



8

8 Point with Underscore (8Δ32)

14.5 Characters to the inch

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

10

10 Point with Underscore (10Δ272)

12 Characters to the inch

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

12

12 Point with Underscore (12Δ202)

10.3 Characters to the inch

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

12  
No. 4

12 Point No. 4 with Underscore (12Δ370)

10 Characters to the inch

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

# UNDERWOOD TYPEWRITER

TRADE **LINOTYPE** MARK

10 Point with Underscore (10Δ270)

12 Characters to the inch

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10

10 Point No. 4 with Underscore (10Δ394)

12 Characters to the inch

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

10  
No. 4

12 Point with Underscore (12Δ200)

10 Characters to the inch

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

12

12 Point No. 2 with Underscore (12Δ264)

10 Characters to the inch

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12  
No. 2

# COMPARATIVE SPECIMENS



8  
 8 Point Remington with Underscore (8Δ32)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/,.:;-'"?! -()  
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/,.:;-'"?! -()

10  
 10 Point Remington with Underscore (10Δ272)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/  
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/

10 Point Underwood with Underscore (10Δ270)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/  
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/

10 Point Underwood No. 4 with Underscore (10Δ394)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/  
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/

12  
 12 Point Remington with Underscore (12Δ202)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123  
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123

12 Point Remington No. 4 with Underscore (12Δ370)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12  
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

12 Point Underwood with Underscore (12Δ200)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12  
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

12 Point Underwood No. 2 with Underscore (12Δ264)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12  
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

## LIST OF CHARACTERS IN TWO-LETTER FONTS

### REMINGTON

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz  
abcdefghijklmnopqrstuvwxyz

1234567890\$¢/,.:;-'"?!|-( )  
1234567890\$¢/,.:;-'"?!|-( )

@\* [ ] # %  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   
@\* [ ] # %  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$

### UNDERWOOD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz  
abcdefghijklmnopqrstuvwxyz

1234567890\$¢/,.:;-'"?!|-( )  
1234567890\$¢/,.:;-'"?!|-( )

@\* [ ] # %  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   
@\* [ ] # %  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$