RSTUVWX Z 1 2 3 4 5 6 BCDEFGH JKLMNOP STUVW 1 2 3 4 5 CDEFGH K L M N O P S T U V W . Z 1 2 3 4 5 CDEFGH DEFGH JKLMNOP R S T U V W X Z 1 2 3 4 5 (CDEFGH JKLMNOP RSTUVWX Z 1 2 3 4 5 BCDFFGH J K L M N O P R S T U V W X Z 1 2 3 4 5 6 BCDEFGH JKLMNOP R S T U V W X Z 1 2 3 4 5 BCDEFGH JKLMNO R S T U V W Z 1 2 3 4 5 °C D E F G H JKLMNOP Z 1 2 3 4 5 CDEFGH KLMNOP STUVW Z 1 2 3 4 5 BCDEFGH JKLMNOP R S T U V W X Z 1 2 3 4 5 6 CDEFGH 1 2 3 4 5 CDEFGH STUVW Z12345 CDEFGH JKLMNOP Z 1 2 3 4 5 BCDEFGH JKLMNOP RSTUVW Z 1 2 3 4 5 6 B C D E F G H JKLMNOP RSTUVW Z 1 2 3 4 5 BCDEFGH JKLMNO

TRADE LINOTYPE MARK ?

TYPEWRITER FACES

Linotype Typewriter Faces meet the exacting requirements of facsimile letter printing. When printed through silk or ribbon, Linotype Underwood faces match perfectly with filled-in addresses. The Remington faces, heavier in line, may be printed direct from slugs, without silk or ribbon. They give satisfactory results where matched fill-in is not essential.

Both Underwood and Remington faces in all point sizes are available as two-letter matrices—regular characters in the normal position, the identical characters <u>under</u>scored in the auxiliary position.

Facsimile typewriter composition can be set on any Linotype. No special attachments or additional equipment are needed. Since all characters and spaces needed for typewriter composition are uniform in width, space-matrices are always used between words and one or more spacebands are put in at the end of the line for justification.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.

NEW YORK CITY · CHICAGO · SAN FRANCISCO · NEW ORLEANS · CANADIAN LINOTYPE, LIMITED, TORONTO

Representatives in the Principal Cities of the World

CDEFGH CDEFGH CDEFG ABCDEFGH Y Z 1 2 3 4 ABCDEFG IJKLMNO QRSTUVW Y Z 1 2 3 4 5 BCDEFGH IJKLMNO Q R S T U V W Y Z 1 2 3 4 BCDEFG IJKLMNO RSTUVWX YZ123456 BCDEFGH Y Z 1 2 3 4 BCDEFG IJKLMNO QRSTUV Y Z 1 2 3 Y Z 1 2 3 4 5 BCDEFGH IJKLMNOI Y Z 1 2 3 4 5 BCDEFG IJKLMNO QRSTUVW Y Z 1 2 3 4 5 ABCDEFGH IJKLMNOF QRSTUV YZ12345 BCDEFGI IJKLMNO BCDEF RSTUVWX

REMINGTON TYPEWRITER

8 Point with Underscore (8△32)

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 weaknowaste 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 Point with Underscore (10∆272)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 10 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 doneither clumsy and thick, nor "skinny" and weak-no waste of material and no lack of strength. And, beyond that, the chair may 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 Point with Underscore (12∆202)

10.3 Characters to the inch

12 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 Point No. 4 with Underscore (12△370)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 17 OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE No. 4 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 GRADE LINOTYPE MARKS



10 Point with Underscore (10△270) HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 10 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 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 doneither 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 Point No. 4 with Underscore (10∆394) HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 10 ESTHETIC DESIGN? WHY DO THE <u>PACE-MAKERS IN THE ART</u> OF PRINTING RAVE over a specific face of type? What do they see in it? Why is it 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 doneither 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

No 4

12 Point with Underscore (12∆200) HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS WHY DO THE PACE-MAKERS IN THE OF ITS ESTHETIC DESIGN? 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

curves and proportions-it may be, actually, a work of art. The

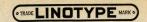
12

12 Point No. 2 with Underscore (12△264) 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 No. 2

COMPARATIVE SPECIMENS

8 Point Remington with Underscore (8△32)



8	ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/,.:;-'"?! -() ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/,.:;-'"?! -()
10	10 Point Remington with Underscore (10\(\triangle 272\) ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\\$\(\phi\)/ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890\\$\(\
	10 Point Underwood with Underscore (10△270) ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/ ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890\$¢/
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12	12 Point Remington with Underscore (12\(\triangle^{202}\) ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123
	ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12
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	ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz labcdefghijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz labcdefyhijklmnopqrstuvwxyz lab
	LIST OF CHARACTERS IN TWO-LETTER FONTS
	REMINGTON UNDERWOOD ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&
	abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz

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abcdefghijklmnopqrstuvwxyz

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abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz

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@*[]#%1/41/23/4 @*[]#%1/41/23/4