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# MISCELLANEOUS FACES

*There are available many Linotype "special-purpose" faces, both text and display, which are not provided in complete series. These are shown on the following pages.*

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## *Two-Letter Faces*

FACE	POINT SIZE	FACE	POINT SIZE
No. 10 with Gothic No. 4 . . . . .	5, 6	No. 8 with Bold Face No. 2 . . . . .	6
No. 6 with Gothic No. 16 . . . . .	4 <sup>3</sup> / <sub>4</sub>	No. 2 with Gothic No. 3 . . . . .	6, 7, 8, 10, 12
No. 18 with Antique Black No. 1 . . . . .	5	Pabst Old Style with Italic . . . . .	10, 12, 14
No. 4 with Bold Face No. 2 Cond. . . . .	5 <sup>1</sup> / <sub>2</sub>	Classic with Italic and S. C. . . . .	6, 8, 10, 12
No. 2 with Antique No. 2 . . . . .	6	Classic with Century Bold . . . . .	8, 10, 12, 14
No. 10 with Italic and S. C. . . . .	5	Clearface Bold with Italic . . . . .	14
No. 12 with Gothic No. 8 . . . . .	6		

## *Display Faces*

FACE	POINT SIZE	FACE	POINT SIZE
Pabst Old Style Condensed . . . . .	18	Jenson Condensed . . . . .	18
Classic Italic . . . . .	18	Elzevir No. 2 . . . . .	18, 24, 30, 36
Antique Condensed . . . . .	18	Latin Extra Condensed . . . . .	30
Antique Extra Condensed . . . . .	20	Latin Compressed . . . . .	30
Caption . . . . .	24, 30, 36, 42	Latin Condensed . . . . .	18, 21, 24, 30, 36
Clearface Bold . . . . .	18, 24, 30	Title No. 1 . . . . .	18
Clearface Bold Italic . . . . .	18, 24, 30	Title No. 2 . . . . .	18, 24
Caslon No. 4 . . . . .	18	Ionic Condensed . . . . .	18, 24, 30, 36
Condensed Title No. 1. . . . .	20	Ionic Extra Condensed . . . . .	42
De Vinne Condensed . . . . .	24, 30	Metrolite No. 4 Italic . . . . .	24, 30
De Vinne Extra Condensed . . . . .	18, 24	Metrothin No. 4 Italic . . . . .	24, 30



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

## 5 POINT No. 10 with GOTHIC No. 4

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy.

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 ABCDEFGHIJKLMNPOQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
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 12345 (\$£...:~? !\*+§|||¶|) 67890  
 12345 (\$£...:~? !\*+§|||¶|) 67890

Matrix Information: 5Δ2. Lower case alphabet, 76 points. Figures, .0415; comma and period, .0277. Runs in 90 channel magazine. Code word, MOEZ.

TRADE LINOTYPE MARK

## 6 POINT No. 10 with GOTHIC No. 4

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy.

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 ABCDEFGHIJKLMNPOQRSTUVWXYZ&  
 abcdefghijklmnopqrstuvwxyz  
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 12345 (\$£...:~? !\*+§|||¶|) 67890  
 12345 (\$£...:~? !\*+§|||¶|) 67890

Matrix Information: 6Δ76. Lower case alphabet, 91 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOFY.





## 5 POINT No. 10 *with ITALIC and SMALL CAPS*

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

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

*How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is*

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TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT

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

Matrix Information: 5Δ8. Lower case alphabet, 76 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOER

TRADE LINOTYPE MARK

## 6 POINT No. 12 *with GOTHIC No. 8*

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

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(one point leaded)

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

Matrix Information: 6Δ32. Lower case alphabet, 88 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MOIB.

TRADE LINOTYPE MARK

## 6 POINT No. 8 *with BOLD FACE No. 2*

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

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*How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

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(one point leaded)

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

Matrix Information: 6Δ122. Lower case alphabet, 109 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MODU.

### 6 POINT No. 2 with GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right

(solid)

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(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&  
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy z  
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12345 (\$ £ , . ; ' - ' ? ! \* + § ¶ | ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢) 67890

Matrix Information: 6Δ6. Lower case alphabet, 108 points. Figures, .050; comma, period and thin space, .031. Runs in 90 channel magazine. Code word, MIWA.



### 7 POINT No. 2 with GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right

(solid)

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(one point leaded)

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12345 (\$ £ , . ; ' - ' ? ! \* + § ¶ | ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢) 67890

Matrix Information: 7Δ30. Lower case alphabet, 116 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, MIXE.



### 8 POINT No. 2 with GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right

(solid)

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(one point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&  
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy z  
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12345 (\$ £ , . ; ' - ' ? ! \* + § ¶ | ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢) 67890

Matrix Information: 8Δ70. Lower case alphabet, 118 points. Figures, .059; comma, period and thin space, .0295. Runs in 90 channel magazine. Code word, MIYD.

10 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF  
How is one to assess and evaluate a type face in terms of its esthetic design?  
Why do the pace-makers in the art of printing rave over a specific face of  
type? What do they see in it? Why is it so superlatively pleasant to their  
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How is one to assess and evaluate a type face in terms of its esthetic design?  
Why do the pace-makers in the art of printing rave over a specific face of

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12345 (\$ £ , . : ; ' - ' ? ! \* † ‡ § ¶ | f i f l f f f f i f f l ) 67890

Matrix Information: 10Δ162. Lower case alphabet, 142 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, MIZI.



12 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T  
How is one to assess and evaluate a type face in terms of its es-  
thetic design? Why do the pace-makers in the art of printing  
rave over a specific face of type? What do they see in it? Why is  
it so superlatively pleasant to their eyes? **Good design is always  
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partly, its excellent practical fitness to perform its work. It has  
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How is one to assess and evaluate a type face in terms of its es-  
thetic design? Why do the pace-makers in the art of printing

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12345 (\$ £ , . : ; ' - ' ? ! \* † ‡ § ¶ | f i f l f f f f i f f l ) 67890

Matrix Information: 12Δ136. Lower case alphabet, 170 points. Figures, .0899; comma, period and thin space, .0449. Runs in 90 channel magazine. Code word, MOAX.

## 10 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy  
abcdefghijklmnopqrstuvwxy

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

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

Matrix Information: 10Δ194. Lower case alphabet, 128 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word. NOYG.

TRADE LINOTYPE MARK

## 12 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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

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

Matrix Information: 12Δ130. Lower case alphabet, 151 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word. NOZA.



14 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print-*

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abcdefghijklmnopqrstuvwxy  
abcdefghijklmnopqrstuvwxy

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

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

*Matrix Information:* 14△66. Lower case alphabet, 181 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, NUAB.

TRADE LINOTYPE MARK

18 POINT PABST OLD STYLE CONDENSED

HOW IS ONE TO ASSESS AND EVALUATE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to

*(two point leaded)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

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

*Matrix Information:* 18△93. Lower case alphabet, 215 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, NUBA.



## 10 POINT CLASSIC *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES  
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in*

*(two point leaded)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

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

12345 (\$£,.;:'-?! ¶fflffiffiffi) 67890

*Matrix Information:* 10Δ22. Lower case alphabet, 124 points. Figures, .0692; comma, period and thin space, .0345. Runs in 90 channel magazine. Code word, JAPY.

TRADE LINOTYPE MARK

## 12 POINT CLASSIC *with* ITALIC *and* SMALL CAPS

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

*(two point leaded)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

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

12345 (\$£,.;:'-?! †‡ fflffiffiffi) 67890

*Matrix Information:* 12Δ20. Lower case alphabet, 155 points. Figures, .090; comma, period and thin space, .045. Runs in 90 channel magazine. Code word, JAQA.

## 8 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the  
pace-makers in the art of printing rave over  
**How is one to assess and evaluate a type face  
in terms of its esthetic design? Why do the**  
*(solid)*

How is one to assess and evaluate a type face  
in terms of its esthetic design? Why do the  
pace-makers in the art of printing rave over  
**How is one to assess and evaluate a type face  
in terms of its esthetic design? Why do the**  
*(one point leaded)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy  
abcdefghijklmnopqrstuvwxy

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

*Matrix Information:* 8Δ108. Lower case alphabet, 115 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JASI.

TRADE LINOTYPE MARK

## 10 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS  
How is one to assess and evaluate a type face in terms of its esthetic design? Why  
do the pace-makers in the art of printing rave over a specific face of type? What do  
they see in it? Why is it so superlatively pleasant to their eyes? **Good design is al-**  
**How is one to assess and evaluate a type face in terms of its esthetic design? Why  
do the pace-makers in the art of printing rave over a specific face of type? What do**  
*(two point leaded)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy  
abcdefghijklmnopqrstuvwxy

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

*Matrix Information:* 10Δ86. Lower case alphabet, 132 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, JATO.

TRADE LINOTYPE MARK

## 12 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN  
How is one to assess and evaluate a type face in terms of its esthetic  
design? Why do the pace-makers in the art of printing rave over a  
specific face of type? What do they see in it? Why is it so superla-  
**How is one to assess and evaluate a type face in terms of its esthetic  
design? Why do the pace-makers in the art of printing rave over a**  
*(two point leaded)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy  
abcdefghijklmnopqrstuvwxy

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

*Matrix Information:* 12Δ58. Lower case alphabet, 158 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, JAUN.

14 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F  
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fit-  
**How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

abcdefghijklmnopqrstuvwxy

12345 (\$£,.;'-'?!\*†‡§¶fi flff fffl) 67890

12345 (\$£,.;'-'?!\*†‡§¶fi flff fffl) 67890

Matrix Information: 14△26. Lower case alphabet, 191 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, JAUV.

TRADE LINOTYPE MARK

18 POINT CLASSIC ITALIC

*HOW IS ONE TO ASSESS AND EVALUATE A*  
*How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bal-*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

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

Matrix Information: 18△129. Lower case alphabet, 222 points. Figures, .1107. Runs in 90 channel magazine. Code word, JARE.

ANTIQUÉ CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog.  
Linotype. How is one to assess and evaluate a ty 1234

*Matrix Information:* 18Δ35. Lower case alphabet, 210 points. Figures, .1107. Runs in 90 channel magazine. Code word, IGMO.

ANTIQUÉ EXTRA CONDENSED

20 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOTYPE. HOW  
IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

*Matrix Information:* 20Δ5. Caps, figures and points only. Figures, .0761. Runs in 90 channel magazine. Code word, IGNU.

CAPTION

24 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOT  
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 1234

*Matrix Information:* 24Δ23. Caps, figures and points only. Figures, .1107. Runs in 90 channel magazine. Special alignment. Code word, INWY.

30 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DO  
LINOTYPE. HOW IS ONE TO ASSESS AND EVAL 1234

*Matrix Information:* 30Δ5. Caps, figures and points only. Figures, .112 or .123. Runs in 90 channel magazine. Code word, INXA.

36 Point

HEADS. The quick brown fox jumps over the la  
dog. Linotype. How is one to assess and e 1234

*Matrix Information:* 36Δ5. Lower case alphabet, 224 points. Figures, .112 or .150. Runs in 90 channel magazine. Code word, INYF.

42 Point

THE QUICK BROWN FOX JUMPS OVER  
THE LAZY DOG. LINOTYPE. HOW 1234

*Matrix Information:* 42Δ23. Caps, figures and points only. Figures, .166. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, INZE.

CLEARFACE BOLD *with* ITALIC

14 Point

**HEADS.** The quick brown fox jumps over the lazy dog. Lino  
How is one to assess and evaluate a type face in terms of 1234

*HEADS.* *The quick brown fox jumps over the lazy dog. Lino*  
*How is one to assess and evaluate a type face in terms of 1234*

*Matrix Information:* 14△148. Lower case alphabet, 181 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. 15 point alignment. Code word, JAVU.

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CLEARFACE BOLD

18 Point

**HEADS.** The quick brown fox jumps over the laz  
dog. Linotype. How is one to assess and eval 1234

*Matrix Information:* 18△239. Lower case alphabet, 221 points. Figures, .1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary. 19 point alignment. Code word, JAWY.

24 Point

**HEADS.** The quick brown fox jumps o  
the lazy dog. Linotype. How is on 1234

*Matrix Information:* 24△199. Lower case alphabet, 280 points. Figures, .166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 25 point alignment. Code word, JAYP.

30 Point

**HEADS.** The quick brown fo 12

*Matrix Information:* 30△145. Lower case alphabet, 337 points. Figures, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine, with caps and figures in Wide 34 channel auxiliary magazine. Code word, JEAJ.

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CLEARFACE BOLD ITALIC

18 Point

*HEADS.* *The quick brown fox jumps over the la*  
*dog. Linotype. How is one to assess and ev 1234*

*Matrix Information:* 18△241. Lower case alphabet, 229 points. Figures, .1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary. 19 point alignment. Code word, JEAR.

24 Point

*HEADS.* *The quick brown fox jumps*  
*over the lazy dog. Linotype. Ho 1234*

*Matrix Information:* 24△201. Lower case alphabet, 294 points. Figures, .1798. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary. 25 point alignment. Code word, JEEL.

30 Point

*HEADS.* *The quick brown f 34*

*Matrix Information:* 30△147. Lower case alphabet, 350 points. Figures, .2213. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, JEES.

CASLON NO. 4

18 Point

**HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and eva 1234**

*Matrix Information:* 18△115. Lower case alphabet, 224 points. Figures, .1107. Runs in 90 channel magazine. Code word, IRDE.

CONDENSED TITLE No. 1

20 Point

**THE QUICK BROWN FOX JUMPS OVER THE L DOG. LINOTYPE. HOW IS ONE TO ASSESS A 1234**

*Matrix Information:* 20△3. Caps, figures and points only. Figures, .110. Runs in 90 channel magazine. Code word, JOEN.

DE VINNE CONDENSED

24 Point

**HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to 1234**

*Matrix Information:* 24△157. Lower case alphabet, 265 points. Figure 1, .1107; 2 to 0, .1383. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine, with caps and figures in 34 channel auxiliary magazine. Code word, JUIX.

30 Point

**HEADS. The quick brown fox jum over the lazy dog. Linotype. H 1234**

*Matrix Information:* 30△83. Lower case alphabet, 306 points. Figures, .1798. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary. Code word, JUNA.

DE VINNE EXTRA CONDENSED

18 Point

**HEADS. The quick brown fox jumps over the lazy dog. Linotype. Ho is one to assess and evaluate a type face in terms of its esthetic 1234**

*Matrix Information:* 18△55. Lower case alphabet, 164 points. Figure 1, .062; 2 to 0, .079. Runs in 90 channel magazine. Code word, JUOR.

24 Point

**HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type 1234**

*Matrix Information:* 24△27. Lower case alphabet, 200 points. Figure 1, .076; 2 to 0, .104. Runs in 90 channel magazine. Code word, JUPE.

JENSON CONDENSED

18 Point

**HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type f 1234**

*Matrix Information:* 18△53. Lower case alphabet, 191 points. Figures, .110. Runs in 90 channel magazine. Code word, LYOV.



ELZEVIR No. 2

18 Point

**HEADS. The quick brown fox jumps over the lazy dog.  
Linotype. How is one to assess and evaluate a type fac 1234**

*Matrix Information:* 18△113. Lower case alphabet, 191 points. Figure 1, .0692; 2 to 0, .1107. Runs in 90 channel magazine. Code word, JYRI.

24 Point

**HEADS. The quick brown fox jumps over t  
lazy dog. Linotype. How is one to ass 1234**

*Matrix Information:* 24△89. Lower case alphabet, 262 points. Figure 1, .083; 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, JYSO.

30 Point

**HEADS. The quick brown fox jump  
over the lazy dog. Linotype. 1234**

*Matrix Information:* 30△41. Lower case alphabet, 310 points. Figure 1, .0968; 2 to 0, .2075. Runs in 72 channel magazine; also caps, except C and O, and figures in 34 channel auxiliary magazine. Code word, JYTU.

36 Point

**HEADS. The quick brown fox  
jumps over the lazy do 1234**

*Matrix Information:* 36△31. Lower case alphabet, 375 points. Figure 1, .1107; 2 to 0, .249. Runs in Wide 72 channel magazine; also lower case, except m and p, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, JYUC.

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TITLE No. 1

18 Point

**HEADS. The quick brown fox jumps over the lazy  
dog. Linotype. How is one to assess and eva 1234**

*Matrix Information:* 18△199. Lower case alphabet, 225 points. Figures, .1107. Runs in 90 channel magazine. Code word, ODDA.

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TITLE No. 2

18 Point

**HEADS. The quick brown fox jumps over the laz  
dog. Linotype. How is one to assess and ev 1234**

*Matrix Information:* 18△95. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine. Code word, ODSO.

24 Point

**HEADS. The quick brown fox jumps  
over the lazy dog. Linotype. H 1234**

*Matrix Information:* 24△143. Lower case alphabet, 303 points. Figures, .1937. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary. Code word, ODTU.

## IONIC CONDENSED

18 Point

**HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is o  
to assess and evaluate a type face in terms of its esthetic design? Wh 1234**

*Matrix Information:* 18△287. Lower case alphabet, 146 points. Figures, .0761. Runs in 90 channel magazine, 16 point alignment. Smallest slug on which this face will cast is 16 point. Code word, LYEJ.

24 Point

**HEADS. The quick brown fox jumps over the lazy dog. Lin  
How is one to assess and evaluate a type face in term 1234**

*Matrix Information:* 24△243. Lower case alphabet, 188 points. Figures, .0968. Runs in 90 channel magazine, 22 point alignment. Smallest slug on which this face will cast is 21 point. Code word, LYFU.

30 Point

**HEADS. The quick brown fox jumps over the la  
dog. Linotype. How is one to assess and ev 1234**

*Matrix Information:* 30△185. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine, 28 point alignment. Smallest slug on which this face will cast is 27 point. Code word, LYGY.

36 Point

**HEADS. The quick brown fox jumps over  
the lazy dog. Linotype. How is one t 1234**

*Matrix Information:* 36△99. Lower case alphabet, 272 points. Figures, .1383. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 34 point alignment. Smallest slug on which this face will cast is 32 point. Code word, LYIC.

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## IONIC EXTRA CONDENSED

42 Point

**THE QUICK BROWN FOX JUMPS OVE  
THE LAZY DOG. LINOTYPE. HO 1234**

*Matrix Information:* 42△35. Caps, figures and points only. Figures, .1383. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, ZAJU.

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LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
12345 abcdefghijklmnopqrstuvwxy z 67890  
, . : ; ? ! ( | ) ' " - - & \$ . 1/8 1/4 3/8 1/2 5/8 3/4 7/8

## LATIN CONDENSED

18 Point

**HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234**

*Matrix Information:* 18△37. Lower case alphabet, 135 points. Figures, .077. Runs in 90 channel magazine. Code word, LYVO.

21 Point

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LIN HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I 1234**

*Matrix Information:* 21△1. Caps, figures and points only. Figures, .0968. Runs in 90 channel magazine. Code word, ZIKEL.

24 Point

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOTYPE. HOW IS ONE TO ASSESS AND EVALUA 1234**

*Matrix Information:* 24△25. Caps, figures and points only. Figures, .111. Runs in 90 channel magazine. Code word, LYWU.

30 Point

**THE QUICK BROWN FOX JUMPS OVER THE L DOG. LINOTYPE. HOW IS ONE TO ASSE 1234**

*Matrix Information:* 30△9. Caps, figures and points only. Figures, .152. Runs in 90 channel magazine. Figures advertising layout or pi. Code word, LYXY.

36 Point

**THE QUICK BROWN FOX JUMPS 0 12**

*Matrix Information:* 36△85. Caps, figures and points only. Figures, .1522. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 34 point. Code word, LYZA.

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## LATIN EXTRA CONDENSED

30 Point

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOTYPE. HOW IS ONE TO ASSESS AND EVALUA 1234**

*Matrix Information:* 30△127. Caps, figures and points only. Figures, .1107. Runs in 90 channel magazine. Code word, ZIKES.

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## LATIN COMPRESSED

30 Point

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOT HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 1234**

*Matrix Information:* 30△19. Caps, figures and points only. Figures, .1107. Runs in 90 channel magazine. Code word, ZILPI.

METROLITE No. 4 ITALIC

24 Point

HEADS. *The quick brown fox jumps over the  
lazy dog. Linotype. How is one to assess 1234  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz (\$,,:;-'?!)*

*Matrix Information:* 24Δ327. Lower case alphabet, 248 points. Figure 1, .1383; 2 to 0, .166. Runs in 72 channel magazine; also in lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZENIY.

30 Point

HEADS. *The quick brown fox jumps  
over the lazy dog. Linotype. H 1234  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz*

*Matrix Information:* 30Δ247. Lower case alphabet, 306 points. Figure 1, .166; 2 to 0, .2075. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZENFE.

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METROTHIN No. 4 ITALIC

24 Point

HEADS. *The quick brown fox jumps over the  
lazy dog. Linotype. How is one to assess 1234  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz (\$,,:;-'?!)*

*Matrix Information:* 24Δ325. Lower case alphabet, 263 points. Figure 1, .1383; 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 23 point. Code word, ZENDA.

30 Point

HEADS. *The quick brown fox jum  
over the lazy dog. Linotype. H 1234  
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*Matrix Information:* 30Δ249. Lower case alphabet, 310 points. Figure 1, .166; 2 to 0, .1937. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine. Code word, ZENJU.