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
Baskerville with Italic and Small Caps	7	*Memphis Extra Bold Condensed*	18, 24, 30, 36
Bodoni Bold	42	*Memphis Medium Condensed*	30, 36
Century Expanded with Italic	4	*Memphis Medium Condensed with*	
Electra with Italic and Small Caps	7, 9	*Memphis Bold Condensed*	10, 12, 14
Erbar Light Condensed with Bold Condensed	8	*Memphis Medium Condensed with*	
Excelsior with Bold Face No. 2	7¾	*Memphis Extra Bold Condensed*	10, 12, 14
Garamond Bold No. 3 Italic	18	*Opticon with Bold Face No. 2*	11
Memphis Bold with Italic	24	*Opticon with Italic and Small Caps*	7, 11
Memphis Bold Condensed	18, 24, 30, 36	*Pabst Extra Bold Condensed*	42

All-Purpose Linotype Faces

FACE	POINT SIZE	FACE	POINT SIZE
Bodoni Italic	60, 72	*Cloister Bold Italic*	60
Bodoni Bold Condensed	24, 30	*Condensed Title Gothic*	72, 96, 120
Poster Bodoni Italic	60	*Memphis Extra Bold Condensed*	96, 120, 144
Caslon Old Face Italic	60	*Memphis Medium Condensed*	96, 120, 144
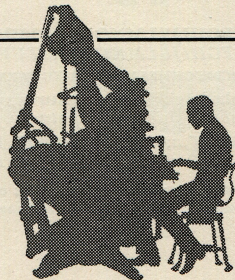
4 POINT CENTURY EXPANDED *with* ITALIC

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

(solid)

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

12345 ($£,.:;'-'?!*†‡§¶fiffffffmm) 67890
12345 ($£,.:;'-'?!†‡§¶fiflffffiffl) 67890*

Matrix Information: 4△4. Lower case alphabet, 78 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZINBU. Made also in combination with Gothic No. 16. See pages 193 and 494.

TRADE **LINOTYPE** MARK

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7 POINT BASKERVILLE *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

(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

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

1234567890 ($£,.:;'-'?! *†‡§¶fifflffffiffl) 1234567890
1234567890 ($£,.:;'-'?! †‡§¶fifflffffiffl) 1234567890

Matrix Information: 7△184. Lower case alphabet, 95 points. Figures, .050; comma, period and thin space, .0277. Runs in 90 channel magazine. 6 point alignment. Smallest slug on which this face will cast is 7 point. Will cast on 6 point body with short descenders. Code word, ZIDUP.

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

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(on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&

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abcdefghijklmnopqrstuvwxyz

1234567890 ($£,.:;'-'?!*§†‡(●§§●) fiflffffifffl) 1234567890
1234567890 ($£,.:;'-'?! §†‡(●§§●) fiflffffifffl) 1234567890

Matrix Information: 7△182. 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, ZIDIM.

TRADE **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 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 do

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(on eleven point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

1234567890 ($£,.:;'-'?!*§†‡(●§§●) fiflffffifffl) 1234567890
1234567890 ($£,.:;'-'?! §†‡(●§§●) fiflffffifffl) 1234567890

Matrix Information: 9△160. Lower case alphabet, 117 points. Figure 1, .0553; 2 to 0, .0692; comma, period and thin space, .0346.
Runs in 90 channel magazine. Smallest slug on which this face will cast is 10 point. Code word, ZIDCO.

7 POINT OPTICON *with* ITALIC *and* SMALL CAPS

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 *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 *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&

abcdefghijklmnopqrstuvwxyz   12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
abcdefghijklmnopqrstuvwxyz   *12345 ($£,.:;'-'?! †‡§¶fiflffffiffl) 67890*

Matrix Information: 7△180. Lower case alphabet, 120 points. Figures, .059; comma, period and thin space, .0295. Runs in 90 channel magazine. Code word, ZILZA.

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11 POINT OPTICON *with* ITALIC *and* SMALL CAPS

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 *How is one to assess and 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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12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! †‡§¶fiflffffiffl) 67890

Matrix Information: 11△134. Lower case alphabet, 153 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZIMAM.

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11 POINT OPTICON *with* BOLD FACE No. 2

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 **How is one to assess and 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
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information: 11△138. 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)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

12345 ($ £,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($ £,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information: 7¾△2. 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, ZIDIT.

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

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)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

12345 ($£,.:;'-'?!*†‡§¶) 67890
12345 ($£,.:;'-'?!*†‡§¶) 67890

Matrix Information: 8△504. Lower case alphabet, 82 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIDZE.

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,

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pace-makers in the art of printing rave over a
specific face of type? What do they see in it?
Why 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)

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 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 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 leaded)

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 superlative-**

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 superlative-

(two point leaded)

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 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,

HOW IS ONE TO ASSESS AND EVALUATE
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in terms of its esthetic design? Why do the
pace-makers in the art of printing rave over a
specific face of type? What do they see in it?
Why 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)

Matrix Information: 10△494. Lower case alphabet, 114 points. Figures, .0622; comma, period and thin space, .0311. 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**

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 leaded)

Matrix Information: 12△502. Lower case alphabet, 135 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZIPIY.

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 superlative-**

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 superlative-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
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12345 ($£,.:;'-'?!*†‡$¶ffiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡$¶ffiflffffiffl) 67890

Matrix Information: 14△268. 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: 18△407. 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: 24△363. Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIHSI.

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△287. 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: 36△163. Lower case alphabet, 325 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine. Code word, ZIHYI.

MEMPHIS EXTRA BOLD CONDENSED

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: 18△411. Lower case alphabet, 180 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZIJBO.

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: 24△367. Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIJCU.

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△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.

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△167. Lower case alphabet, 325 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine. Code word, ZIJED.

<div align="center">

MEMPHIS BOLD *with* ITALIC

</div>

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.

<div align="center">

MEMPHIS MEDIUM CONDENSED

</div>

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

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? Wh 1234

BODONI BOLD

The quick brown fox j over the lazy dog. How is one to assess and eval a type face in ter 1234

PABST EXTRA BOLD CONDENSED

The quick brown fox ju over the lazy dog. How is one to assess and eval a type face in ter 1234

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 CONDENSED TITLE GOTHIC

120 Point Condensed Title Gothic (120△1032) Caps, figures and points only. Code word, ZEMIR

RUGS $189

96 Point Condensed Title Gothic (96△1032) Caps, figures and points only. Code word, ZEPON

EIGHTY 54!

72 Point Condensed Title Gothic (72△1032) Caps, figures and points only. Code word, ZAPAS

FIRE ROUTS 31

A-P-L BODONI BOLD CONDENSED

30 Point Bodoni Bold Condensed (30△1068) Lower case alphabet, 282 points. Code word, ZEZOY

DRESSES THAT ARE BEAUTIFUL
Spring styles for young and old in 28

24 Point Bodoni Bold Condensed (24△1068) Lower case alphabet, 231 points. Code word, ZEZOS

COLORFUL SKATING OUTFITS IN VOGUE
Sport outfits have matching hat and scarf $19

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, ZIHIK

Will give 3