

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
 ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

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 ct st fi fl ff ffi ffl ; ;
Qu ct st fi fl ff ffi ffl ; ;

SWASH CHARACTERS

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

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 If Of

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

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
 18 24 30 36 42 48 60 72

TRADE **LINOTYPE** MARK

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 see in it?
(solid)

ABCDEF GHIJKLMNOPQRSTUVWXYZ &
 ABCDEF GHIJKLMNOPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyzfi flffiffi (\$£,,:;'.?!*†) 1234567890
 abcdefghijklmnopqrstuvwxyzfi flffiffi (\$£,,:;'.?!*†) 1234567890

Matrix Information: 6Δ268. 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 leaded)

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)

ABCDEF GHIJKLMNOPQRSTUVWXYZ &
 ABCDEF GHIJKLMNOPQRSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyzfi flffiffi (\$£,,:;'.?!*†) 1234567890
 abcdefghijklmnopqrstuvwxyzfi flffiffi (\$£,,:;'.?!*†) 1234567890
 ONE-LETTER ITALIC, SPECIAL NO. 5
 abcdefghijklmnopqrstuvwxyz TRUE-CUT SMALL CAPS, SPECIAL NO. 5
 ABCDEF GHIJKLMNOPQRSTUVWXYZ &

Matrix Information: 8Δ370. Lower case alphabet, 109 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JILA.

TRADE LINOTYPE MARK

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 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

(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: 10Δ302. Lower case alphabet, 126 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, JIME.

TRADE **LINOTYPE** MARK

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&

abcdefghijklmnopqrstuvwxyzfifffiffil(\$£,,:;'-?!*†)1234567890

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

TRADE MARK
LINO TYPE

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

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

abcdefghijklmnopqrstuvwxyziifffiffll (\$£,.,:;'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyziifffiffll (\$£,.,:;'?!*†) 1234567890

Matrix Information: 14Δ154. Lower case alphabet, 157 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, JIOP.

TRADE **LINOTYPE** MARK

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 (\$,..; '-'?!fiflffffiff)

(two point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy z 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 (\$,..; '-'?!fiflffffiff)

(three point leaded)

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxy z**

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.

TRADE **LINOTYPE** MARK

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: 30Δ155. 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: 36Δ137. Lower case alphabet, 379 points. Figure 1, .1798; 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. 34 point alignment. Code word, ZELZU.

TRADE **LINOTYPE** MARK

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&
abcdefghijklmnopqrstuvwxyzfifffiffil (\$£,.;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffil (\$£,.;'-'?!*†) 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&
abcdefghijklmnopqrstuvwxyzfifffiffil (\$£,.;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfifffiffil (\$£,.;'-'?!*†) 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.

TRADE LINOTYPE MARK

A-P-L

60 Point Cloister Bold

(60Δ1017) Lower case alphabet, 627 points. Code word, ZAPOJ

How is one to as-
sess a type face in
term abcdefghijkl
mnopqrstuvwxyz
(\$:;'-?!fiff fiff) 12

(six point leaded)

ABCDEFGH
IJKLMNOPQRST
UVWXYZ&

A-P-L

A-P-L

72 Point Cloister Bold

(72Δ1017) Lower case alphabet, 745 points. Code word, ZAPOP

How may t abc
def gh jklmnop
qrstuvwxyz 89
(\$:; ' - ' ? ! f i f f f i f f f)

ABCDEF G
KLMNOPQR
STUWXY

A-P-L

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)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ&
abcdefghijklmnopqrstu vwxyz 1234567890**

Matrix Information: 18Δ245. 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)

**ABCDEFGHIJKLMPQRUVWXYZ&
abcdefghijklmnopqrstu vwxyz 1234567890**

Matrix Information: 24Δ209. 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. 22 point alignment. Code word, JITE.

TRADE LINOTYPE MARK

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)

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 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) abcdefghijklmnopqrstuvwxyz

**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.

TRADE **LINOTYPE** MARK

A-P-L

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

42 Point Cloister Bold Italic

(42Δ1018) 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

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**

A-P-L

Cloister Wide with Cloister Bold

COMPARISON OF SIZES

6 Point Cloister Wide with Cloister Bold (6Δ276) 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 of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eye 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 1234

8 Point Cloister Wide with Cloister Bold (8Δ374) Lower case alphabet, 109 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 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- 1234

10 Point Cloister Wide with Cloister Bold (10Δ306) Lower case alphabet, 126 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 t 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? Wh 1234

12 Point Cloister Wide with Cloister Bold (12Δ280) Lower case alphabet, 138 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 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 desig 1234

14 Point Cloister Wide with Cloister Bold (14Δ158) Lower case alphabet, 157 points. Figures, .0968
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 s 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 esthet 1234

List of Characters Included in Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ' - _ t b & £ \$

, . : ; ? ! (|) * ' - _ 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 @ % † ‡ § ¶ - []

Æ Œ æ œ fi fl ff ffi

Æ Œ æ œ fi fl ff ffi



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)

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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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.

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(one point leaded)

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

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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

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(one point leaded)

TRADE LINOTYPE MARK

The CLOISTER SERIES



Right: Card set in 14 point Cloister, 3 points lead; 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. 404½.

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 Lozoff, George Grosz.

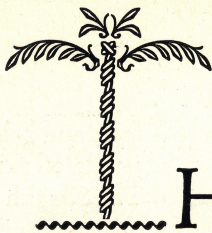
THE FUGITIVE. 8 numbers, 1922-4. John Crow Ransom, Allen Tate, Joseph Auslander, Merrill Moore, and others. "These poets acknowledge no models upon the independence of their thought, they not overpoweringly academic, they are in tune with the times in the fact that to a large degree they are self-convicted 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. Coppard, 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,

14



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 UNIVERSAL 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 my 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 and her, 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

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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.