				109		126		138	157	201	256		
Cloister Bold													198	255	313	379
Cloister Bold Italic													190	243	301	349
Cloister Wide w. Bold			90				109		126		138	157				
DeVenne w. Italic & S. C.			93				109	117	131	149	163	189				
DeVenne w. Antique No. 3			98				115	120	136	150	165	192				
Electra w. Italic & S. C.					93		104	117	125	135	142	160				
Elzevir No. 3 w. Italic & S. C.			86				111	120	128	140	153	176				
Elzevir No. 3													222	296		
*Erbar Bold Condensed													162	202		
*Erbar Light Condensed													153	189		
Erbar Light Cond. w. Erbar B. Cond.							82		96		104	123	162	200		
*Erbar Medium Condensed													156	192		
Erbar Med. Cond. w. Erbar Lt. Cond.													154	191		
Estienne w. Italic & S. C.							99		113		126	143				
*Estienne														168		
*Excelsior w. Bold Face No. 2		95	100	107		123		133	142	151	158	171				
No. 1 Excelsior w. B. F. No. 2					118		126									
No. 2 Excelsior w. B. F. No. 2					115		123									
Excelsior w. Italic & S. C.		100	107		123		133	142	151		171					
No. 1 Excelsior w. Italic & S. C.					118		126									
No. 2 Excelsior w. Italic & S. C.					115		123									
Excelsior w. Gothic No. 3		95	100	103												
No. 1 Excelsior w. Gothic No. 3					118											
No. 2 Excelsior w. Gothic No. 3					115		123									
Excelsior w. Memphis Bold			107		118	123	126	133	143		158	171				
Franklin Gothic													277	340		
Garamond w. Italic & S. C.			80				97	109	121	135	149	166				
Garamond													194	284	322	424
Garamond Italic													195	282	320	
Garamond Bold w. Italic			89				108		135		169	187	220	311		
FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36

ALPHABET LENGTHS, *continued*

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36
Garamond Bold													219	313	355	470
Garamond Bold Italic													219	312	358	
Garamond No. 3 w. Italic & S. C.			87		95		103	111	118	125	133	150	198			
Garamond Bold No. 3 w. Italic			94		104		113	123	130	140	148	167	216	279		
Garamond Bold No. 3													214	278	341	
Garamond Bold No. 3 Italic													212			
Gothic No. 13												161	180	224	235	316
Gothic No. 13 w. Chelt. Bold Cond.							102		117		139	161	189	233		
Gothic No. 13 w. DeVenne Cond.							102		115		140	162				
Gothic No. 14													124			
Gothic No. 16									163		180	216	234	303	373	424
Gothic No. 16 w. Cheltenham Bold							133		161		174	209	231	300		
Gothic No. 16 w. Title No. 4							136		163		180	216				
Gothic No. 18											127	157	175	216		
Gothic No. 38									152		175	222	262	323		
Gothic Condensed No. 1							99		122	135	149	166	169			
Gothic Condensed No. 2			73				77		87		96	118	140	169	208	228
Gothic Condensed No. 3																205
Granjon w. Italic & S. C.			81				98	108	117	126	137	153				
*Granjon													180	262		
Granjon Italic													177			
Granjon w. Bold			81				98		117	126	137	153				
*Ionic No. 5 w. Bold Face No. 2	84	94	104	110	114	121	127	139	146		163					
*Ionic No. 5 w. Italic & S. C.	84	94	104	110	114	121	127	139	146		163					
Ionic No. 5 w. Gothic No. 16		94														
Janson w. Italic & S. C.							111		131	139	148	165				
Memphis Bold w. Italic			97				105	121	135		167	197	231			
Memphis Bold													230	318	382	473
Memphis Bold Cond.													180		280	325
Memphis Bold Cond. w. Med. Cond.													180	236		
Memphis Extra Bold w. Italic							141		165		201	230	269			
Memphis Extra Bold													264	368	415	
Memphis Extra Bold Cond.															281	325
Memphis Ex. Bd. Cd. w. Med. Cd.													180	236		
Memphis Light w. Italic & S. C.			97				104		134		166	195				
Memphis Light													226	308	360	453
Memphis Light w. Bold			97				104	120	133		166	195	232	316		
Memphis Medium w. Italic			97				105	121	135		167	197	231			
Memphis Medium													230	320	380	473
Memphis Medium Italic													231			
Memphis Medium w. Bold			97				104		134		167	197	230	318		
Memphis Medium Cond.															277	324
Metroblack No. 2 w. Italic			95				110		137		164	191	236	311		
Metroblack No. 2									136				236	316	395	471
Metroblack No. 2 w. Metrolite No. 2			95				108		136		163	190	236	302		
Metrolite No. 2 w. Italic			94				108		135		160	187	232	303		
Metrolite No. 2													233	316	390	466
Metrolite No. 2 w. Metroblack No. 2			94				108		137		163	190	236			
Metromedium No. 2 w. Italic			86				97		122		146	169	209	375		
Metromedium No. 2													215	278	349	416
Metromedium No. 2 Italic													209	275		
Metromed. No. 2 w. Metrothin No. 2			86				96		120		145	168	215	272		
Metrothin No. 2													215	270	339	405
*Narciss									141		170	184	211	305	353	417

FACE

5 5½ 6 6½ 7 7½ 8 9 10 11 12 14 18 24 30 36

ALPHABET LENGTHS, continued

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36
No. 1, w. Italic & S. C.	89	101	107	116	127	134	144	162	...	...	...	...	...	...	...	...
No. 16, w. Italic & S. C.	105	117	128	139	149	...	175	204	...	...	...	...	...	...	...	...
No. 21, w. Italic & S. C.	90	106	110	116	130	142	155	...	...	...	...	...	...	...	...	...
Old Style No. 1 w. Italic & S. C.	83	91	101	109	118	127	135	150	178	...	...	...	...	...	...	...
Old Style No. 1 .....	...	...	...	...	...	...	...	...	...	...	...	...	195	...	...	...
Old Style No. 1 w. Antique No. 1 .....	...	92	101	116	126	137	146	161	185	...	...	...	...	...	...	...
Old Style No. 1 w. Cheltenham Bold .	83	93	...	114	...	137	...	156	190	...	...	...	...	...	...	...
Old Style No. 1 w. Title No. 1 .....	...	96	...	112	...	132	...	154	...	...	...	...	...	...	...	...
Old Style No. 1 w. Title No. 2 .....	...	95	...	116	...	133	...	156	185	...	...	...	...	...	...	...
Old Style No. 3 w. Italic & S. C. ....	...	90	...	102	...	120	...	143	...	...	...	...	...	...	...	...
*Old Style No. 7 w. Italic & S. C. ....	...	85	95	104	112	122	135	146	171	...	...	...	...	...	...	...
Old Style No. 7 .....	...	...	...	...	...	...	...	...	...	...	...	...	220	298	...	...
Opticon w. Bold Face No. 2	102	109	119	125	130	134	144	153	160	...	...	...	...	...	...	...
Opticon w. Italic & S. C. ....	...	109	120	125	130	...	144	153	...	...	...	...	...	...	...	...
Original Old Style w. Italic & S. C. ...	...	89	...	110	...	124	...	144	172	...	...	...	...	...	...	...
Pabst Extra Bold w. Italic .....	...	...	...	...	...	...	170	...	203	234	301	...	...	...	...	...
Pabst Extra Bold .....	...	...	...	...	...	...	...	...	...	...	296	393	...	...	...	...
*Pabst Extra Bold Condensed .....	...	...	...	...	...	...	...	...	...	...	...	...	220	287	329	392
Pabst Extra Bold Cond. w. Italic .....	...	...	...	...	...	...	144	...	172	201	224	293	...	...	...	...
Paragon w. Paragon Bold	101	108	120	124	129	136	145	...	...	...	...	...	...	...	...	...
Paragon w. Italic & S. C. ....	...	108	120	124	129	136	145	...	...	...	...	...	...	...	...	...
Poster Bodoni w. Italic .....	...	...	...	...	146	...	171	...	202	235	304	410	...	...	...	...
Poster Bodoni .....	...	...	...	...	...	...	...	...	...	...	300	409	502	612	...	...
Poster Bodoni Italic .....	...	...	...	...	...	...	...	...	...	...	301	...	...	...	...	...
*Scotch w. Italic & S. C. ....	...	97	...	110	...	125	134	155	186	...	...	...	...	...	...	...
Scotch .....	...	...	...	...	...	...	...	...	...	...	235	307	376	...	...	...
Scotch Italic .....	...	...	...	...	...	...	...	...	...	...	...	236	...	...	...	...
Scotch No. 2 w. Italic & S. C. ....	...	...	...	103	116	131	140	154	...	...	...	...	...	...	...	...
Textype w. Bold Face No. 2 .....	...	102	110	115	125	136	...	153	167	...	...	...	...	...	...	...
Textype w. Italic & S. C. ....	...	102	110	115	125	136	...	153	167	216	...	...	...	...	...	...
Vulcan Bold w. Italic .....	...	...	...	...	...	...	164	...	181	210	...	...	...	...	...	...
*Vulcan Bold .....	...	...	...	...	...	...	...	...	...	...	...	...	272	361	...	...
Vulcan Bold Italic .....	...	...	...	...	...	...	...	...	...	...	...	...	272	361	...	...

ADDITIONAL POINT SIZES

*(For faces indicated with * on preceding listings)*

FACE	POINT SIZE	ALPHABET LENGTH	FACE	POINT SIZE	ALPHABET LENGTH
Baskerville	16	200	Erbar Light Condensed	28	209
Bodoni	16	182	Erbar Light Condensed	34	251
Bodoni	21	236	Erbar Medium Condensed	28	212
Bodoni Bold	21	251	Erbar Medium Condensed	34	257
Bodoni Bold	27	293	Estienne	16	157
Bodoni Bold Italic	21	251	Excelsior with Bold Face No. 2	7¾	125
Bodoni Bd. Cd. w. Bodoni Bd. It. 24-18	229	...	Granjon	21	196
Caslon O. F. w. Italic & S. C.	11½	133	Ionic No. 5 w. Bold Face No. 2	6¾	107
Caslon Old Face	21	229	Ionic No. 5 w. Italic & S. C.	6¾	107
Caslon Old Face Italic	21	213	Narciss	21	262
Century Expanded w. Italic	4	78	No. 6 with Gothic No. 16	4¾	76
Century Exp. w. Gothic No. 16	4	78	Old Style No. 7 w. Italic & S. C.	10½	129
Cheltenham	20	195	Pabst Ex. Bd. Cd. w. Gothic No. 16 18-14	...	224
Cheltenham Italic	20	195	Scotch No. 2 w. Italic & S. C.	11½	142
Erbar Bold Condensed	28	233	Vulcan Bold	21	313
Erbar Bold Condensed	34	283	...	...	...

CHARACTERS BY PICAS

THE TABULATION below and opposite lists characters by picas up to 42-pica measure, for the various alphabet lengths. In those instances where the precise alphabet length is not given, use the nearest listed figure—always selecting the next longest length; i. e., for 109 use 110, for 234 use 241, for 288 use 295, etc. The slight differences between listed lengths will not disturb the accuracy of your computation for all practical purposes.

Setting Run-Arounds: Type to be set around cuts or in irregular shapes can be accurately charted by the character-count method of copy-fitting. All that is necessary to determine is the number of lines in each of the different measures, and then compute the total number of characters

in those lines. Comparison of this total with the total character-content of the copy tells the need of more or less copy.

If typewritten copy is to be computed, figure Elite characters as 12 to the inch and Pica characters as 10 to the inch. Multiply the number of characters in each line by the number of lines for the character total.

How many characters are there in measures less than ten picas wide, in the various faces? Two easy methods of determination: 1, Multiply the number of characters in one em by the measure-length you wish; 2, Take the figure remaining after subtracting a lower measure from a higher—for 8 picas wide, subtract 10 from 18; for six picas wide, subtract 10 from 16, etc.

Alphabet Length	1	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42
73	4.35	44	52	61	70	78	87	96	104	113	122	131	139	148	157	165	174	183
75	4.25	43	51	60	68	77	85	94	102	111	119	128	136	145	153	162	170	179
76	4.20	42	50	59	67	76	84	92	101	109	118	126	134	143	151	160	168	176
77	4.15	42	50	58	66	75	83	91	100	108	116	125	133	141	149	158	166	174
79	4.05	41	49	57	65	73	81	89	97	105	113	122	130	138	146	154	162	170
80	4.	40	48	56	64	72	80	88	96	104	112	120	128	136	144	152	160	168
81	3.95	40	47	55	63	71	79	87	95	103	111	119	126	134	142	150	158	166
82	3.9	39	47	55	62	70	78	86	94	101	109	117	125	133	140	148	156	164
83	3.85	39	46	54	62	69	77	85	92	100	108	116	123	131	139	146	154	162
84	3.8	38	46	53	61	68	76	84	91	99	106	114	122	129	137	144	152	160
86	3.75	38	45	53	60	68	75	83	90	98	105	113	120	128	135	143	150	158
87	3.7	37	44	52	59	67	74	81	89	96	104	112	118	126	133	141	148	155
88	3.65	37	44	51	58	66	73	80	88	95	102	110	117	124	131	139	146	153
90	3.6	36	43	50	58	65	72	79	86	94	101	108	115	122	130	137	144	151
91	3.55	36	43	50	57	64	71	78	85	92	99	107	114	121	128	135	142	149
93	3.5	35	42	49	56	63	70	77	84	91	98	105	112	119	126	133	140	147
94	3.45	35	41	48	55	62	69	76	83	90	97	104	110	117	124	131	138	145
96	3.4	34	41	48	54	61	68	75	82	88	95	102	109	116	122	129	136	143
98	3.35	34	40	47	54	60	67	74	80	87	94	101	107	114	121	127	134	141
100	3.3	33	40	46	53	59	66	73	79	86	92	99	106	112	119	125	132	139
102	3.25	33	39	46	52	59	65	72	78	85	91	98	104	111	117	124	130	137
104	3.2	32	38	45	51	58	64	70	77	83	90	96	102	109	115	122	128	134
106	3.15	32	38	44	50	57	63	69	76	82	88	95	101	107	113	120	126	132
108	3.1	31	37	43	50	56	62	68	74	81	87	93	99	105	112	118	124	130
110	3.05	31	37	43	49	55	61	67	73	79	85	92	98	104	110	116	122	128
112	3.	30	36	42	48	54	60	66	72	78	84	90	96	102	108	114	120	126
114	2.95	30	35	41	47	53	59	65	71	77	83	89	94	100	106	112	118	124
116	2.9	29	35	41	46	52	58	64	70	75	81	87	93	99	104	110	116	122
118	2.85	29	34	40	46	51	57	63	68	74	80	86	91	97	103	108	114	120
120	2.8	28	34	39	45	50	56	62	67	73	78	84	90	95	101	106	112	118
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122	2.75	28	33	39	44	50	55	61	66	72	77	83	88	94	99	105	110	116
124	2.7	27	32	38	43	49	54	59	65	70	76	81	86	92	97	103	108	113
127	2.65	27	32	37	42	48	53	58	64	69	74	80	85	90	95	101	106	111
129	2.6	26	31	36	42	47	52	57	62	68	73	78	83	88	94	99	104	109
132	2.55	26	31	36	41	46	51	56	61	66	71	77	82	87	92	97	102	107
135	2.5	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105
138	2.45	25	29	34	39	44	49	54	59	64	69	74	78	83	88	93	98	103
142	2.4	24	29	34	38	43	48	53	58	62	67	72	77	82	86	91	96	101
146	2.35	24	28	33	38	42	47	52	56	61	66	71	75	80	85	89	94	99
150	2.3	23	28	32	37	41	46	51	55	60	64	69	74	78	83	87	92	97
154	2.25	23	27	32	36	41	45	50	54	59	63	68	72	77	81	86	90	95
158	2.2	22	26	31	35	40	44	48	53	57	62	66	70	75	79	84	88	92
162	2.15	22	26	30	34	39	43	47	52	56	60	65	69	73	77	82	86	90
166	2.1	21	25	29	34	38	42	46	50	55	59	63	67	71	76	80	84	88
170	2.05	21	25	29	33	37	41	45	49	53	57	62	66	70	74	78	82	86
175	2.	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80	84
180	1.95	20	23	27	31	35	39	43	47	51	55	59	62	66	70	74	78	82
185	1.9	19	23	27	30	34	38	42	46	49	53	57	61	65	68	72	76	80
190	1.85	19	22	26	30	33	37	41	44	48	52	56	59	63	67	70	74	78
195	1.8	18	22	25	29	32	36	40	43	47	50	54	58	61	65	68	72	76
200	1.75	18	21	25	28	32	35	39	42	46	49	53	56	60	63	67	70	74
206	1.7	17	20	24	27	31	34	37	41	44	48	51	54	58	61	65	68	71
212	1.65	17	20	23	26	30	33	36	40	43	46	50	53	56	59	63	66	69
218	1.6	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67
225	1.55	16	19	22	25	28	31	34	37	40	43	47	50	53	56	59	62	65
233	1.5	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63
241	1.45	15	17	20	23	26	29	32	35	38	41	44	46	49	52	55	58	61
250	1.4	14	17	20	22	25	28	31	34	36	39	42	45	48	50	53	56	59
260	1.35	14	16	19	22	24	27	30	32	35	38	41	43	46	49	51	54	57
270	1.3	13	16	18	21	23	26	29	31	34	36	39	42	44	47	49	52	55
280	1.25	13	15	18	20	23	25	28	30	33	35	38	40	43	45	48	50	53
295	1.2	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50
310	1.15	12	14	16	18	21	23	25	28	30	32	35	37	39	41	44	46	48
325	1.1	11	13	15	18	20	22	24	26	29	31	33	35	37	40	42	44	46
340	1.05	11	13	15	17	19	21	23	25	27	29	32	34	36	38	40	42	44
360	1.	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42
380	.95	10	11	13	15	17	19	21	23	25	27	29	30	32	34	36	38	40
400	.9	9	11	13	14	16	18	20	22	23	25	27	29	31	32	34	36	38
425	.85	9	10	12	14	15	17	19	20	22	24	26	27	29	31	32	34	36
450	.8	8	10	11	13	14	16	18	19	21	22	24	26	27	29	30	32	34
475	.75	8	9	11	12	14	15	17	18	20	21	23	24	26	27	29	30	32
500	.7	7	8	10	11	13	14	15	17	18	20	21	22	24	25	27	28	29
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14a	6	1099		33b	6	1092		G-57L	12	1089		75b	6	1097	
14 ¹ / ₄	6	1099		G-33L	6	1089		G-57R	12	1089		75 ¹ / ₄	6	1097	
14 ¹ / ₂	6	1099		G-33R	6	1089		58	6	1102		75 ¹ / ₂	6	1097	
14 ³ / ₄	6	1099		34	6	1101		G-58	12	1089		G-75L	12	1089	
G-14	18	1090		G-34	6	1089		59	6	1103		G-75R	12	1089	
15	6	1099	1457	35	6	1103		59 ¹ / ₂	6	1103		76	6	1100	
G-15L	18	1090		G-35L	6	1089		G-59	12	1089		G-76	12	1089	
G-15R	18	1090		G-35R	6	1089		60	6	1098	1438	77	6	1101	
16	6	1099	1303	36	6	1103		60 ¹ / ₄	6	1098		78	6	1100	1411
G-16L	18	1090		G-36	6	1089		60 ¹ / ₂	6	1098		78 ¹ / ₄	6	1100	
G-16R	18	1090		37	6	1104		G-60	12	1089		78 ¹ / ₂	6	1100	
17	6	1099	1337	G-37	6	1089		61	6	1102		79	6	1101	
G-17L	18	1090		38	6	1104		G-61L	12	1089		80	6	1102	
G-17R	18	1090		G-38	6	1089		G-61R	12	1089		80 ¹ / ₄	6	1102	
18	6	1099	1441	39	6	1099	1404	62	6	1102	1439	80 ¹ / ₂	6	1102	
G-18	18	1090		39 ¹ / ₄	6	1099		62a	6	1102		81	6	1101	1419
19	6	1103	1463	39 ¹ / ₂	6	1099		62b	6	1102		82	6	1101	1415
19a	6	1103		G-39	6	1089		62 ¹ / ₄	6	1102		83	6	1103	
19b	6	1103		40	6	1098	1751	G-62L	12	1089		84	6	1103	
19 ¹ / ₂	6	1102		40a	6	1098		G-62R	12	1089		84a	6	1103	
G-19L	18	1090		40b	6	1098		63	6	1098	1503	84b	6	1103	
G-19R	18	1090		40 ¹ / ₄	6	1098		63a	6	1098		84 ¹ / ₄	6	1103	
20	6	1103		40 ¹ / ₂	6	1098		63 ¹ / ₄	6	1098					

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84 ¹ / ₂	6	1103		126	6	1102		162-s1	6	1097	159	305a	5 ¹ / ₂	1097	
85	6	1103		126a	6	1102		162-s2	6	1097	159	305b	5 ¹ / ₂	1097	
85a	6	1103		126b	6	1102		163	6	1111		306	5 ¹ / ₂	1097	
85b	6	1103		127	6	1102		168	6	1111		306 ¹ / ₂	5 ¹ / ₂	1097	
85 ¹ / ₄	6	1103		128	6	1100		171	6	1111		308	5 ¹ / ₂	1111	
85 ¹ / ₂	6	1103		129	6	1100		201	10	1095		401	8	1099	1574
88	6	1102	1422	129a	6	1100		201a	10	1095		401 ¹ / ₂	8	1099	
89	6	1102	1468	130	6	1100		201b	10	1095		402	8	1102	1423
89a	6	1102		131	6	1104		201 ¹ / ₄	10	1095		403	8	1100	1580
89b	6	1102		131b	6	1104		201 ¹ / ₂	10	1095		404	8	1100	1581
89 ¹ / ₄	6	1102		132	6	1110		202	10	1102		405	8	1092	
89 ¹ / ₂	6	1102		133	6	1100		202 ³ / ₄	10	1102		406	8	1101	
90	6	1102		134	6	1100		204	10	1096		407	8	1103	
91	6	1099		135	6	1098		205	10	1099	1575	408	8	1103	
92	6	1099		137	6	1100		205 ¹ / ₂	10	1099		409	8	1105	
92a	6	1099		137 ¹ / ₄	6	1100		206	10	1099		410	8	1105	
93	6	1099	1403	138	6	1099		207	10	1099	1353	411	8	1105	
93a	6	1099		139	6	1098		207 ¹ / ₂	10	1099	1353	412	8	1105	
93 ¹ / ₄	6	1099		140	6	1098	1460	208	10	1099		413	8	1100	
93 ¹ / ₂	6	1099		141	6	1101	1402	209	10	1099	1307	414	8	1105	
94	6	1101		142	6	1101	1402	210	10	1098		415	8	1105	
95	6	1102		143	6	1101	1402	211	10	1098	1063	418	8	1103	
96	6	1092	1426	144	6	1101	1401	211a	10	1098		419	8	1102	
96a	6	1092		145	6	1101	1401	211b	10	1098		420	8	1101	
96b	6	1092		146	6	1101	1401	212	10	1098		421	8	1109	
97	6	1101	1416	147	6	1100		213	10	1098	1604	422	8	1103	
100	6	1097	1716	148	6	1101		214	10	1104		423	8	1101	
100 ¹ / ₄	6	1097		148d	6	1101		215	10	1104	1777	424	8	1098	
100 ¹ / ₂	6	1097		148e	6	1101		215a	10	1104		425	8	1103	
101	6	1098	1758	148f	6	1101		215b	10	1104		426	8	1110	
101a	6	1098		148g	6	1101		216	10	1104	1775	427	8	1110	
101b	6	1098		149	6	1101		216a	10	1104		428	8	1111	
101 ¹ / ₄	6	1098		149d	6	1101		216b	10	1104		430	8	1110	
101 ¹ / ₂	6	1098		149e	6	1101		217	10	1104	1776	432	8	1111	
102	6	1111	1452	149f	6	1101		217a	10	1104		436	8	1111	
104	6	1109		149g	6	1101		217b	10	1104		437	8	1111	
104 ¹ / ₄	6	1109		149h	6	1101		218	10	1104	1778	442	8	1104	
104 ¹ / ₂	6	1109		149i	6	1101		218a	10	1104		445	8	1104	
105	6	1109		149j	6	1101		218b	10	1104		446	8	1095	
106	6	1110		149k	6	1101		219	10	1104		447	8	1098	
107	6	1110	1418	150	6	1101		220	10	1092		452	8	1111	
108	6	1111	1453	150d	6	1101		221	10	1092	1513	453	8	1111	
110	6	1100		150e	6	1101		221a	10	1092		454	8	1103	
111	6	1100	1351	150f	6	1101		221b	10	1092		501	12	1098	
111a	6	1100		150g	6	1101		222	10	1092		502	12	1101	
112	6	1100		150h	6	1101		223	10	1091	1435	503	12	1100	1584
113	6	1097	1378	150i	6	1101		224	10	1095		504	12	1100	1585
113a	6	1097		150j	6	1101		225	10	1095		505	12	1101	
113b	6	1097		150k	6	1101		225a	10	1095		506	12	1103	
113 ¹ / ₄	6	1097		151	6	1100		225b	10	1095		507	12	1103	
113 ¹ / ₂	6	1097		152d	6	1100		226	10	1095		508	12	1103	
114	6	1097	1383	152e	6	1100		227	10	1095		509	12	1103	
114 ¹ / ₄	6	1097		152f	6	1100		228	10	1095		510	12	1101	
114 ¹ / ₂	6	1097		152g	6	1100		228a	10	1095		511	12	1103	
115	6	1097	1386	153d	6	1100		228b	10	1095		512	12	1103	
115a	6	1097		153e	6	1100		229	10	1095		513	12	1103	
115 ¹ / ₄	6	1097		153f	6	1100		231	10	1100		514	12	1103	
115 ¹ / ₂	6	1097		153g	6	1100		232	10	1100		515	12	1098	
116	6	1097	1382	154d	6	1100		233	10	1092		518	12	1105	
116a	6	1097		154e	6	1100		234	10	1101		519	12	1105	
116 ¹ / ₄	6	1097		154f	6	1100		235	10	1103		520	12	1105	
116 ¹ / ₂	6	1097		154g	6	1100		236	10	1103		521	12	1105	
117	6	1100	1360	154h	6	1100		239	10	1099		522	12	1105	
117a	6	1100		154i	6	1100		240	10	1110		523	12	1105	
117 ¹ / ₄	6	1100		155d	6	1100		243	10	1111		524	12	1094	1428a
117 ¹ / ₂	6	1100		155e	6	1100		244	10	1103		524 ¹ / ₄	12	1094	
118	6	1100	1409	155f	6	1100		245	10	1111		524 ¹ / ₂	12	1094	
118 ¹ / ₄	6	1100		155g	6	1100		262	10	1111		525	12	1104	
118 ¹ / ₂	6	1100		155h	6	1100		263	10	1111		526	12	1104	
120	6	1097	1816	155i	6	1100		264	10	1103		527	12	1102	
121	6	1097		156	6	1092		301	5 ¹ / ₂	1098	1312	528	12	1092	
122	6	1097		157	6	1095	1372	301 ¹ / ₄	5 ¹ / ₂	1098		528 ¹ / ₄	12	1092	
123	6	1103		157 ¹ / ₄	6	1095		301 ¹ / ₂	5 ¹ / ₂	1098		529	12	1104	
123a	6	1103		158	6	1110		302	5 ¹ / ₂	1099	1309	530	12	1100	
123 ¹ / ₄	6	1103		159	6	1102		302 ¹ / ₄	5 ¹ / ₂	1099		531	12	1105	
123 ¹ / ₂	6	1103		161	6	1098		302 ¹ / ₂	5 ¹ / ₂	1099		532	12	1105	
124	6	1098		162	6	1097		303	5 ¹ / ₂	1098		533	12	1110	1443
125	6	1102		162 ¹ / ₄	6	1097		305	5 ¹ / ₂	1097	1822	534	12	1100	

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535	12	1092		607	7	1111		756	18	1095		817	24	1112	
535b	12	1092		701	18	1105		757	18	1111		818	24	1112	
536	12	1101		702	18	1105		758	18	1097		819	24	1107	
537	12	1103		703	18	1105		762	18	1099		821	24	1093	
538	12	1103		704	18	1105		763	18	1110		821d	24	1093	
539	12	1100		705	18	1105		764	18	1087		822	24	1093	
540	12	1097		706	18	1105		765	18	1087		823	24	1093	
540 ^{1/4}	12	1097		707	18	1105		766	18	1087		824	24	1093	
540 ^{1/2}	12	1097		708	18	1105		768	18	1111		825	24	1093	
541	12	1097		709	18	1104		769	18	1110		826	24	1093	
541 ^{1/4}	12	1097		710	18	1107		770	18	1094		827	24	1093	
542	12	1100	1500b	710 ^{1/2}	18	1107		770 ^{1/4}	18	1094		828	24	1093	
542 ^{1/4}	12	1100		711	18	1107		770 ^{1/2}	18	1094		828d	24	1093	
542 ^{1/2}	12	1100		711 ^{1/2}	18	1107		771L	18	1094		831	24	1110	
543	12	1101		712	18	1111		771R	18	1094		832	24	1109	
544	12	1101		713	18	1112		772	18	1094		833	24	1110	
545	12	1099		714	18	1112		773	18	1094		850	24	1095	
546	12	1099		715	18	1109		774	18	1094		851	24	1095	
547	12	1099		715a	18	1109		774 ^{1/4}	18	1094		852	24	1097	
548	12	1101		716	18	1092		774 ^{1/2}	18	1094		852a	24	1097	
549	12	1101		717	18	1111		775	18	1094		853	24	1095	
550	12	1099		718	18	1112		776	18	1093		854	24	1097	
551	12	1099		719	18	1092		776 ^{1/4}	18	1093		854a	24	1097	
552	12	1099		719 ^{1/4}	18	1092		776 ^{1/2}	18	1093		855	24	1095	
553	12	1109		719 ^{1/2}	18	1092		777	18	1093		856	24	1097	
554	12	1109		720	18	1092		778	18	1094		856a	24	1097	
555	12	1109		721	18	1110	2006	779	18	1094		857	24	1095	
557	12	1098		722	18	1110		780	18	1094		858	24	1097	
558	12	1098		723	18	1093		781	18	1094		859	24	1095	
559	12	1098		723 ^{1/4}	18	1093		782	18	1094		860	24	1095	
563	12	1107		723 ^{1/2}	18	1093		783	18	1094		861	24	1095	
563 ^{1/2}	12	1107		724 ^{1/4}	18	1093		784	18	1094		862	24	1095	
564	12	1107		724 ^{1/2}	18	1093		788	18	1103		863	24	1111	
564 ^{1/2}	12	1107		724L	18	1093		790	18	1111		870	24	1111	
565	12	1107		724R	18	1093		791	18	1104		871	24	1108	
565 ^{1/2}	12	1107		725	18	1096		792	18	1104		871 ^{1/2}	24	1107	
566	12	1107		726	18	1112		793	18	1110		872	24	1108	
566 ^{1/2}	12	1107		727	18	1112		794	18	1106	2008	872b	24	1108	
567	12	1107		728	18	1107		794 ^{1/4}	18	1106		872 ^{1/2}	24	1108	
567 ^{1/2}	12	1107		728a	18	1107		795L	18	1105	2012	873	24	1108	
568	12	1107		729 ^{1/2}	18	1106		795R	18	1105	2011	873b	24	1108	
568 ^{1/2}	12	1107		729L	18	1106		796L	18	1105	2010	874	24	1096	
569	12	1112		729R	18	1106		796R	18	1105	2009	875	24	1096	
570	12	1111		730	18	1106		797	18	1101		876	24	1096	
571	12	1110		731	18	1106		798	18	1108		884	24	1096	
572	12	1110		732	18	1109		798 ^{1/2}	18	1108		885	24	1096	
573	12	1104		733	18	1109		799	18	1108		901	9	1092	
574	12	1112		734	18	1109		799b	18	1108		902	9	1101	
575	12	1112		735	18	1109		799 ^{1/2}	18	1108		903	9	1103	
576	12	1110		736	18	1109		800	18	1108		904	9	1103	
577	12	1104		737	18	1109		800b	18	1108		905	9	1111	
578	12	1104		738	18	1106		801	24	1105		906	9	1111	
579	12	1112		738a	18	1106		802	24	1105		1001	12	1104	
580	12	1112		739	18	1106		803	24	1105		1002	12	1104	
581	12	1106		739a	18	1106		804	24	1105		1004	12	1110	
582	12	1110		740	18	1106		805	24	1105		1005	12	1104	
583	12	1112		740a	18	1106		806	24	1105		1008	12	1107	
584	12	1112		741	18	1106		807	24	1105		1008a	12	1107	
585	12	1104		742	18	1112		808	24	1105		1009	12	1103	
586	12	1104		744	18	1106	1011	809	24	1104		1009a	12	1103	
587	12	1109		744 ^{1/2}	18	1106		810	24	1107		1009b	12	1103	
588	12	1104		745	18	1112		810 ^{1/2}	24	1107		1009 ^{1/4}	12	1103	
589	12	1104		746	18	1110		811	24	1107		1009 ^{1/2}	12	1103	
590	12	1104		747	18	1092		811 ^{1/2}	24	1107		1014	12	1101	1519
591	12	1104		748	18	1092		812	24	1109		1014 ^{1/2}	12	1101	1519
592	12	1109		749	18	1092		812a	24	1109		1016	12	1111	
593	12	1112		750L	18	1092		813	24	1110		1017	12	1109	
594	12	1104		750R	18	1092		814	24	1095		1017 ^{1/2}	12	1109	
595	12	1112		751L	18	1092		814d	24	1095		1021	12	1099	
596	12	1110		751R	18	1092		814e	24	1095		1022d	12	1096	
597	12	1110		752L	18	1092		814g	24	1095		1022e	12	1096	277b
598	12	1110		752R	18	1092		814h	24	1095		1022f	12	1096	
601	7	1102		753	18	1092		814i	24	1095		1022 ^{1/4}	12	1096	
602	7	1092		754	18	1092		814j	24	1095		1022 ^{1/2}	12	1096	
603	7	1101		755d	18	1091		815	24	1111		1023	12	1109	
604	7	1103		755L	18	1091		816	24	1100		1023a	12	1109	
605	7	1103		755R	18	1091		816 ^{1/4}	24	1100		1024	12	1091	
606	7	1111		755 ^{1/4}	18	1091		816 ^{1/2}	24	1100		1025	12	1091	

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1026	12	1091		1060d	12	1094		1204	36	1088		1232	36	1110	
1027	12	1091		1060e	12	1094		1204 ^{1/4}	36	1088		1232 ^{1/2}	36	1110	
1027	12 Rev.	1091		1060f	12	1094		1204 ^{1/2}	36	1088		1234	36	1096	
1028	12	1091		1060g	12	1094		1205	36	1089		1235	36	1096	
1028	12 Rev.	1091		1060h	12	1094		1205 ^{1/4}	36	1089		1236	36	1096	
1029	12	1111		1060i	12	1094		1205 ^{1/2}	36	1089		1257	36	1096	
1030	12	1112		1060j	12	1094		1206	36	1088		1258	36	1096	
1031	12	1104		1060 ^{1/4}	12	1094		1206b	36	1088		1259	36	1111	
1032	12	1103		1060 ^{1/2}	12	1094		1207	36	1087		1301	28	1104	
1033	12	1112		1061L	12	1091		1207b	36	1087		1302	28	1110	5001
1034	12	1110	1425	1061R	12	1091		1208b	36	1087		1401	30	1111	
1035L	12	1106		1063	12	1088		1209	36	1087		1405	30	1111	
1035R	12	1106		1063 ^{1/4}	12	1088		1209b	36	1087		1501	14	1111	
1035 ^{1/2}	12	1106		1064	12	1092		1210	36	1087		1503	14	1103	
1036	12	1106		1064 ^{1/4}	12	1092		1210b	36	1087		1504	14	1101	
1037	12	1106		1066	12	1111		1211	36	1088		1506	14	1111	
1038	12	1109		1067	12	1091		1211b	36	1088		1510	14	1111	
1039	12	1109		1068	12	1091		1212	36	1088		1605	10	1087	
1040	12	1109		1069	12	1094		1212b	36	1088		1605	12	1087	
1041	12	1109		1070	12	1091		1213	36	1087		1606	10	1087	
1042	12	1109		1073	12	1091		1213b	36	1087		1606	12	1087	
1043	12	1109		1074L	12	1091		1214b	36	1087		1607	12	1087	
1044	12	1106		1074R	12	1091		1215b	36	1087		1608	12	1087	
1044a	12	1106		1075	12	1111		1216	36	1088		1609	12	1087	
1045	12	1106		1076	12	1111		1216b	36	1088		1610	10	1087	
1045a	12	1106		1079	12	1110		1217	36	1088		1610	12	1087	
1046	12	1106		1080	12	1109		1217b	36	1088		1611	12	1087	
1046a	12	1106		1081	12	1111		1218	36	1088		1612	10	1087	
1047	12	1106		1082	12	1110		1218b	36	1088		1612	12	1087	
1048	12	1112		1083	12	1110		1219	36	1088		1701	18	1111	
1050	12	1112		1085L	12	1106	1009	1219b	36	1088		1702	18	1102	
1052	12	1106	1010	1085R	12	1106	1008	1220	36	1088		Playing Card Symbols			1114
1052 ^{1/2}	12	1106		1086L	12	1105	1007	1220b	36	1088		Checker Symbols			1114
1054	12	1092	1480a	1086R	12	1105	1006	1221	36	1088		Fraternal Emblems			1114
1054 ^{1/4}	12	1092		1087	12	1101		1221b	36	1088		Piece Braces			1115
1054 ^{1/2}	12	1092		1088	12	1106	1005	1222	36	1088		Black Dots, Round and Square			1115
1056	12	1092	1482	1088 ^{1/4}	12	1106		1222b	36	1088		Fists, Universal			1116
1056 ^{1/4}	12	1092		1092	12	1103		1223	36	1107		Decorative Brackets			1116
1057d	12	1096		1099	12	1091	1484	1223 ^{1/2}	36	1107		Paragraph Marks			1117
1057e	12	1096	278	1100	12	1091	1484	1224	36	1108		Miscellaneous Designs			1112
1057g	12	1096		1101	26	1110	4501	1224b	36	1108		Election Emblems			1118
1057h	12	1096		1102	26	1110		1224 ^{1/2}	36	1108					
1057 ^{1/4}	12	1096		1102 ^{1/2}	26	1110		1225	36	1108					
1057 ^{1/2}	12	1096		1201	36	1104		1225b	36	1108					
1059f	12	1096		1202	36	1093		1230	36	1110					
1059 ^{1/4}	12	1096		1203	36	1110	7002	1231	36	1110					

TRADE **LINOTYPE** MARK

LINOTYPE MATRIX SLIDES

For space-saving reasons, the following code has been used for the point size column below and on the following pages:

s. c.—Square Corner r.—Reverse C.—Center S.—Special

Example: 353b 12s.c. S2 1122 is the listing (on page 1207) for 12 point Parallel Rule Matrix Slide No. 353b, which has a square corner (s.c.) and is designated as Special No. 2 (S2). The specimen showing of that slide is on page 1122.

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX	SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
102	2	1130		134	5	1131		142b	12	1131		203	2	1127	
104	2	1130		134a	8	1131		143	6	1131		204	2	1127	
104b	12	1130		134b	8	1131		156	6	1130		205	6	1127	
105	2	1130		135	6	1131		157	2	1130		206	6	1127	
126	2	1130		136	6	1131		158	3	1130		207	8	1127	
126a	6	1130		136b	12	1131		159	6	1131		208	2	1127	
126a	6s.c.	1130		140	12	1131		159a	6	1131	162	209	2	1127	
126b	6	1130		140a	12	1131		161	3	1130		212	6	1127	
126b	6s.c.	1130		140b	12	1131		163b	12	1131		213	6	1127	
128	3	1130		141	8	1131		201	2	1127		216	6	1127	
130	3	1130		141b	12	1131		202	2	1127		219	3	1127	

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220	3	1127		353b	12S1	1122		404b	12s.c.	1120		409	6	1119	
249	6	1127		353b	12s.c. S2	1122		404b	12s.c.r.	1121		409a	6	1120	
251	5	1127		353b	12S3	1122		404d to q	6	1143		409b	6	1120	
252	6	1127		354	6	1121		404 ¹ / ₂	2	1119		410	6	1119	
255	5	1127		354a	6s.c.	1122		404 ¹ / ₂ a	12	1120		410a	12	1120	
255a	6	1127		354b	6	1121		404 ¹ / ₂ a	12r.	1120		410a	12r.	1120	
256	6	1135		354b	6s.c.	1122		404 ¹ / ₂ b	12	1120		410b	12	1120	
258	5	1127		355	6	1121		404 ¹ / ₂ b	12r.	1120		410b	12r.	1120	
261	6	1127		356	6	1121		405	2	1119		411	6	1119	
262	6	1127		356a	6	1121		405a	6	1120		411a	6	1120	
263	4	1126		356a	6s.c.	1122		405a	6r.	1120		411a	12	1120	
264	8	1127		356b	6	1121		405a	6s.c.	1120		411a	12s.c.	1121	
265	10	1126		356b	6s.c.	1122		405a	6s.c.r.	1121		411a	12r.	1120	
266	6	1126		375	8	1121		405a	12s.c.	1120		411b	6	1120	
267	12	1126		376	8	1121		405a	12s.c.r.	1121		411b	12	1120	
267a	12	1126		376a	8	1121		405a	12S3	1120		411b	12r.	1120	
268	6	1125		376a	8s.c.	1122		405b	6	1120		412	6	1119	
268a	6	1125		376a	12	1121		405b	6r.	1120		412a	12	1120	
269	8	1126		376a	12r.	1121		405b	6s.c.	1120		412b	12	1120	
270	6	1127		376a	12s.c.	1122		405b	6s.c.r.	1121		413	8	1119	
271	10	1126		376b	8	1121		405b	12s.c.	1120		413a	12	1120	
271a	10	1126		376b	8s.c.	1122		405b	12s.c.r.	1121		413b	12	1120	
272	5	1127		376b	12	1121		405b	12S3	1120		414	10	1119	
274	6	1127		376b	12s.c.	1122		406	3	1119		414a	10	1120	
277	12	1126	1022e	377	8	1128		406	12C1	1120		414b	10	1120	
277a	12s.c.	1126		381	12	1121		406	12C2	1121		415	10	1119	
277b	12	1126	1022e	400	2	1119		406	12C3	1120		415a	12	1120	
278	12	1126	1057e	400a	6	1119		406	12C4	1120		415b	12	1120	
278a	12	1126	1057e	400a	6S1	1141		406a	6	1120		416	12	1119	
278a	12s.c.	1126		400a	6S2	1141		406a	6r.	1120		417	12	1119	
278b	12	1126	1057e	400a	6S3	1141		406a	6s.c.	1120		417a	12	1120	
301	2	1121		400b	6	1119		406a	6s.c.r.	1121		417b	12	1120	
303	3	1121		400b	6S1	1141		406a	6S	1141		418	12	1119	
303a	6	1121		400b	6S2	1141		406a	10s.c.	1120		418a	12	1120	
303a	6r.	1121		400b	6S3	1141		406a	12	1120		418b	12	1120	
303a	6s.c.	1121		401	2	1119		406a	12S1	1120		419	5	1119	
303a	12	1121		401a	6	1119		406a	12s.c. S2	1120		419a	6	1120	
303a	12r.	1121		401a	6r.	1120		406a	12S3	1120		419b	6	1120	
303a	12s.c.	1122		401a	6S4	1141		406b	6	1120		420	10	1119	
303b	6	1121		401b	6	1119		406b	6r.	1120		421	12	1119	
303b	6r.	1121		401b	6r.	1120		406b	6s.c.	1120		423	6	1119	
303b	6s.c.	1121		410b	6S4	1141		406b	6s.c.r.	1121		425	3	1119	
303b	12	1121		402	2	1119		406b	6S	1141		426	6	1119	
303b	12r.	1121		402	6S	1141		406b	10s.c.	1120		427	4	1119	
303b	12s.c.	1122		402	8S	1141		406b	12	1120		455	6	1126	
304	4	1121		402a	6	1119		406b	12S1	1120		503	4	1123	
305	5 ¹ / ₂	1121		402a	6s.c.	1120		406b	12s.c. S2	1120		504	3	1123	
306	12	1121		402b	6	1119		406b	12S3	1120		505	4	1123	
307	8	1121		402b	6s.c.	1120		407	4	1119		505a	6	1124	
308	14	1121		403	2	1119		407	12C1	1121		505a	6s.c.	1124	
308a	14	1122		403a	6	1119		407	12C2	1121		505b	6	1124	
351	4	1121		403a	6r.	1120		407	12C3	1120		506	5	1123	
351a	6	1121		403a	6s.c.	1120		407	12C4	1120		506	6r.	1123	
351a	6r.	1121		403a	6S	1119		407	12SC	1143		506a	5	1124	
351a	6s.c.	1122		403a	14	1119		407a	6	1120		507	2	1121	
351a	12	1121		403b	6	1119		407a	6r.	1120		508	4	1123	
351a	12s.c.	1122		403b	6r.	1120		407a	6s.c.	1121		508	4r.	1123	
351b	6	1121		403b	6s.c.	1120		407a	12	1120		508a	6	1124	
351b	6r.	1121		403b	6S	1119		407a	12S1	1120		508a	6s.c.	1124	
351b	6s.c.	1122		403b	14	1119		407a	12s.c. S2	1121		508b	6	1124	
351b	12	1121		404	2	1119		407a	12S3	1120		508b	6s.c.	1124	
351b	12s.c.	1122		404	6SC	1143		407b	6	1120		509	8	1124	
352	6	1121		404a	6	1119		407b	6r.	1120		510	5	1123	
353	5	1121		404a	6r.	1120		407b	6s.c.	1121		510a	5	1124	
353	12C1	1122		404a	6s.c.	1120		407b	12	1120		510a	5s.c.	1124	
353	12C2	1122		404a	6s.c.r.	1121		407b	12S1	1120		513	6	1123	
353	12C3	1121		404a	6S	1119		407b	12s.c. S2	1121		513a	6	1124	
353	12C4	1121		404a	12	1120		407b	12S3	1120		513a	6s.c.	1124	
353a	6	1121		404a	12r.	1120		407d to q	12	1143		513a	12s.c.	1124	
353a	6s.c.	1122		404a	12s.c.	1120		407 ¹ / ₂	4	1119		513b	6s.c.	1124	
353a	6s.c.r.	1122		404a	12s.c.r.	1121		407 ¹ / ₂ a	6	1120		513b	12s.c.	1124	
353a	12	1121		404b	6	1119		407 ¹ / ₂ a	12	1120		514	6	1123	
353a	12S1	1122		404b	6r.	1120		407 ¹ / ₂ b	6	1120		514	6r.	1123	
353a	12s.c. S2	1122		404b	6s.c.	1120		407 ¹ / ₂ b	6r.	1120		514a	6	1124	
353a	12S3	1122		404b	6s.c.r.	1121		407 ¹ / ₂ b	12	1120		514c	6	1124	
353b	6	1121		404b	6S	1119		408	5	1119		515	6	1123	
353b	6s.c.	1122		404b	12	1120		408a	6	1120		516	6	1123	
353b	12	1121		404b	12r.	1120		408b	6	1120		516a	6	1124	

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516a	6r.	1124		742	6	1123		1329	6	1135		1400	12	1128	
516a	6s.c.	1124		742a	6	1123		1330	6	1133		1401	6	1126	144-5-6
516a	6s.c.r.	1124		742a	6s.c.	1123		1330a	6	1133		1401a	6	1126	
516b	6	1124		742a	12	1123		1331	6	1133		1401b	6	1126	
516b	6r.	1124		742b	6	1123		1331a	6	1133		1402	6	1126	141-2-3
516b	6s.c.	1124		742b	6s.c.	1123		1332	8	1133		1403	4	1128	93
516b	6s.c.r.	1124		742b	12	1123		1332a	8	1133		1404	6	1128	39
517	6	1123		743	12	1123		1333	6	1135		1406	12	1129	
517a	6s.c.	1124		745	12	1122		1334	6	1133		1406b	12	1129	
518	12	1123		746	12	1123		1335	6	1135		1407	6	1128	56
519	10	1124		851	12	1122		1336	12	1132		1408	8	1129	
521	6	1123		852	12	1123		1337	6	1130	17	1409	6	1129	118
522	12	1124		891	12	1122		1337a	6	1130		1410	12	1129	
523	14	1124		892	11	1122		1338	6	1133		1411	6	1129	78
536	8	1124		893	12	1122		1338a	6	1133		1412	6	1129	
537	10	1124		894	12	1123		1338b	6	1133		1413	12	1129	
538	12	1124		895	14	1123		1339	6	1133		1414	12	1129	
538a	12s.c.	1124		896	8	1123		1339b	6	1133		1415	6	1133	82
539	12	1124		897	12	1123		1340	6	1133		1416	5½	1133	97
540	14	1124		930	6	1135	50½	1340b	6	1133		1418	6	1136	107
541	14	1124		932	12	1135		1341	6	1133		1419	6	1134	81
542	12	1124		1001	12	1135		1341b	6	1133		1420	6	1134	46
543	8	1124		1002	12	1136		1342	6	1133		1421	12	1129	
543b	8s.c.	1124		1005	12	1136	1088	1342b	6	1133		1421a	12	1129	
545	16	1124		1005a	12	1136	1088	1343	6	1135		1422	6	1134	88
601	5	1122		1006	12	1135	1086R	1344	12	1133		1423	8	1134	402
601a	5	1122		1006a	12	1135		1345	12	1133		1424	6	1134	24
601b	5	1122		1007	12	1135	1086L	1346	14	1126		1425	12	1136	1034
602	5½	1123		1007b	12	1135		1347	16	1125		1426	6	1133	96
602a	12	1123		1008	12	1136	1085R	1348	16	1126		1427	6	1133	
602b	12	1123		1009	12	1136	1085L	1349	12	1133		1427a	6	1133	
603	4	1122		1010	12	1136		1350	18	1133		1428a	12	1135	524
647	10	1122		1010b	12	1136	1052	1351	3	1130	111	1429	6	1135	41
648	6	1121		1011	18	1136		1351a	6	1130		1430	5	1130	9
649	12	1122		1011b	18	1136	744	1351b	6	1130		1430a	6	1130	
649a	12	1122		1012	6	1136		1352	18	1135		1430b	6	1130	
650	8	1122		1012b	6	1136		1353	4	1130	207	1431	5	1130	10
651	5	1122		1204	8	1132					207½	1432	6	1130	5
652	6	1122		1204a	12	1132		1355	8	1130		1433	12	1129	
652a	6	1122		1205	12	1132		1357	5½	1131		1434	6	1129	3
652b	6	1122		1206	12	1135		1358	6	1130		1435	10	1134	223
653	6	1122		1207L	12	1132		1359	10	1134		1436	6	1129	13
653a	6	1122		1207R	12	1132		1359a	10	1134		1437	12	1134	
654	5	1122		1226	12	1133		1360	6	1130	117	1438	5	1131	60
654a	6	1122		1282	6	1135		1361	12	1136		1439	6	1133	62
654a	5s.c.	1122		1295	10	1130		1362	9	1128		1439a	6	1133	
654a	6s.c.	1122		1296	14	1130		1364	14	1128		1439b	6	1133	
654b	5s.c.	1122		1297a	14	1129		1365	6	1128		1441	6	1129	18
654b	6	1122		1299	8	1130		1368	6	1133		1441a	6	1129	
654b	6s.c.	1122		1301	8	1130		1369a	18	1130		1442	10	1135	
655	6	1123		1302	4	1130		1371	8	1128		1442a	14	1135	
656	8	1123		1303	5	1130	16	1371a	8	1128		1443	12	1136	533
657	8	1122		1304	6	1130	7	1372	6	1134	157	1444	12	1129	
658	12	1122		1305	12	1130		1372b	6	1134		1445	6	1129	
659	8	1122		1306	12	1134		1373L	8	1130		1451	6	1136	
660	8	1122		1307	10	1130	209	1373R	8	1130		1452	6	1136	
661	18	1126		1308	4	1129	2	1374L	12	1130		1453	6	1136	
662	18	1123		1309	4	1129	302	1374R	12	1130		1454	6	1136	
734	18	1123		1309a	6	1129		1376a	18	1130		1455	6	1129	31
735	8	1123		1309b	6	1129		1376b	18	1130		1456	6	1136	
735a	8	1123		1310	3	1134	14	1377	6	1132		1457	6	1129	15
735b	8	1123		1310a	6	1134		1378	6	1132	113	1458	6	1129	30
736	8	1123		1310b	6	1134		1380a	12	1130		1459	6	1129	50½
736a	8	1123		1311	5	1128	1	1381	14	1133		1460	6	1129	140
736a	12s.c.	1123		1312	5	1128	301	1382	6	1132	116	1462	6	1135	22
736b	8	1123		1313	3	1134		1383	6	1132	114	1463	5½	1135	19
737	6	1122		1313a	6	1134		1384a	24	1130		1464	6	1135	
737a	6	1122		1313b	6	1134		1386	6	1132	115	1465	12	1135	
737a	6s.c.	1122		1314	6	1129	53	1387	6	1128		1467	6	1133	65
737a	8	1122		1314a	6	1129		1388	8	1127		1468	6	1133	89
737a	12	1122		1314b	6	1129		1388a	12	1127		1479	12	1134	
737b	6	1122		1315	6	1135	11	1389	6	1128		1479a	12	1134	
737b	6s.c.	1122		1317	6	1129	6	1390	6	1128		1480	12	1133	
737b	12	1122		1318	6	1129	12	1391	12	1128		1480a	12	1133	1054
738	9	1123		1321	6	1135		1391a	12	1128		1481	12	1134	
738	9r.	1123		1323	6	1135		1392a	12	1127		1481a	12	1134	
739	8	1123		1326	6	1135		1394	12	1134		1482	12	1133	1056
740	6	1123		1327	6	1133		1398a	8	1134		1482a	12	1133	

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1485b	18	1135		1609	6	1127		1708	4	1131		1822	5	1131	305
1486	11	1134		1610	12	1127		1712	8	1131		1822a	6	1131	
1486b	11	1134		1613	6	1127		1715	4	1133		1822b	6	1131	
1487	12	1112		1616	6	1127	66	1716	6	1131	100	1825	18	1132	
1489	12	1134		1617	4	1127		1716a	12	1131		1826	6	1131	
1489b	12	1134		1618	6	1127		1716b	12	1131		1827	6	1131	
1490	12	1135		1619	12	1126		1717	6	1131	74	1828a	18	1131	
1491	12	1128		1620	12	1126		1718	5	1131		1829a	24	1131	
1492	12	1128		1621	18	1126		1719	6	1131	75	1830	18	1135	
1493	6	1128		1622	12	1126		1719a	6	1131		1831a	18	1135	
1496	12	1135		1623	5 ¹ / ₂	1127		1719b	6	1131		1843	6	1133	
1499	12	1128		1624	6	1126		1721	5	1131		1844	12	1130	
1499a	12	1128		1650	8	1125		1725	6	1134		1844a	12	1130	
1500b	12	1131	542	1654	10	1133		1728	6	1133		1845	14	1130	
1501	6	1129	57	1655a	3	1125		1751	4	1131	40	1845a	14	1130	
1503	6	1128	63	1656	6	1125		1758	6	1131	101	1846	14	1128	
1504	10	1128		1656a	6	1125		1763	6	1131		1846a	14	1128	
1505	12	1128		1658	12	1125		1769	4	1131		1847a	14	1129	
1506	6	1129	51	1659	12	1125		1773	6	1131	28	1848	22	1128	
1507	6	1129	50	1659a	12	1125		1774	12	1131		1849a	8	1129	
1509	5 ¹ / ₂	1129		1660	6	1125		1774a	12	1131		1850	18	1128	
1512	6	1129		1660a	6	1125		1775	8	1132	216	1851	4	1131	
1513	10	1134	221	1661	6	1125		1776	10	1132	217	1853	12	1128	
1513a	10	1134		1662	6	1125		1777	10	1132	215	1858	6	1131	
1514	12	1134		1662a	6	1125		1778	8	1132	218	1870	5 ¹ / ₂	1128	
1514a	12	1134		1664	4	1125		1778a	10	1132		1876	5	1127	
1515	12	1134		1665	6	1125		1779	6	1132		1880	11	1131	
1515a	12	1134		1666	12	1125		1779a	12	1132		1881a	8	1133	
1515b	12	1134		1667	2	1125		1779b	12	1132		1901	12	1135	
1516	10	1127		1668	6	1125		1780	9	1132		1951	16	1123	
1516a	12	1127		1668a	6	1125		1780b	12	1132		1985	12	1135	
1517	6	1127		1669	8	1125		1781	2	1132		2000	12	1134	
1518	12	1128		1669a	8	1125		1782	8	1132		2001	18	1134	
1519	12	1127	1014 1014 ¹ / ₂	1670	4	1125		1782a	12	1132		2002	18	1119	
				1670a	4	1125		1782a	12r.	1132		2003	18	1126	
				1670a	6S1	1125		1782b	12	1132		2004	18	1126	
1520	6	1127		1670a	6S2	1125		1783	10	1132		2005	18	1125	
1521	6	1127		1671	5 ¹ / ₂	1126		1783b	12	1132		2006	18	1136	721
1522	6	1134	67	1672	6	1126		1788a	12s.c.r.	1132		2007	18	1124	
1523	6	1129	47	1673	12	1126		1789a	6s.c.r.	1132		2008	18	1136	794
1525	12	1129		1674	6	1127		1790	3	1132		2008a	18	1136	794
1526a	12	1133		1675	12	1126		1790a	12	1132		2009	18	1135	796R
1527	18	1135		1676	12	1126		1790b	12	1132		2010	18	1135	796L
1528a	10	1134		1677	12	1125		1791	4	1132		2011	18	1136	795R
1529a	12	1134		1678	12	1126		1791a	12	1132		2012	18	1136	795L
1530a	14	1134		1679	12	1125		1791b	12	1132		3501	24	1127	
1531a	24	1134		1679a	12	1125		1792	5	1132		3502	24	1126	
1554	6	1126		1680	6	1125		1792a	12	1132		3503	24	1125	
1560	6	1126		1681	3	1125		1792b	12	1132		3504	24	1119	
1568	3	1127		1681a	3	1125		1793	5 ¹ / ₂	1132		4501	26	1136	1101
1569	6	1127		1682	6	1125		1793a	12	1132		5001	28	1136	1302
1570	6	1128		1682a	6	1125		1793b	12	1132		7002	36	1136	1203
1571	6	1127		1683	12	1125		1794	10	1132		7003	36	1136	
1572	6	1128		1683a	12	1125		1795	6	1132					
1573	6	1128	8	1684	10	1126		1796	12	1132					
1574	8	1128	401	1685	3	1125		1797a	6s.c.r.	1132					
1575	10	1128	205	1685a	6	1125		1799	12	1132					
1576a	18	1128		1685b	6	1125		1800	6	1132					
1577a	24	1128		1686	3	1125		1801	5	1134					
1578a	12	1128		1686a	6s.c.	1125		1805	4	1134					
1579a	18	1128		1686b	6s.c.	1125		1810	6	1134					
1580	8	1129	403	1687	6	1126		1815	4	1131					
1581	8	1129	404	1688	6	1126		1815a	6	1131					
1584	12	1129	503	1689	8	1125		1816	5 ¹ / ₂	1131	120				
1585	12	1129	504	1691	18	1126		1816a	6	1131					

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Matrices are marked on one side for the purpose of easy identification as follows: 6△8, 6△10, 8△12, etc. The triangle is a reference mark and has nothing whatever to do with the identification of the font and face. The figure on the left of the triangle indicates the point size and the

figure on the right indicates the name of the face and not its number. Thus, for instance, 10△8 does not mean 10 point No. 8, but 10 point Caslon with Italic and Small Caps; 8△12 does not mean 8 point No. 12, but 8 point Cheltenham with Italic and Small Caps.

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4 Point		5½△14	923	6△32	806f	6△182	910	6△338	891b	7△8	156
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4△4	1164	5½△22	909	6△36	924	6△188	880	6△342	891	7△12	911
4△330	889a	5½△24	806e	6△42	193	6△192	46	6△344	891a	7△13	906
4△344	891a	5½△28	922	6△43	825	6△194	719	6△346	890	7△14	702
4△400	890	5½△32	1070	6△44	924	6△200	729	6△348	891b	7△15	906
		5½△36	1057	6△45	906	6△202	165	6△350	891a	7△18	910
		5½△38	906	6△46	924	6△204	556	6△358	888a	7△20	924
4¾ Point		5½△42	535	6△48	923	6△206	556	6△362	958	7△21	906
4¾△2	494	5½△44	526	6△49	896	6△208	556	6△364	595	7△22	925
		5½△46	923	6△50	1070	6△210	556	6△366	369	7△23	906
		5½△48	361	6△53	505	6△212	562	6△368	578	7△24	924
5 Point		5½△50	351	6△56	896	6△214	562	6△372	452	7△26	910
5△1	906	5½△52	922	6△57	906	6△216	562	6△376	551	7△27	906
5△2	1068	5½△54	368	6△58	841	6△218	562	6△378	551	7△28	925
5△4	922	5½△60	730f	6△59	906	6△220	319	6△380	551	7△30	1070b
5△6	906	5½△64	535	6△60	923	6△224	127	6△382	551	7△31	906
5△8	1070a	5½△66	771	6△62	688	6△226	906	6△384	551	7△38	925
5△10	906	5½△330	889a	6△66	972	6△232	248	6△386	551	7△40	924
5△14	922	5½△332	888b	6△70	1058	6△236	564	6△388	771	7△42	684
5△18	1069	5½△334	891	6△74	924	6△238	564	6△390	766	7△43	906
5△20	701	5½△336	889	6△76	1068	6△240	564	6△392	663	7△46	910
5△24	535	5½△338	891b	6△82	923	6△242	564	6△394	105	7△48	709
5△26	526	5½△340	889	6△86	733	6△244	30	6△396	386	7△50	687
5△28	174	5½△342	891	6△88	923	6△248	560	6△398	376	7△52	906
5△30	701	5½△344	891a	6△90	709	6△250	22	6△400	890	7△58	925
5△32	361	5½△348	891b	6△92	708	6△252	560	6△406	892b	7△60	906
5△34	860	5½△350	891a	6△94	203	6△254	560	6△410	173	7△62	1059
5△36	368	5½△358	888a	6△96	784	6△256	558	6△414	555	7△63	806c
5△38	173	5½△400	890	6△97	806c	6△258	558	6△416	621	7△66	693
5△330	889a	5½△406	892b	6△98	3	6△260	558	6△418	806d	7△74	925
5△334	891	5½△460	891	6△100	924	6△262	558	6△420	730f	7△80	203
5△336	889	5½△524	892b	6△102	713	6△264	36	6△424	730c	7△86	1058
5△340	889	5½△536	889	6△110	687	6△268	284	6△426	370b	7△88	194
5△342	891			6△112	709	6△270	560	6△432	923	7△90	684
5△344	891a	6 Point		6△114	708	6△274	423	6△434	639	7△92	57
5△348	891b	6△1	906	6△116	906	6△276	298	6△436	649	7△94	46
5△350	891a	6△2	677	6△118	1058	6△280	266	6△438	888a	7△96	720
5△356	892b	6△4	910	6△120	806e	6△286	435	6△440	892a	7△98	910
5△362	957	6△4	910	6△122	1070a	6△288	536	6△442	643	7△102	692
5△400	890	6△5	906	6△123	896	6△290	868	6△460	891	7△104	30
5△406	892b	6△6	1070b	6△124	709	6△296	803	6△524	892b	7△110	22
5△522	892b	6△8	702	6△125	906	6△298	628	6△536	889	7△118	806f
5△524	892b	6△10	910	6△128	708	6△300	652			7△120	36
		6△12	684	6△132	806j	6△302	527	6½ Point		7△122	537
		6△14	709	6△150	693	6△304	795	6½△2	536	7△126	529
		6△15	906	6△156	74	6△306	449	6½△4	924	7△130	803
5½ Point		6△16	708	6△158	57	6△310	630	6½△6	527	7△132	795
5½△1	906	6△17	861	6△160	174	6△312	654			7△136	362
5½△2	1057	6△18	833	6△162	237b	6△314	362	6¾ Point		7△138	363
5½△4	677	6△19	906	6△164	566	6△320	351	6¾△2	537	7△140	353
5½△5	906	6△20	1073a	6△166	566	6△324	923	6¾△4	528	7△142	352
5½△6	909	6△21	906	6△168	566	6△326	585			7△148	729
5½△7	906	6△22	910	6△170	566	6△328	889a	7 Point		7△152	694
5½△8	684	6△24	303	6△172	207	6△330	889a	7△1	906	7△154	175
5½△9	906	6△28	1057	6△174	825	6△332	888b	7△2	1059	7△156	370
5½△10	923	6△29	828	6△176	806e	6△334	891	7△4	678	7△158	369
5½△11	906	6△30	708	6△180	230	6△336	889	7△6	688	7△162	772
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7Δ164	766	8Δ34	708	8Δ194	684	8Δ428	654	9Δ78	320	10Δ36	785
7Δ166	730g	8Δ36	708	8Δ196	709	8Δ432	355	9Δ82	128	10Δ38	835
7Δ168	115	8Δ38	912	8Δ200	708	8Δ434	806m	9Δ84	913	10Δ40	915
7Δ170	106	8Δ39	505	8Δ204	485	8Δ436	543	9Δ90	31	10Δ41	505
7Δ172	376	8Δ40	1059	8Δ206	496	8Δ438	888a	9Δ94	23	10Δ42	915
7Δ174	386	8Δ41	906	8Δ208	175	8Δ440	349	9Δ100	36	10Δ43	907
7Δ176	74	8Δ42	912	8Δ210	927	8Δ442	613	9Δ102	424	10Δ44	709
7Δ180	1166	8Δ44	912	8Δ212	721	8Δ444	348	9Δ104	47	10Δ46	842
7Δ182	1165	8Δ46	926	8Δ214	694	8Δ446	911	9Δ110	868	10Δ48	689
7Δ184	1164	8Δ48	912	8Δ218	709	8Δ448	595	9Δ112	539	10Δ49	908
7Δ186	925	8Δ49	828	8Δ220	911	8Δ450	578	9Δ116	532	10Δ54	915
7Δ188	806d	8Δ50	709	8Δ222	75	8Δ452	806n	9Δ118	804	10Δ56	928
7Δ190	1014	8Δ52	927	8Δ224	708	8Δ454	806o	9Δ122	797	10Δ58	928
7Δ330	889a	8Δ54	688	8Δ228	729	8Δ456	585	9Δ126	779	10Δ61	907
7Δ332	888b	8Δ56	926	8Δ230	925	8Δ460	891	9Δ128	13	10Δ63	907
7Δ334	891	8Δ58	843	8Δ234	926	8Δ462	773	9Δ130	176	10Δ64	896
7Δ336	889	8Δ59	906	8Δ240	927	8Δ464	768	9Δ132	4	10Δ66	841
7Δ338	891b	8Δ60	237b	8Δ242	806k	8Δ466	115	9Δ134	356	10Δ67	962
7Δ340	889	8Δ62	927	8Δ252	911	8Δ468	370	9Δ136	364	10Δ68	928
7Δ342	891	8Δ66	927	8Δ254	207	8Δ470	107	9Δ140	614	10Δ69	504
7Δ344	891a	8Δ69	504	8Δ260	906	8Δ476	387	9Δ142	453	10Δ70	929
7Δ346	890	8Δ70	1070b	8Δ262	58	8Δ478	377	9Δ144	116	10Δ72	928
7Δ348	891b	8Δ71	861	8Δ266	566	8Δ482	730h	9Δ146	586	10Δ74	928
7Δ350	891a	8Δ72	926	8Δ274	30	8Δ484	311	9Δ148	596	10Δ75	907
7Δ358	888a	8Δ74	926	8Δ280	47	8Δ488	621	9Δ150	108	10Δ76	826
7Δ362	959	8Δ82	784	8Δ282	925	8Δ490	654	9Δ152	377	10Δ78	827
7Δ400	890	8Δ85	906	8Δ284	911	8Δ492	630	9Δ154	387	10Δ80	843
7Δ406	892b	8Δ87	822	8Δ298	165	8Δ494	663	9Δ156	769	10Δ82	238
7Δ438	888a	8Δ88	927	8Δ306	319	8Δ496	730d	9Δ158	773	10Δ84	928
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7Δ524	892b	8Δ91	906	8Δ312	127	8Δ502	370b	9Δ162	730i	10Δ88	843
7Δ536	889	8Δ92	926	8Δ314	906	8Δ504	1167	9Δ166	977	10Δ90	842
		8Δ94	842	8Δ316	912	8Δ506	606	9Δ330	889a	10Δ91	571
		8Δ96	841	8Δ318	484	8Δ508	806d	9Δ332	888b	10Δ92	4
		8Δ98	679	8Δ320	495	8Δ510	824	9Δ334	891	10Δ94	907
7½ Point		8Δ100	912	8Δ328	889a	8Δ512	639	9Δ336	889	10Δ98	715
7½Δ2	538	8Δ101	906	8Δ330	889a	8Δ516	649	9Δ338	891b	10Δ101	1065
7½Δ4	530	8Δ104	926	8Δ332	888b	8Δ518	926	9Δ340	889	10Δ102	504
7½Δ6	363	8Δ105	906	8Δ334	891	8Δ520	643	9Δ342	891	10Δ103	907
7½Δ8	354	8Δ108	1074	8Δ336	889	8Δ524	892b	9Δ344	891a	10Δ104	915
7½Δ10	730g	8Δ110	843	8Δ338	891b	8Δ536	889	9Δ346	890	10Δ106	825
7½Δ16	730c	8Δ114	3	8Δ340	889	8ΔA18	341	9Δ348	891b	10Δ108	844
7½Δ18	772	8Δ116	714	8Δ342	891			9Δ350	891a	10Δ110	844
7½Δ20	767	8Δ118	912	8Δ344	891a			9Δ358	888a	10Δ112	204
7½Δ22	974	8Δ120	844	8Δ346	890	9 Point		9Δ362	961	10Δ114	928
7½Δ24	1014	8Δ122	203	8Δ348	891b	9Δ2	703	9Δ400	890	10Δ115	502
7½Δ350	891a	8Δ124	925	8Δ350	891a	9Δ4	304	9Δ406	892b	10Δ116	687
		8Δ126	925	8Δ358	888a	9Δ6	927	9Δ438	888a	10Δ120	709
		8Δ128	687	8Δ360	22	9Δ8	708	9Δ460	891	10Δ122	708
		8Δ130	906	8Δ362	960	9Δ10	834	9Δ524	892b	10Δ123	671
		8Δ131	906	8Δ364	38	9Δ12	689	9Δ536	889	10Δ124	928
		8Δ132	926	8Δ366	36	9Δ14	927			10Δ125	569
		8Δ133	906	8Δ370	284	9Δ18	157			10Δ126	825
8 Point		8Δ134	709	8Δ372	423	9Δ24	927	10 Point		10Δ128	709
8Δ1	906	8Δ136	708	8Δ374	298	9Δ26	927	10Δ1	999	10Δ130	708
8Δ2	912	8Δ138	733	8Δ378	266	9Δ28	913	10Δ2	915	10Δ131	570
8Δ4	896	8Δ140	925	8Δ380	435	9Δ29	861	10Δ4	734	10Δ132	928
8Δ5	960	8Δ144	927	8Δ382	538	9Δ32	913	10Δ6	704	10Δ134	230
8Δ6	1060	8Δ150	825	8Δ384	531	9Δ34	927	10Δ8	157	10Δ136	928
8Δ8	1060	8Δ151	569	8Δ386	452	9Δ36	826	10Δ10	681	10Δ137	896
8Δ10	679	8Δ152	709	8Δ392	906	9Δ38	827	10Δ12	928	10Δ138	928
8Δ12	222	8Δ154	708	8Δ394	804	9Δ40	927	10Δ14	915	10Δ139	497
8Δ13	960	8Δ156	230	8Δ396	796	9Δ42	927	10Δ16	196	10Δ142	232
8Δ14	912	8Δ157	630	8Δ400	890	9Δ44	680	10Δ18	223	10Δ143	631
8Δ16	1059	8Δ158	806f	8Δ406	892b	9Δ46	222	10Δ19	907	10Δ146	880
8Δ18	303	8Δ159	906	8Δ408	868	9Δ48	709	10Δ20	914	10Δ148	248
8Δ20	833	8Δ162	925	8Δ410	628	9Δ50	827	10Δ22	1073b	10Δ152	929
8Δ22	911	8Δ164	1059	8Δ412	93	9Δ52	708	10Δ23	822	10Δ153	1004
8Δ24	156	8Δ166	232	8Δ414	652	9Δ56	687	10Δ24	304	10Δ154	485
8Δ25	906	8Δ168	926	8Δ416	778	9Δ58	195	10Δ25	906	10Δ156	496
8Δ26	194	8Δ176	248	8Δ418	449	9Δ60	695	10Δ26	915	10Δ158	709
8Δ28	1073a	8Δ178	927	8Δ420	12	9Δ62	722	10Δ28	914	10Δ160	914
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10△344 891a	11△18 916		12△118 708	12△292 739	12△492 645
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14△36	687	14△178	547	18△10	1150	18△111	33	18△297	866	20△25	262b
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14△60	920	14△210	328	18△26	1151	18△141	556	18△323	281	21△19	458
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14△65	908	14△218	359	18△33	504	18△149	558	18△329	636		
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14△74	708	14△234	608	18△41	259	18△167	880	18△337	91	24△3	218b
14△76	707	14△236	381	18△42	1157	18△169	134	18△338	891b	24△5	262b
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14△102	202	14△340	889	18△62	1154	18△209	234	18△367	512	24△29	259
14△106	32	14△342	891	18△63	934	18△211	53	18△369	512	24△31	949
14△108	920	14△344	891a	18△64	624a	18△213	179	18△371	512	24△33	949
14△112	931	14△346	890	18△65	488	18△215	182	18△373	661a	24△34	495
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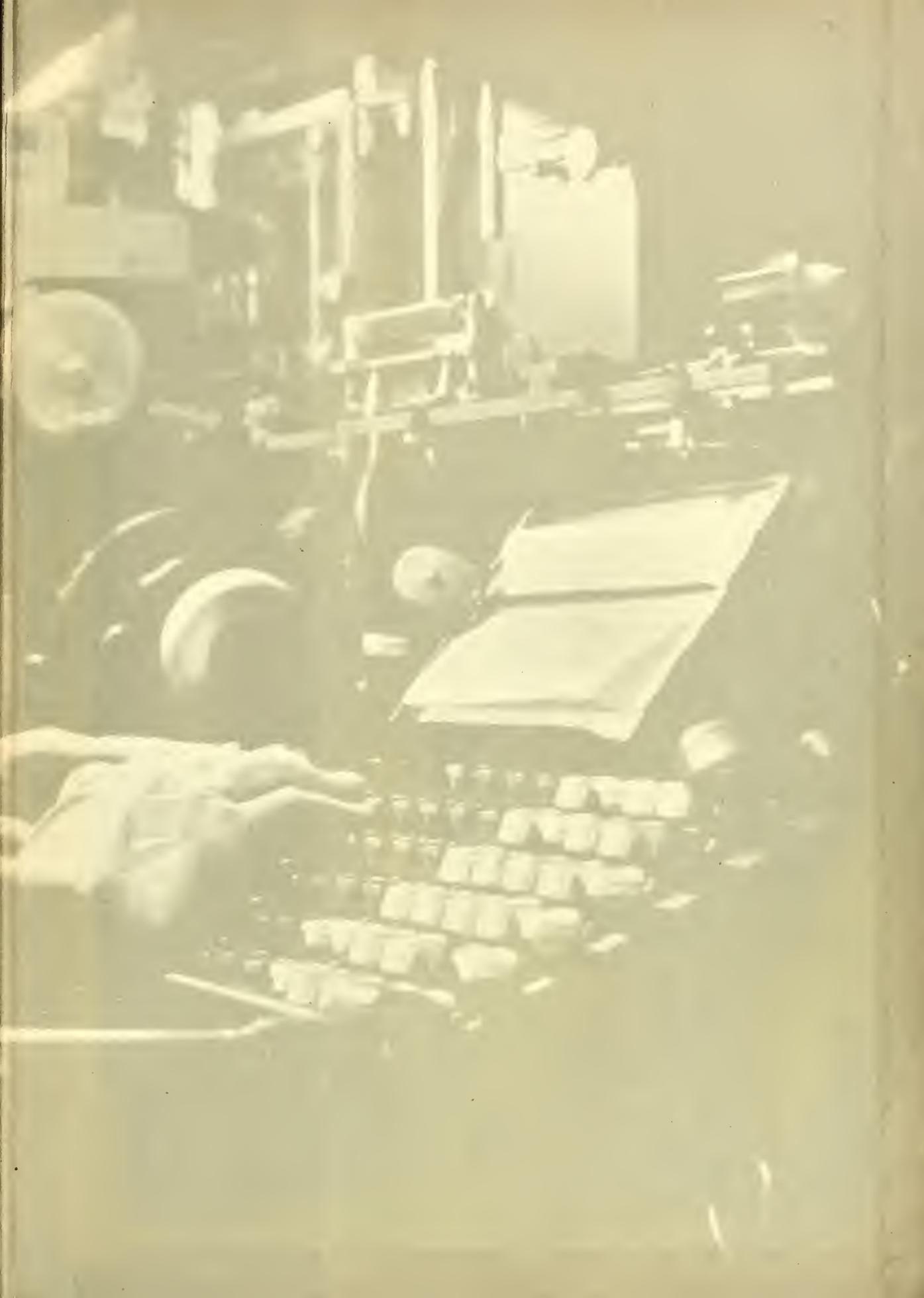
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24△69	845	24△243	1080	28 Point		30△149	262b	34△9	880	36△348	891b
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24△84	1150	24△265	880	28△23	324d	30△165	430	36△3	510	42△5	846
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24△88	1153	24△269	642	28△346	890	30△173	440	36△9	872	42△9	262b
24△89	1079	24△271	281			30△175	443	36△13	513	42△11	218b
24△90	1152	24△273	91	30 Point		30△179	262b	36△15	951	42△13	262b
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24△95	262a	24△279	756	30△5	1076	30△185	1080	36△23	507	42△23	1076
24△99	1065	24△281	636	30△7	260	30△187	233	36△29	951	42△25	508
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24△107	213	24△285	658	30△13	938	30△195	281	36△33	241	42△29	873
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24△117	244	24△291	91	30△25	218b	30△203	652	36△45	260	42△39	512
24△119	186	24△295	334	30△27	845	30△205	652	36△47	941	42△41	512
24△121	80	24△297	189	30△29	65	30△207	757	36△55	214	42△43	512
24△123	251	24△299	329	30△31	940	30△209	637	36△59	500	42△45	874
24△125	152	24△301	582	30△33	513	30△211	647b	36△61	489	42△47	330a
24△127	136	24△303	600	30△37	513	30△213	659	36△65	82	42△49	335a
24△131	216	24△305	668c	30△39	949	30△215	661b	36△67	864	42△51	281
24△133	324	24△309	512	30△41	1079	30△217	748	36△73	252	42△53	513
24△135	8	24△311	512	30△43	262b	30△219	189	36△79	34	42△55	829
24△137	201	24△313	512	30△47	940	30△221	748	36△81	138	42△57	1173
24△139	499	24△315	661a	30△51	514	30△223	583	36△83	26	42△59	324e
24△141	1064	24△317	647a	30△53	1065	30△225	601	36△85	1080a	42△61	1173
24△143	1079	24△319	636	30△55	226	30△227	668c	36△87	41		
24△145	879	24△321	937	30△57	938	30△231	512	36△89	674	48 Point	
24△147	87	24△323	946	30△59	489	30△233	512	36△91	273	48△1	510
24△153	938	24△325	1080b	30△67	186	30△235	512	36△93	431	48△3	509
24△157	1078	24△327	1080b	30△69	81	30△237	91	36△97	441	48△9	261
24△159	227	24△328	889a	30△71	252	30△239	661b	36△99	1080	48△11	944
24△161	91	24△329	575	30△75	218a	30△241	647b	36△103	628	48△13	757
24△165	234	24△331	236	30△79	97	30△243	637	36△105	642	48△15	335a
24△167	54	24△333	609a	30△83	1078	30△245	939	36△109	652	48△17	330a
24△169	68	24△334	891	30△85	939	30△247	1080b	36△111	652	48△19	335a
24△171	791	24△335	161	30△87	91	30△249	1080b	36△113	748	48△21	490
24△173	255	24△336	889	30△89	214	30△251	668c	36△115	637	48△23	575
24△175	179	24△338	891b	30△91	217	30△253	237	36△117	647b	48△25	575
24△177	182	24△339	392	30△93	500	30△255	161	36△119	659	48△687	944
24△179	33	24△345	575	30△95	245	30△261	393	36△121	661b		
24△181	35	24△346	890	30△97	228	30△265	575	36△123	98	54 Point	
24△183	937	24△348	891b	30△101	235	30△269	1064	36△125	757	54△1	510
24△185	25	24△349	589b	30△103	54	30△271	589b	36△127	583	54△3	330b
24△187	513	24△350	1006	30△105	68	30△273	509	36△129	601	54△5	335b
24△189	27	24△351	474	30△107	791	30△275	575	36△131	512		
24△191	262c	24△353	324c	30△109	52	30△277	609b	36△133	512	60 Point	
24△193	40	24△355	575	30△111	256	30△279	996	36△135	512	60△1	510
24△195	262b	24△358	888a	30△113	180	30△281	659	36△137	289	60△3	252
24△197	42	24△359	829	30△115	183	30△283	1170	36△139	294	60△5	509
24△199	1077	24△361	949	30△117	183	30△285	575	36△143	187	60△7	330b
24△201	1077	24△363	1170	30△119	34	30△287	1170	36△145	90	60△9	335b
24△205	652	24△367	1171	30△121	35	30△289	1172	36△147	160		
24△207	288	24△369	575	30△123	87	30△291	1171	36△149	217		
24△209	293	24△371	668a			30△332	888b				
24△211	673	24△375	658			30△336	889				
						30△338	891b				









LINO

LINO TYPE

TYPE

FACES