

THE LINOTYPE VULCAN BOLD

☞ This series demonstrates that a bold face can be forceful without being brutal; different without being grotesque; novel without doing violence to the classic forms that centuries of usage have assigned to the several letters. Use Vulcan Bold as a means of achieving the emphatic display demanded by the modern technique of advertising and yet keep within the bounds of good taste. ☞ Vulcan Bold is a trifle too black to be used for texts, unless for a short block of matter which can be widely leaded as has been done here. It is excellent for display headings and will combine well with almost any face, old style or modern; conventional or manneristic.



MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

New York City, Chicago, San Francisco, New Orleans

Canadian Linotype, Limited, Toronto

Representatives in Principal Cities of the World

TRADE **LINOTYPE** MARK

TRADE LINOTYPE MARK

VULCAN BOLD

with italic

comparison
of sizes

10 Point (10△360)

Lower case alphabet, 164 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234

12 Point (12△300)

Lower case alphabet, 181 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
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 1234

14 Point (14△176)

Lower case alphabet, 210 points. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A T
How is one to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face 1234

18 Point (18△311)

Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522

HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a typ 12

21 Point (21△21)

Lower case alphabet, 313 points. Figure 1, .1383; 2 to 0, .166

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate 12

24 Point (24△261)

Lower case alphabet, 361 points. Figure 1, .166; 2 to 0, .1937

HOW IS ONE TO ASSESS A
HOW IS one to assess and ev 12

18 Point Italic (18△317)

Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522

HOW IS one to assess and evaluate a t 12

24 Point Italic (24△263)

Lower case alphabet, 361 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and ev 12

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345

abcdefghijklmnopqrstuvwxy

67890

12345

abcdefghijklmnopqrstuvwxy

67890

\$ £ , . ; - ' ? ! - — . . . () * [] % 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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
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. 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

10 point

(three point leaded)

ABCDEFGHIJKLMN^{OP}QRSTUVWXYZ&
 ABCDEFGHIJKLMN^{OP}QRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz (\$ £ ,.;; ' - ' ? ! *) 1234567890
 abcdefghijklmnopqrstuvwxyz (\$ £ ,.;; ' - ' ? ! *) 1234567890

Matrix Information: 10Δ360. Lower case alphabet, 164 points. Figures. .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZILE.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
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 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

12 point

(three point leaded)

ABCDEFGHIJKLMN^{OP}QRSTUVWXYZ&
 ABCDEFGHIJKLMN^{OP}QRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyz (\$ £ ,.;; ' - ' ? ! *) 1234567890
 abcdefghijklmnopqrstuvwxyz (\$ £ ,.;; ' - ' ? ! *) 1234567890

Matrix Information: 12Δ300. Lower case alphabet, 181 points. Figures. .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZILU.

14 point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

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, *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)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz (\$£.,,:-'?!*) 1234567
abcdefghijklmnopqrstuvwxyz (\$£.,,:-'?!*) 1234567

Matrix Information: 14Δ176. Lower case alphabet, 210 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ZIMI.

HOW IS ONE TO ASSESS AND EVAL A TYPE FACE IN TERMS OF ITS EST

18 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 be (\$,.,:;'-'?!) 1234567890

(four point leaded)

ABCDEFGHIJKLMN OPQRSTU VW
abcdefghijklmnopqrstu vwxyz

Matrix Information: 18Δ311. Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522. 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, ZIMY.

21 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 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 (\$,.,:; '- '?!) 1234567890

(four point leaded)

ABCDEFGHIJKLMN OPQRSTU
abcdefghijklmnopqrstuvwxyz

Matrix Information: 21Δ21. Lower case alphabet, 313 points. Figure 1, .1383; 2 to 0, .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 Wide 34 channel auxiliary magazine. Code word, ZINA.

HOW IS ONE TO ASSESS A
How is one to assess and evalu-
ate any type face in terms of its
esthetic design? Why do pace-
makers in the printing art rave
over a specific type face? What
do they see in it? Why is it so
superlatively pleasant to their
eyes? A good design is always a
practical design. And what is
seen in any good type design is,
in part, its excellent practical
fitness to perform its work. It
has a "heft" and ba abcdefghij
klmnopqrstuvwxyz (\$,.,:,'-'?!)

24 point

(four point leaded)

ABCDEFGHIJKLMNO P Q
RSTUVWXYZ& 123456

Matrix Information: 24Δ261. Lower case alphabet, 361 points. Figure 1, .166; 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, ZINO.

18 point

HOW IS ONE TO ASSESS AND EVAL

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 de (\$,.,;'-'?!) 1234567890

(three point leaded)

**ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz**

Matrix Information: 18Δ317. Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522. 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. Smallest slug on which this face will cast is 17 point. Code word, ZIUP.

24 point

HOW IS ONE TO ASSESS A

How is one to assess and evaluate any type face in terms of its esthetic design? Why do pace-makers in the printing art rave over a specific face o ***abcdefghijklmnopqrstuvwxyz (\$,.,;'-'?!)***

(three point leaded)

**ABCDEFGHIJKLMN OPQ
RSTUVWXYZ& 1234567**

Matrix Information: 24Δ263. Lower case alphabet, 361 points. Figure 1, .166; 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. Smallest slug on which this face will cast is 22 point. Code word, ZOAD.