

6½ POINT IONIC No. 5 with BOLD FACE No. 2

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ	ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ	ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?	How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?	How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?
Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.	Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.	Good design is always practical design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.
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The same thing holds for shapes 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.	The same thing holds for shapes 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.	The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.
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9 Point Body		

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7½ Point Body

6 Point Body

7 Point Body

8 Point Body

8 POINT OPTICON with BOLD FACE No. 2

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What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain where in the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponents think 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,

8 Point Body

9 Point Body

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

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

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