

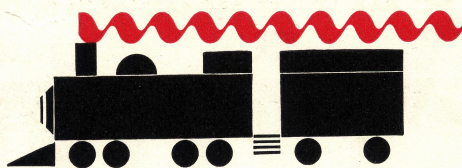
RED DIAMOND TRUCKS

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.

RANGE of SIZES · MEMPHIS EXTRA BOLD with ITALIC



8 Point (8Δ506)

Lower case alphabet, 141 points. Figures, .0761

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, .0968

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 (18Δ52)

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, .0968; 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, .166; 2 to 0, .2213

HOW IS one to assess an 1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

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 &

12345 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 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

\$£,,:-?!«» — Æ Ć æ . . . () * † ‡ § ¶ □ @ ! b % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
\$£,,:-?!«» — Æ Ć æ . . . () * † ‡ § ¶ □ @ ! b % 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

Memphis Extra Bold Condensed Series—See Addenda



MEMPHIS EXTRA BOLD with ITALIC

MI

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

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)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890 (\$£.,:;-?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdefghijklmnopqrstuvwxyz
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.

TRADE **LINOTYPE** MARK

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

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)

AABCDEFGHIJKLMNOPQRSTUVWXYZVW
aabcdefghijklmnopqrstuvwxyz
1234567890 (\$£.,:;-?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZVW
aabcdefghijklmnopqrstuvwxyz
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
TERM
How
esthet
ing re
Why
sign i
type
form
just r
has a
the w
nor "
streng
by a
curve
The s
or yo
good
stamp
the ex
expla
with
a the
type
ters.

Matrix
zine. C

HOW
IN TH
How
of its
of pr
they
eyes
they
pract
balan
good
nicel
chair
and
And,
man
curv
art. T
chair
sides
sat i

Matrix
zine.



12
POINT

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)

**AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&**

**aabcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.,;-'?!«»*†)
aabcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.,;-'?!«»*†)**

Matrix Information: 12Δ458. Lower case alphabet, 201 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ZESLO.



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

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

AABCDEFGHIJKLMN OPQRSTUVWXYZ&

AABCDEFGHIJKLMN OPQRSTUVWXYZ&

aabcdeffghijklmnopqrstuvwxy z 1234567 (\$£,.;-'?!«» *†)

aabcdeffghijklmnopqrstuvwxy z 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.

SPE
of M
L

U S
S T



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

18
POINT
TWO-
LETTER

(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&
aabcdeffghijklmnopqrstuvwxy z 12 (\$,.;- '?!« »)
aabcdeffghijklmnopqrstuvwxy z 12 (\$,.;- '?!« »)

Matrix Information: 18Δ52. 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. Smallest slug on which this face will cast is 17 point. Code word, ZIFAY.



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 &
aabccdeffghijklmnopqrstuvwxy z

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
aabccdeffghijklmnopqrstuvwxy z

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.



30
POINT

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: 30Δ277. 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 (72Δ1056) Lower case alphabet, 1015 points. Code word, ZERVE

72
How Is Type
aabbcdeffghi

60 Point (60Δ1056) Lower case alphabet, 877 points. Code word, ZERUR

60
How Is One So
aabbcdeffghijk

48 Point (48Δ1056) Lower case alphabet, 717 points. Code word, ZERUK

48
How is one to aab
cdeffghijklmoprst

42 Point (42Δ1056) Lower case alphabet, 627 points. Code word, ZERUD

42
How can one assess
and evaluate a type

36 Point (36Δ1056) 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

HOW
ITS E
How
sign?
face
their
a goo
work
any
right
thick
And,
out in
actual

HOW
ITS E
How
sign?
face
their
a goo
work
any
right
thick
And,
out in
actual



144 Point (144Δ1056) Lower case alphabet, 2266 points. Code word. ZERIH

Stop 5

144

120 Point (120Δ1056) Lower case alphabet, 1765 points. Code word. ZERIB

**A great
Thing 3**

120

96 Point (96Δ1056) Lower case alphabet, 1452 points. Code word. ZERHE

**Profits in
Display 1**

96



RANGE of SIZES · MEMPHIS LIGHT with BOLD

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 i 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 evalua 1234
HOW IS ONE to assess and evalua 1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 12345 abcdeffghijklmnopqrstuvwxyz 67890
 12345 abcdeffghijklmnopqrstuvwxyz 67890
 \$£,,:;-'?!«»-|—ÆEæœœ ... ()*†‡\$%&@#b% ;: ¼ ¼ ¾ ½ ¾ ¾ ¾ ¾
 \$£,,:;-'?!«»-|—ÆEæœœ ... ()*†‡\$%&@#b% ;: ¼ ¼ ¾ ½ ¾ ¾ ¾ ¾

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 R M N W
 A a f E R 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
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 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

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

6
POINT

AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)

AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)

Two-Letter Small Caps available as an extra
 ABCDEF GHIJKLMNOPQRSTUVWXYZ& 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.



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

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
 (\$£,,:;-'?!«»*†)

AABCDEF GHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
 (\$£,,:;-'?!«»*†)

Two-Letter Small Caps available as an extra
 ABCDEF GHIJKLMNOPQRSTUVWXYZ& 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.



MEMPHIS LIGHT with BOLD

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

NINE 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**

AABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
 (\$£,,:;'?!«»*†)

(two point leaded)

AABCDEFGHIJKLMN OPQRSTUVWXYZ&
 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,

TEN 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,**

AABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
 (\$£,,:;'?!«»*†)

(two point leaded)

AABCDEFGHIJKLMN OPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz 1234567890
 (\$£,,:;'?!«»*†)

Two-Letter Small Caps available as an extra

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

Matrix Information: 10Δ398. Lower case alphabet, 133 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZAHKU.

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

(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&
 aabcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)
aabcdefghijklmnopqrstuvwxyz 1234567890 (\$£,,:;-'?!«»*†)

Two-Letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 12Δ376. Lower case alphabet, 166 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZAHLA.



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-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely 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 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 &
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 1 2 3 4 5 6 7 8 9 0 (\$ £ , . : ; - ' ? ! « » * †)
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 1 2 3 4 5 6 7 8 9 0 (\$ £ , . : ; - ' ? ! « » * †)

Two-Letter Small Caps available as an extra

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 & G Q & f k t y
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 & 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

18
 POINT
 TWO-
 LETTER

(four point leaded)

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)

A ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 A ABCDEFGHIJKLMNOPQRSTUVWXYZ &
 a abcdeffghijklmnopqrstuvwxyz 1234567890 (\$,,:;-'?!«»)
 a abcdeffghijklmnopqrstuvwxyz 1234567890 (\$,,:;-'?!«»)

Matrix 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, ZEZEPE. Also available in two-letter matrices as Memphis Bold with Memphis Light (18Δ48). Code word, ZIDPO.



MEMPHIS BOLD with LIGHT

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&

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 (\$,,:;-'?!«»)

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 (18Δ16). 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)

AABCDEFGHIJKLMNOPQRSTUVWXYZ
AABCDEFGHIJKLMNOPQRSTUVWXYZ

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
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: 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

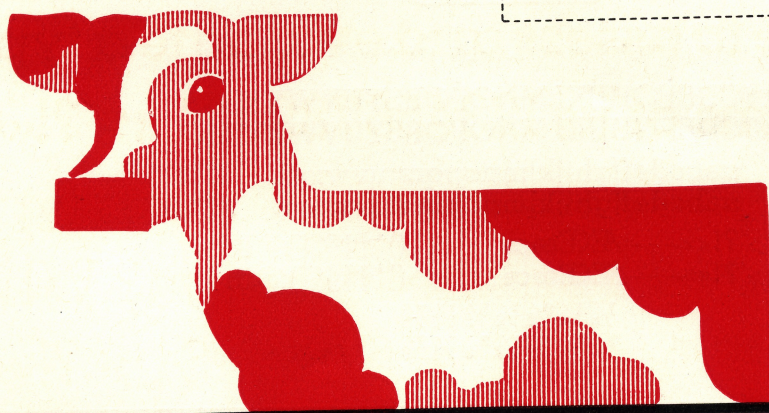
GEORGE H. BASKELL

=====
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 (6△416) 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△488) 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 (10△454) 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 (12△466) 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△240) 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 (18△64) 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 (24△64) Lower case alphabet, 318 points. Figure 1, .1107; 2 to 0, .116
HOW IS ONE to assess and evalua 1234
HOW IS ONE to assess and evalua 1234



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

A ABCDEFGHIJKLMNOPQRSTUVWXYZ&
A ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 α abcdefghijklmnopqrstuvwxyz 67890
12345 α 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

SPECIAL CHARACTERS

SPECIAL NO. 1

Α α f
Α α f

Made in all sizes and included in all fonts

€ Η Μ Ν W
€ Η Μ Ν W

Made in all sizes and supplied on special order

TWO-LETTER LOGOTYPES

Tα Te To Vα Ve Vo Wα We Wi Wo Wϱ Yα Ye Yo
Tα Te To Vα Ve Vo Wα We Wi Wo Wϱ Yα 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-

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-

6
POINT

AABCDEFHGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 (\$£...:~?!«»*†)

AABCDEFHGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 (\$£...:~?!«»*†)

Matrix Information: 6Δ416. Lower case alphabet, 97 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZICKA.



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

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

8
POINT

AABCDEFHGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 (\$£...:~?!«»*†)

AABCDEFHGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 (\$£...:~?!«»*†)

Matrix Information: 8Δ488. Lower case alphabet, 104 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZICLE.



MEMPHIS MEDIUM with BOLD

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.

(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 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)

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 β γ δ ε ζ η θ ι κ λ μ ν ο π ρ σ τ υ φ χ ψ ω 1 2 3 4 5 6 7 8 9 0 (\$ £ , . : ; ' ? ! « » * †)
 α β γ δ ε ζ η θ ι κ λ μ ν ο π ρ σ τ υ φ χ ψ ω 1 2 3 4 5 6 7 8 9 0 (\$ £ , . : ; ' ? ! « » * †)

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)

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 (\$ £ , . ; : - ' ? ! « » * †)

Matrix Information: 12Δ466. Lower case alphabet, 167 points. Figures, .083; comma, period and thin space, .0415. 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-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the 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)

AABCDEFGHIJKLMN OPQRSTUVWXYZ&
AABCDEFGHIJKLMN OPQRSTUVWXYZ&

αbcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.,:;-'?!«» *†)
αbcdefghijklmnopqrstuvwxyz 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

18
 POINT
 TWO-
 LETTER

(four point leaded)

**AABCDEFGHIJKLMN OPQRSTUVWXYZ &
 AABCDEFGHIJKLMN OPQRSTUVWXYZ &
 αabcdeffghijklmnopqrstuvwxyz 1234567890 (\$,,:;-'?!«»)
 αabcdeffghijklmnopqrstuvwxyz 1234567890 (\$,,:;-'?!«»)**

Matrix Information: 18Δ64. Lower case alphabet, 230 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIKOB.



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 (\$,,:;-'?!«»)

24
 POINT
 TWO-
 LETTER

(six point leaded)

**AABCDEFGHIJKLMN OPQRSTUVWXYZ
 AABCDEFGHIJKLMN OPQRSTUVWXYZ
 αabcdeffghijklmnopqrstuvwxyz
 αabcdeffghijklmnopqrstuvwxyz**

Matrix Information: 24Δ64. 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.

4

WEIGHTS • Full Size Range

Light

EEEEEEEEEEEEEEEE
144 120 96 84 72 60 54 48 42 36 30 24 18 14 12 10 9 8 6

Medium

EEEEEEEEEEEEEEEE
72 60 48 36 30 24 18 14 12 10 9 8 6

LARGER SIZES IN PROCESS
OF MANUFACTURE

Bold

EEEEEEEEEEEEEEEE
144 120 96 84 72 60 54 48 42 36 30 24 18 14 12 10 9 8 6

Extra Bold

EEEEEEEEEEEEEEEE
144 120 96 84 72 60 48 42 36 30 24 18 14 12 10 8