

Linotype's Spartan family: five useful weights: light, book, medium, heavy, black - and four weights of Spartan Condensed.

Mergenthaler Linotype Company Brooklyn, New York: Mergenthaler Linotype Company, [s.d.]

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Printing Division State of Wisconsin B243, State Office Building Madison 2, Wisconsin

Linotype's

SPARTAN family

Five useful weights:

light book medium heavy black

—and four weights of Spartan Condensed This smart, functional sans serif has
deservedly become one of
our basic body and display types
—clean and crisp in design,
varying in its weights to meet all
publicity needs, and available
in a full range of sizes

MERGENTHALER LINOTYPE COMPANY
BROOKLYN 5, NEW YORK

· LINOTYPE

100008

WHERE

the series of Spartan are shown:

light with MEDIUM

book with HEAVY

with ITALIC medium with HEAVY

> heavy with ITALIC

black with ITALIC

book condensed

medium condensed

heavy condensed with BOOK CONDENSED

with ITALIC

black condensed with SPARTAN HEAVY

duplicate

NOTE

g or a

Two styles of lower case 'a' are available in all weights and sizes of Spartan: a or a, as

In all weights except the Book with Heavy and its condensed version, 'a' is regularly furnished and 'a' is designated as an alternative,

In all sizes of Book with Heavy and Book Condensed with Heavy Condensed, the roman 'a' is regularly supplied as being preferable for the increased volume of text composition. The 'a' is therefore designated as Special No. 1.

The form you prefer—a or a—in any weight and size of Spartan, may be substituted without additional charge by merely indicating your preference in ordering.

fractions

Special No. 1 em fractions are recommended for efficient tabular composition in all weights and sizes of Spartan. They differ slightly in design from the regular em fractions and are full em width on the body. (In ordering, specify preference - Special No. 1 fractions are available as an alternative choice, at no extra charge.) In all weights of Spartan Condensed the regular em fraction is full on the body and no special is furnished.

ad figures

Special advertising figures in three weights-Light, Medium and Black-are available in five sizes, 18 to 42 point inclusive. These are designated as Gothic No. 39, 40 and 41, and are shown on pages 5, 23 and 45.

range	point size and	page location		
6 to 24	6, 8, 9 p. 6	10, 12, 14 p.7	18, 24 p. 8	
6 to 24	6, 8, 9 p. 11	10, 11 p. 12	12, 14 p. 13	18, 24 p. 14
6 to 36 pp. 22-23 6 to 24 p. 31	6, 8, 9 p. 25 6, 8, 9 p. 32	10, 12, 14 p. 26 10, 12, 14 p. 33	18, 24 p. 27 18, 24 p. 34	30, 36 pp. 28-29
6 to 36 pp. 36-37	6, 8, 9 p. 38	10, 12, 14 p. 39	18, 24 p. 40	30, 36 pp. 41-42
6 to 36 pp. 44-45	6, 8, 9 p. 46	10, 12, 14 p. 47	18, 24 p. 48	30, 36 pp. 49-50
6 to 36	6, 8, 10 p. 17	12, 14 p. 18	18, 24 p. 19	30, 36 pp. 20-21
8 to 24 p. 60	8, 10, 12 p. 61	14, 18, 24 p. 62		
6 to 36 p. 16	6, 8, 10 p. 17	12, 14 p. 18	18, 24 p. 19	30, 36 pp. 20-21
6 to 36	8, 10, 12 p. 54	14, 18, 24 p. 55	30, 36 pp. 56-57	Principal Control
18-24 p. 53	18 w 14 p. 58	24 w 18 p. 58	and the same of	
5 to 10 pp. 64-65	5, 6, 8 p. 64	9, 10 p. 65		



In these 5 useful weights:

-and 4 weights of the Condensed:

book condensed	Spartan Book Condensed, the lightest weight available in the condensed form, is popular for a variety of commercial printing needs. Available in combination with Spartan Heavy Condensed in a 6- to 24-point size range, and also for larger display in one-letter matrices, in 30 and 36 point. How is one to assess and evaluate a type (Series range, p. 16; Specimens, pp. 15-21 with Heavy Condensed)
medium condensed	Spartan Medium Condensed with its slightly heavier weight of line than Book Condensed, is equally and deservedly popular for general commercial printing. Available in combination with Spartan Black Condensed, where it provides excellent contrast in the 8- to 24-point size range. How is one to assess and evaluate a (Series range, p. 60; Specimens, pp. 59-62 with Black Condensed)
heavy condensed	Spartan Heavy Condensed reflects the heft and vigor of its name- sake. Combined with Spartan Book Condensed in 6- to 24-point sizes, it not only provides excellent contrast for emphasis and sub- heads, but is quite useful for text and display as well. One-letter display sizes in 30 and 36 point. How is one to assess and evaluate (Series range, p. 16; Specimens, pp. 15-21 with Book Condensed)
black condensed	Spartan Black Condensed has the desirable qualities of both weight and compactness—eye-gripping power for reader attention, space-saving design and fitting for maximum letter count in both heads and display. Available with its own Italic, or in combination with Spartan Medium Condensed, as preferred. How is one to

(Series range, pp. 52-53; Specimens, pp. 51-57 with Italic, 59-62 with Medium Condensed, 58 with Heavy)

Spartan Light, the junior and lightest-in-weight member of Linotype's popular and functional sans serif family, has the airy, fashionable look to grace many a printed piece of style and cosmetic promotion, among its other uses. How is one to assess and evaluate a type face in terms of its esthetic (Series range, p. 4; Specimens, pp. 5-8 with Medium)	light
Spartan Book, next in weight to the Light, has a shade more color for clarity in continuous reading and coated paper printing. Note the comfortable length of the ascenders and descenders in this and other weights—nothing stubby or inconclusive about them. How is one to (Series range, p. 10; Specimens, pp. 9-14 with Heavy. Italic in process)	book
Spartan Medium and its Italic, the valuable utility weight of the family, is useful alike for both text and display. Check the even fitting of this and the four other weights, and note how smoothly the letters flow into word forms for easy reading. How is one to assess and evaluate a type face in terms (Series range, pp. 22-23; Specimens, pp. 24-29 with Italic, 5-8 with Light, 30-34 with Heavy)	medium
Spartan Heavy, has the husky, vigorous weight required for much modern promotional printing. Available in combination with its own <i>Italic</i> , or with the Book and Medium weights for the degree of contrast preferred. How is one to assess and evaluate a type face in terms of (Series range, pp. 36-37; Specimens, pp. 35-42 with Italic, 9-14 with Book, 30-34 with Medium)	heavy
Spartan Black packs the power and wallop to stop the roving reading eye. Dynamic in display, arresting for contrast. Available with its own Italic, an equally desirable type for the ultimate in emphasis. How is one to assess and evaluate a type (Series range, pp. 44-45; Specimens, 43-50 with Italic)	black
	^

COMPARISON OF SIZES

6 Point (6△488)

Lower case alphabet, 89 points. Figures, .0484

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 1234

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 1234

8 Point (8∆546)

Lower case alphabet, 93 points. Figures, .0553

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 prin 1234

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 prin 1234 9 Point ($9\triangle 200$) 8 Point Alignment Lower case alphabet, 104 points. Figures, .0622

9 Point (9 \triangle 200) 8 Point Alignment Lower case alphabet, 104 points. Figures, .0622 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

10 Point ($10\triangle 502$)

Lower case alphabet, 117 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

12 Point (12\(\triangle^{14}\))

Lower case alphabet, 138 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

14 Point (14\(\triangle 274\)

Lower case alphabet, 158 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

Lower case alphabet, 217 points. Figure 1, .083 or .1107; 2 to 0, .1107 HOW IS one to assess and evaluate a type face in te 12

HOW IS one to assess and evaluate a type face in te 12

24 Point, Two-Letter (24△128)

Lower case alphabet, 271 points. Figure 1, .1107 or .166; 2 to 0, .166

SI

18 Poin

HOW IS one to assess and evaluate a typ 12 HOW IS one to assess and evaluate a typ 12

Also available in one-letter matrices as Spartan Medium (24△399), code word, ZIYVE

LIST OF CHARACTERS AVAILABLE
(6 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890 12345 abcdefghijklmnopqrstuvwxyz 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

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 6

ALTERNATIVE CHARACTER—SPECIAL No. 1

a a

Made in all sizes and supplied on special order

Invitation in Spartan Medium with period ornament (12 pt. 1026) as background



You are cordially invited to attend
this unique exhibition
of arts, craft, and handiwork

by the new Adult Education Group of Westchester County Friday, October 19, 1951 • County Center, White Plains

Below: Uncommon business card treatment in Spartan Light and Medium

SPECIALTY HARDWARE SUPPLY

Complete line
of hardware for
mill contractors
and builders

145 Spring Street, Huntington, L. I. Telephone: Huntington 0352

Right: Newspaper announcement in Spartan Light, with emphasis in Spartan Medium. Initial, 12 pt. 891 rule ORD AND SHELDON

IN CHICAGO

WILL BE CLOSED

SATURDAY, JULY 2ND

MONDAY, JULY 4TH AND

EVERY SATURDAY

DURING JULY AND AUGUST

GOTHIC No. 39 ADVERTISING FIGURES

18 TO 42 POINT. (18 to 30 point punched in normal or auxiliary position; 36 and 42 point punched in auxiliary position only. Where figures run: See One-Line Specimen Book, page 118.

18 Point. Figure 1, .083; 2 to 0, .1383.

1234567890,.\$c

18△367. Code, ZEDUK. Casts: Advertising figure or normal position of two-letter display mold. 18△373. Code, ZELBA. Casts: Advertising figure or one-letter display mold.

24 Point, Figure 1, .1107; 2 to 0, .1798.

1234567890,.\$c

 $24\triangle309.$ Code, ZEDUR. Casts: Advertising figure or normal position of two-letter display mold. $24\triangle315.$ Code, ZELCE. Casts: Advertising figure or one-letter display mold.

30 Point. Figure 1, .1383; 2 to 0, .2213.

123456789,.\$c

30△231. Code, ZEDVE. Casts: Advertising figure or normal position of 24 point two-letter display mold. 30△239. Code, ZELDI. Casts: Advertising figure or one-letter display mold.

36 Point. Figure 1, .166; 2 to 0, .2629.

12345678,.\$c

 $36\triangle 131,$ auxiliary position, Code, ZEDYU. Casts: Special advertising figure or display mold.

42 Point. Figure 1, .1937; 2 to 0, .3044.

123456,.\$c

42△39, auxiliary position, Code, ZEFEH. Casts: Special advertising figure or 36-point display mold.

FRACTIONS (1/4, 1/2, 3/4, 1/3 AND 2/3) ARE AVAILABLE IN ALL SIZES STORE HOURS 9:30 TO 5:30

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE 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

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ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfififfffff [(\$£,:;/-'?|*|†\$¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfififfffff [(\$£,:;/-'?|*|†\$¶)] 1234567890

Matrix Information: 6△488. Lower case alphabet, 89 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZODUN.

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

 $\label{localization} \begin{array}{ll} abcdefghijklmnopqrstuvwxyzfiflfffffff & [(\$\pounds,:,'-'?!^*+\ddagger\$\$])] \ 1234567890 \\ abcdefghijklmnopqrstuvwxyzfiflfffffff & [(\$\pounds,:,'-'?!^*+\ddagger\$\$])] \ 1234567890 \\ \end{array}$

Matrix Information: 8△546. Lower case alphabet, 93 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZISIN.

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAIN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

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 (on eight point body)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflfffffff [($\$\pounds$,:;'-'?!* \dagger \$\\$)] 1234567890 abcdefghijklmnopqrstuvwxyzfiflfffffff [($\$\pounds$,:;'-'?!* \dagger \$\\$)] 1234567890

Matrix Information: 9△200. Alignment is 8 point and will cast on 8 point body. Lower case alphabet, 104 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZOFES.

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

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

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopgrstuvwxyzfiflfffiffl [(\$£,..;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflffffiffl [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 10△502. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZISIV.

12 POINT

HOW IS ONE TO ASSESS AND EVALUAT 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 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

HOW IS ONE TO ASSESS AND EVALUAT 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 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

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abcdefghijklmnopgrstuvwxyzfiflfffffff [($\$£,...;'-'?!*†‡\S¶$)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflffffiffl [(\$£,::;'-'?!*†‡§¶)] 1234567890

Matrix Information: 12△514. Lower case alphabet, 138 points. Figures, .083; comma, period and thin space, .0415. Code word, ZISJI.

face of type? What do they see in it? Why is it so superlatively pleasant to

HOW IS ONE TO ASSESS AND EVA HOW IS ONE TO ASSESS AND EVA A TYPE FACE IN TERMS OF ITS ESTH A TYPE FACE IN TERMS OF ITS ESTH

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

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abcdefghijklmnopqrstuvwxyzfiflfffffff abcdefghijklmnopgrstuvwxyzfiflffffiffl [(\$£,..;'-'?!*†‡§¶)] 1234567890 [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 14\(\triangle 274\). Lower case alphabet, 158 points. Figures, .0968; comma and period, .0484; thin space, .0277. Code word, ZISKO.

18 POINT, Two-Letter

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

ABCDFFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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

Two-Letter Special No. 7. Figures, .1383 Runs in ad figure channels

1234567890

1234567890

Matrix Information: 18△128. Lower case alphabet, 217 points. Figure 1, .083 or .1107; 2 to 0, .1107. Runs: 90-channel magazine. Code word, ZORER.

24 POINT, Two-Letter

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do the pace-makers in the art of printing rave o

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do the pace-makers in the art of printing rave o

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopgrstuvwxyz 3456 (\$,.:;'-'?!) abcdefghijklmnopqrstuvwxyz 3456 (\$,..;'-'?!)

Matrix Information: 24∆128. Lower case alphabet, 271 points. Figure 1, .1107 or .166; 2 to 0, .166. Runs: 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZORFE.

INTERSTATE EXPRESS COMPANY

1465 Baylis Avenue

Bangor, Maine

Ship to_

Approximate value.

Description of contents_

6789

Sender's name.

Approximate value_

6789

State

SPARTAN BOOK with HEAVY

Spartan Book for the bulk of this simple ticket. with the Heavy used for name, address and number

> A newspaper announcement stressing service schedules, with Spartan Heavy used for emphasis and display, and the Book for cities

The useful Book and Heavy weights of Spartan combined with rule to style a shop invoice

COUNTY AUTO SERVICE

Tel. Walker 5-6936 body repairs

painting

fender work ignition systems

450 Main Street, Port Ches	ter, New York
wheel alignment	September 200
lubrication	一个主义的
ignition	
check up	
differential	灵区区域 医多色管
transmission	
brakes	REPRESENTED BY
body work	
chassis alignment	
accessories	ZOGRANIZA
miscellaneous	
Marie Control of the	

TOTAL:

FAST

SERVICE

TO:

Charlotte 2 Hrs. 55 Min. Jacksonville *Miami 4 Hrs. (via Houston Gateway-all daylight flight)

Louisville 3 Hrs. 30 Min. Havana 7 Hrs.

(via Miami Gateway)

New Orleans 5 Hrs. 25 Min. Houston 5 Hrs. 20 Min.

*Non-Stop.

VIA INTERNATIONAL AIRLINES

All invoices must be paid when cars are removed from the garage

COMPARISON OF SIZES

6 Point (6△496)

Lower case alphabet, 89 points. Figures, .0484

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 ra 1234

8 Point (8△592)

Lower case alphabet, 98 points. Figures, .0553

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 ra 1234

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 p 1234

Point (9△216) 8 Point Alignment

Lower case alphabet, 114 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234

10 Point (10\(\triangle 556\))

Lower case alphabet, 129 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 1234

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Lower case alphabet, 149 points. Figures, .0899 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

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18 Point Spartan Heavy with Book (18△132)

HOW IS one to assess and evaluate a type face in te 12

HOW IS one to assess and evaluate a type face in te 12
24 Point Spartan Heavy with Book (24△132)

Lower case alphabet, 271 points. Figure 1, .1107 or .166; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12 HOW IS one to assess and evaluate a typ 12

LIST OF CHARACTERS AVAILABLE
(6 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890 12345 abcdefghijklmnopqrstuvwxyz 67890

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ALTERNATIVE CHARACTER-SPECIAL No. 1

A Made in all sizes and supplied on special order

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH 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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE 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 (solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghiiklmnopqrstuvwxyzfififffffff [(\$£,:;'-'?!*†‡\$¶)] 1234567890 abcdefghiiklmnopqrstuvwxyzfififffffff [(\$£,:;'-'?!*†‡\$¶)] 1234567890

Matrix Information: 6△496. Lower case alphabet, 89 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZOJOL.

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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

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abcdefghijklmnopqrstuvwxyzfiflfffffff $[(\$\pounds,:;'-'?!^*+\$\$]]$ 1234567890 abcdefghijklmnopqrstuvwxyzfiflffffff $[(\$\pounds,:;'-'?!^*+\$\$]]$ 1234567890

Matrix Information: 8△592. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZOJOS.

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FIN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE 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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

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.

(on eight point body)

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abcdefghijklmnopqrstuvwxyzfiflfffffff [(\$£,:;'-'?!*†‡\$¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfiflfffffff [(\$£,::'-'?!*†‡\$¶)] 1234567890

Matrix Information: 9△216. Alignment is 8 point and will cast on 8 point body. Lower case alphabet, 114 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZOJOY.

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

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Matrix Information: 10△556. Lower case alphabet, 129 points. Figures, .0761; comma, period and thin space, .038. Code word, ZOJRE.

11 POINT

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 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 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 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

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Matrix Information: 11△182. Lower case alphabet, 140 points. Figures, .083; comma, period and thin space, .0415. Code word, ZOJSI.

HOW IS ONE TO ASSESS AND EVALU A TYPE FACE IN TERMS OF ITS ESTHET 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

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Matrix Information: 12△516. Lower case alphabet, 149 points. Figures, .0899; comma, period and thin space, .0449. Code word, ZOJID.

14 POINT

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

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

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

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

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Matrix Information: 14△306. Lower case alphabet, 166 points. Figures, .0968; comma, period and thin space, .0484. Code word, ZOJTO.

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

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Two-Letter Special No. 7. Figure 1, .083; 2 to 0, .1383 Runs in ad figure channels

1234567890 1234567890

Matrix Information: 18△132. Lower case alphabet, 219 points. Figures, .1107. Runs in 90-channel magazine. Code word, ZOJNU. Also available in one-letter matrices as Spartan Heavy (18△433), code word, ZIYUD.

24 POINT, Two-Letter

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&

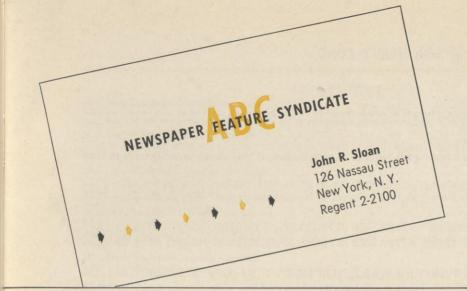
abcdefghijklmnopgrstuvwxyz 3456 (\$,..;'-'?!) abcdefghijklmnopqrstuvwxyz 3456 (\$,..;'-'?!)

Two-Letter Superior Figures, Special No. 2

1234567890

1234567890

Matrix Information: 24△132. Lower case alphabet, 271 points. Figure 1, .1107 or .166; 2 to 0, .166. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZOJOF. Also available in one-letter matrices as Spartan Heavy (24△397), code word, ZIYUK.



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HEAVY COND.

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CARPETS

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- First Aid

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Alphabet

Andrew Bone. The development of the alphabet from the beginning until the present day. Effect of tools on letter shapes.

□ Letter Forms

Barry Geland. Letter construction as the calligrapher and the letter designer do it. The written and drawn forms contrasted.

Type Faces

Allen E. Bartlett. How to distinguish types at a glance. Distinctions to recognize and remember. Book, periodical and publicity types.

⊆ Layouts

Meredith Kane. Solving type and layout problems. Use of photostats and color. Thumbnail sketches, the rough and the comprehensive.

Œ Editorial

Arthur Mulrey. Heads and text. Display legibility and body texture for

COMPARISON OF SIZES

Lower case alphabet, 82 points. Figures, .0484 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 1234 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 1234 Lower case alphabet, 104 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234

Lower case alphabet, 117 points. Figures, .0692 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-1234 Lower case alphabet, 130 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

Lower case alphabet, 140 points. Figures, .083 14 Point (14△614) HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234 Lower case alphabet, 175 points. Figures, .1107 18 Point Spartan Heavy Condensed with Book Condensed, Two-Letter (18△144)

HOW IS one to assess and evaluate a type face in terms of its e 12 HOW IS one to assess and evaluate a type tace in terms of its e 12 24 Point Spartan Heavy Cond. with Book Cond., Two-Letter (24△144) Lower case alphabet, 215 points. Figure 1, .0968 or .1383; 2 to 0, .1383

HOW IS one to assess and evaluate a type face in ter 12 HOW IS one to assess and evaluate a type tace in ter 12

30 Point Spartan Book Condensed, One-Letter (30△331) IS one to assess and evaluate a type face 12

IS one to assess evaluate a type 12

LIST OF CHARACTERS AVAILABLE (6 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopgrstuvwxyz 67890 abcdefghijklmnopgrstuvwxyz 12345 67890

()* † \$ ¶ [] % fi fl ff ffi ffl \$£,.:;'-'?!-|-ÆŒæœ... \$£,.:;'-'?!- - ÆŒæœ ...()*†‡§¶[]% fifffffffffffff

> 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

> > ALTERNATIVE CHARACTER-SPECIAL No. 1 Made in all sizes and supplied on special order

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 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 "heff" 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

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 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 if) 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 id)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 6△614. Lower case alphabet, 82 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZONSO.

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 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 "heff" 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

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

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(solid)

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Matrix Information: 8∆614. Lower case alphabet, 104 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZONTU.

10 POINT

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

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

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Matrix Information: 10∆614. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZONUF.

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

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Matrix Information: 12△614. Lower case alphabet, 130 points. Figures, .0761; comma, period and thin space, .038. Code word, ZONUL.

14 POIN

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 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

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Matrix Information: 14△614. Lower case alphabet, 140 points. Figures, .083; comma, period and thin space, .0415. Code word, ZONUS.

18 POINT, Two-Letter

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why d 12 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

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why d 12 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

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24 POINT, Two-Letter

The quick brown fox jumps over the lazy dog. How is on to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in

The quick brown fox jumps over the lazy dog. How is on to assess and evaluate a type face in terms of its est 12 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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Matrix Information: 24∆144. Lower case alphabet, 215 points. Figure 1, .0968 or .1383; 2 to 0, .1383. Runs in 90-channel magazine; figures in ad figure channels (Keyboard Diagram No. 32). Code word, ZONEV.

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in term 12 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? What do they see (\$,..;'-'?!)

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Matrix Information: 30∆331. Lower case alphabet, 231 points. Figure 1, .0968 or .1383; 2 to 0, .1383. Runs in 90-channel magazine; figures in ad figure channels (Keyboard Diagram No. 32). Code word, ZONOK.

36 POINT

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type 12 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 (\$,..;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 36∆207. Lower case alphabet, 267 points. Figure 1, .1107 or .1522; 2 to 0, .1522. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZONOR.

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type 12 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 superlative (\$,::;'-'?!)

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Matrix Information: 30△327. Lower case alphabet, 264 points. Figure 1, .1107 or .166; 2 to 0, .166. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZORAJ.

36 POIN

The quick brown fox jumps over the la dog. How is one to assess and evalu 12 a type face in terms of its esthetic des Why do the pace-makers in t (\$,.:;'-'?!)

(solid)

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Matrix Information: 36\(\triangle 203\). Lower case alphabet, 312 points. Figure 1, .1383 or .1937; 2 to 0, .1937. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZORAP.

COMPARISON OF SIZES

6 Point ($6\triangle 480$)

Lower case alphabet, 90 points. Figures, .0484

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 r 1234

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 r 1234

8 Point (8△528) Lower case alphabet, 93 points. Figures, .0553

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 prin 1234 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 prin 1234

9 Point (9△98) 8 Point Alignment Lower case alphabet, 104 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

10 Point (10△488) Lower case alphabet, 117 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-1234

12 Point (12△496) Lower case alphabet, 138 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

14 Point $(14\triangle 262)$ Lower case alphabet, 158 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

18 Point, Two-Letter (18△106) Lower case alphabet, 218 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12 HOW IS one to assess and evaluate a type face in te 12

Also available in one-letter matrices as Spartan Medium (18△435), and as Spartan Medium Italic (18△459)

24 Point, Two-Letter (24△106)

Lower case alphabet, 274 points. Figure 1, .1107 or .166; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12 HOW IS one to assess and evaluate a typ 12

Also available in one-letter matrices as Spartan Medium (24 \triangle 399), and as Spartan Medium Italic (24 \triangle 431)

LIST OF CHARACTERS AVAILABLE
(6 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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TWO-LETTER LOGOTYPES (Not shown in point-size specimens on following pages)

F. P. Ta Te Th To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wh Wi Wo Wr W. Ya Ye Yo Y. F. P. Ta Te Th To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wh Wi Wo Wr W. Ya Ye Yo Y.

FA PA TA VA WA YA FA PA TA VA WA YA

ALTERNATIVE CHARACTER-SPECIAL No. 1

a

Made in all sizes and supplied on special order

COMPARISON OF SIZES . SPARTAN MEDIUM

18 Point, One-Letter (18△435)

Lower case alphabet, 220 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12

24 Point, One-Letter (24 \ 399)

Lower case alphabet, 274 points. Figure 1, .1107 or .166; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12

30 Point, One-Letter (30△311)

Lower case alphabet, 312 points. Figure 1, .1245 or .1937; 2 to 0, .1937

HOW IS one to assess and evaluate 12

36 Point, One-Letter (36 \ 187)

Lower case alphabet, 380 points, Figure 1, .1522 or .2351: 2 to 0, .2351

HOW IS one to assess and ev 12

COMPARISON OF SIZES . SPARTAN MEDIUM ITALIC

18 Point, One-Letter (18△459)

Lower case alphabet, 218 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12

24 Point, One-Letter (24△431)

Lower case alphabet, 274 points. Figure 1, .1107 or .166; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12

30 Point, One-Letter (30△313)

Lower case alphabet, 313 points. Figure 1, .1245 or .1937; 2 to 0, .1937

HOW IS one to assess and evaluate 12

36 Point, One-Letter (36△189)

Lower case alphabet, 380 points, Figure 1, .1522 or .2351; 2 to 0, .2351

HOW IS one to assess and e 12

GOTHIC No. 40 ADVERTISING FIGURES

18 TO 42 POINT. (18 to 30 point punched in normal or auxiliary position; 36 and 42 point punched in auxiliary position only. Where figures run: See One-Line Specimen Book, page 118.)

18 Point. Figure 1, .0968; 2 to 0, .1383.

1234567890,.\$c

 $18\triangle369.$ Code, ZEDZA. Casts: Advertising figure or normal position of two-letter display mold. $18\triangle375.$ Code, ZELEB. Casts: Advertising figure or one-letter display mold.

24 Point. Figure 1, .1107; 2 to 0, .1798.

1234567890,.\$c

 $24\triangle311.$ Code, ZEFAM. Casts: Advertising figure or normal position of two-letter display mold. $24\triangle317.$ Code, ZELEH. Casts: Advertising figure or one-letter display mold.

30 Point. Figure 1, .1383; 2 to 0, .2213.

123456789,.\$c

 $30\triangle233$. Code, ZEFAT. Casts: Advertising figure or normal position of 24 point two-letter display mold. $30\triangle241$. Code, ZELEN. Casts: Advertising figure or one-letter display mold.

36 Point. Figure 1, .166; 2 to 0, .249 (or 2 to 0, Special No. 1, .2629).

12345678,.\$c

 $36\triangle 133,$ auxiliary position, Code, ZEFAZ. Casts: Special advertising figure or display mold.

42 Point. Figure 1, .1937; 2 to 0, .315.

123456,.\$c

 $42\triangle41$, auxiliary position, Code, ZEFEN. Casts: Special advertising figure or 36-point display mold.

FRACTIONS (1/4, 1/2, 3/4, 1/3 AND 2/3) ARE AVAILABLE IN ALL SIZES

SPARTAN MEDIUM with ITALIC



PEIL'S

IN EAST FLORENCE

Orange Avenue
at Elm Street

730 Main Street near Maple Street



To do . . . A PUZZLE

Rent—by the week



To send . . . A CARD

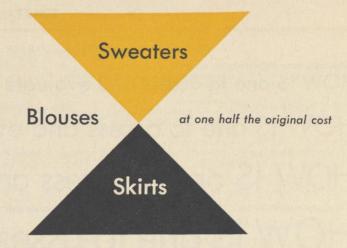
Now—or tomorrow



To read . . . A BOOK

New—or to borrow





These are more than just clearance numbers. They're all originals—made by the world-famous Estelle Moris. And they just came from Paris a month ago.

What a delightful surprise and such a wonderful find. And what bargains! Main floor, Grant Street entrance.

THE SPORTS SHOP



Pallicade Avenue at Grant Street

000		ırt-Atch	inson			
	540	CENTRAL	AVENUE,	ORANGE,	N.	J.

Tanner Shirts · Star Sportswear · Lee Ties · Rutson Hats

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

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Matrix Information: 6△480. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZOBAZ.

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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. HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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Matrix Information: 8 \(528. \) Lower case alphabet, 93 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZINSI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

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 (on eight point body)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

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 (on nine point body)

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Matrix Information: 9△98. Alignment is 8 point and will cast on 8 point body. Lower case alphabet, 104 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZODTI.



HOW IS ONE TO ASSESS AND EVALUATE A TY

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

HOW IS ONE TO ASSESS AND EVALUATE A TY 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

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Matrix Information: 10△488. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZINTO.

12 POINT

HOW IS ONE TO ASSESS AND EVALUAT

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

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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

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Matrix Information: 12△496. Lower case alphabet, 138 points. Figure 1, .083 or .0519; 2 to 0, .083; comma, period and thin space, .0415. Code word, ZINUM.

HOW IS ONE TO ASSESS AND EVA HOW IS ONE TO ASSESS AND EVA

type face in terms of its esthetic design? Why do the pace-makers in the 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

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 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

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopgrstuvwxyzfiflffffiffl [(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflfffffff [(\$£,..;'-'?!*†‡§¶)] 1234567890 18 POINT, Two-Letter

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

> ABCDEFGHIJKLMNOPORSTUVWXYZ& ABCDEFGHIJKLMNOPORSTUVWXYZ&

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

Two-Letter Special No. 7. Figure 1, .083 or .1383; 2 to 0, .1383 Runs in ad figure channels

Two-Letter Superior Figures, Special No. 1

1234567890 1234567890 \$3.49 1234567890

1234567890 \$3.49

Matrix Information: 18△106. Lower case alphabet, 218 points. Figures, .1107. Runs in 90-channel magazine. Code word, ZOBBA. Also available in one-letter matrices as Spartan Medium (18△435), code word, ZIYUR; and as Spartan Medium Italic (18△459), code word, ZOCUZ.

24 POINT, Two-Letter

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopgrstuvwxyz 3456 (\$,..;'-'?!) abcdefghijklmnopgrstuvwxyz 3456 (\$,.:;'-'?!)

Two-Letter Superior Figures, Special No. 1

1234567890

1234567890

Matrix Information: 24△106. Lower case alphabet, 274 points. Figure 1, .1107 or .166; 2 to 0, .166. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZOBEH. Also available in one-letter matrices as Spartan Medium (24△399), code word, ZIYVE; and as Spartan Medium Italic (24△431), code word, ZOJAV.

The quick brown fox jumps over the I dog. How is one to assess and evalu 12 a type face in terms of its esthetic desig Why do the pace-makers in the art of printing rave over 34567890 (\$,..;'-'?!)

ABCDEFGHIJKLMNOPQRS

XYZ& \$3.49 123456789 Superior Figures, Special No. 2

1234567890

abcdefghijklmnopqrstuvwxyz

Matrix Information: 30∆311. Lower case alphabet, 312 points. Figure 1, .1245 or .1937; 2 to 0, .1937. Runs in 72- and Wide 90-channel magazines and in auxiliary. Code word, ZODUV.

The quick brown fox jumps ove the lazy dog. How is one to a 12 and evaluate a type face in ter of its estheti 34567890 (\$,..;'-'?!)

ABCDEFGHIJKLMNOP TUVWXYZ& \$3.49 1234567890
Superior Figures, Special No. 2

abcdefghijklmnopqrstuvwxyz

Matrix Information: 36∆187. Lower case alphabet, 380 points. Figure 1, .1522 or .2351; 2 to 0, .2351. Runs in Wide 72-channel magazine; lower case, except m and p, in cap side 72 and Wide 90 channel, with caps and figures in Wide auxiliary. Code word, ZOFAR.

The quick brown fox jumps over the l dog. How is one to assess and evalu 12 a type face in terms of its esthetic desig Why do the pace-makers in the art of printing rave over 34567890 (\$,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVW
XYZ& \$3.49 1234567890
Superior Figures, Special No. 2

abcdefghijklmnopgrstuvwxyz

Matrix Information: 30△313. Lower case alphabet, 313 points. Figure 1, .1245 or .1937; 2 to 0, .1937. Runs in 72- and Wide 90-channel magazines and in auxiliary. Code word, ZODVO.

36 POINT

The quick brown fox jumps ove the lazy dog. How is one to a 12 and evaluate a type face in ter of its esthet 34567890 (\$,::;'-'?!)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ& \$3.49 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 36△189. Lower case alphabet, 382 points. Figure 1, .1522 or .2351; 2 to 0, .2351. Runs in Wide 72-channel magazine; lower case, except m and p, in cap side 72 channel, with caps and figures in Wide auxiliary. Code word, ZOFBI.

SPARTAN MEDIUM with HEAVY

SOME

CUES ON SELLING

THE AMERICANA

WATER COOLERS

Unusual effects can be produced with Linotype Spartan through the simple technique of using alternate colors for identical characters as illustrated. Here, Spartan Heavy with Medium are used. But in any weight of Spartan you achieve effective typography with marked economy of composition and makeup.

How to Budg a trip to NEW YORK



By EVE T. McKINLEY

Manager

About the City Bureau Author How do you like New York?



Start with a new fabric that's exactly

right for shirts . . . Add a clean, keen

finish that gives it life . . . Add longer

wear and style-right cut ...

And you'll have RADIN

the new Manchester white shirt

Radin is a day-in, day-out white shirt that always looks snowy-fresh. Add Radin famous plus features—size-fixt, man-formed, collar-perfect—and you get a sum total of quality that's hard to beat. Start wearing Radin today!

COMPARISON OF SIZES

Lower case alphabet, 90 points. Figures, .0484

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 r 1234 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 r 1234

Lower case alphabet, 98 points. Figures, .0553

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 p 1234 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 p 1234

Lower case alphabet, 116 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

Lower case alphabet, 130 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

Lower case alphabet, 151 points. Figures, .0899

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

Lower case alphabet, 168 points. Figures, .0968

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 esth 1234

18 Point Spartan Heavy with Medium (18△104)

Lower case alphabet, 220 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12 HOW IS one to assess and evaluate a type face in te 12 Also available in one-letter matrices as Spartan Heavy (18△433), and as Spartan Medium (18△435)

24 Point Spartan Heavy with Medium (24△104)

Lower case alphabet, 274 points. Figure 1, .1107 or .166; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12 HOW IS one to assess and evaluate a typ 12

LIST OF CHARACTERS AVAILABLE (6 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopgrstuvwxyz 67890 12345 12345 abcdefghijklmnopgrstuvwxyz 67890

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> 1 1 3 1 5 3 7 1 2 1 1 3 1 5 3 7 1 2

ALTERNATIVE CHARACTER-SPECIAL No. 1

Made in all sizes and supplied on special order

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH 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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE 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 work. It has a "heft" and balance in all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither 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 the 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 (solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffff [(\$£,:;'-'?!*†‡\$¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfiflffffff [(\$£,:;'-'?!*†‡\$¶)] 1234567890

Matrix Information: 6△452. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZITTU.

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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 is shapes and curves and proportions: it may be, actually, a

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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

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abcdefghijklmnopqrstuvwxyzfiflffffff $[(\$\pounds,:;'-'?!^*\dagger\$\S])$ 1234567890 abcdefghijklmnopqrstuvwxyzfiflffffff $[(\$\pounds,:;'-'?!^*\dagger\$\S])$ 1234567890

Matrix Information: 8△558. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZIYMA.

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

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 (on eight point body)

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 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

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abcdefghijklmnopqrstuvwxyzfiffffffff [($\$\pounds,:;'-?!*\dagger\$$)] 1234567890 abcdefghijklmnopqrstuvwxyzfiffffffff [($\$\pounds,:;'-?!*\dagger\$$)] 1234567890

Matrix Information: 9△224. Alignment is 8 point and will cast on 8 point body. Lower case alphabet, 116 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZOLFA.

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 balance

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 balance

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abcdefghijklmnopgrstuvwxyzfiflffffiff [(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflfffffff [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 10△512. Lower case alphabet, 130 points. Figures, .0761; comma, period and thin space, .038. Code word, ZIYNE.

HOW IS ONE TO ASSESS AND EVALU

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 de-

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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 de-

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[(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflfffiffl abcdefghijklmnopgrstuvwxyzfiflfffiffl [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 12△518. Lower case alphabet, 151 points. Figures, .0899; comma, period and thin space, .0449. Code word, ZIYOC.

14 POINT

HOW IS ONE TO ASSESS AND EV HOW IS ONE TO ASSESS AND EV

sign is always practical design. And sign is always practical design. And

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

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[(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl abcdefahijklmnopgrstuvwxyzfiflfffffff [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 14△284. Lower case alphabet, 168 points. Figures, .0968; comma and period, .0484; thin space, .0277. Code word, ZIYOJ.

18 POINT, Two-Letter

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

The guick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

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

Two-Letter Special No. 7. Figure 1, .083 or .1383; 2 to 0, .1383 Runs in ad figure channels

Two-Letter Superior Figures, Special No. 1

1234567890 1234567890

\$3.49 1234567890 1234567890 \$3.49

Matrix Information: 18△104. Lower case alphabet, 220 points. Figures, .1107. Runs in 90-channel magazine. Code word, ZIVUT. Also available in one-letter matrices as Spartan Heavy (18△433), code word, ZIYUD; and as Spartan Medium (18△435), code word, ZIYUR.

24 POINT, Two-Letter

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 3456 (\$,.:;'-'?!) abcdefghijklmnopqrstuvwxyz 3456 (\$,.:;'-'?!)

Two-Letter Superior Figures, Special No. 1

1234567890

1234567890

Matrix Information: 24△104. Lower case alphabet, 274 points. Figure 1, .1107 or .166; 2 to 0, .166. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZIZLO. Also available in one-letter matrices as Spartan Heavy (24△397), code word, ZIYUK, and as Spartan Medium (24△399), code word, ZIYVE.

At the new

Hotel ARCHER

Secret Room

Where celebrities gather to dine and dance

Leo Kaufman
Lee Southern
George and Julie
Carlton Cummings
Berholt Schuman
Don Banter

Orchestra
Songs
Dances
Ventriloquist
Rhumbas
Magic

Two really different performances

first presented at 9:00 p.m. second at midnight



SPARTAN HEAVY with Italic

Fun in Holiday Land



Travel Package Holiday Tours

TO THE

GREAT LAKES REGION

TOUR NO. 1. Eight exciting days to Detroit, Lake Michigan, Milwaukee and stop at Chicago for eight hours.

TOUR NO. 2. Twelve funpacked days on the Great Lakes Steamer to Detroit, Mackinac Island, Harboral Springs, Georgian Bay and Cleveland and Buffalo.

ATLANTIC

COMPARISON OF SIZES

6 Point (6△484)

Lower case alphabet, 90 points. Figures, .0484

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 r 1234

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 r 1234

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 r 1234

8 Point (8△530)

Lower case alphabet, 98 points. Figures, .0553

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 p 1234 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 p 1234

9 Point ($9\triangle96$) 8 Point Alignment Lower case alphabet, 116 points. Figures, .0692 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

10 Point (10△490) Lower case alphabet, 131 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

12 Point (12△498)

Lower case alphabet, 151 points. Figures, .0899

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234 $^{14 \text{ Point}}$

HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234

HOW IS one to assess and evaluate a type face in te 12 HOW IS one to assess and evaluate a type face in te 12

Also available in one-letter matrices as Spartan Heavy (18 \(433))

24 Point, Two-Letter (24△102)

Lower case alphabet, 275 points. Figure 1, .1107 or .166; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12 HOW IS one to assess and evaluate a typ 12

Also available in one-letter matrices as Spartan Heavy (24△397)

LIST OF CHARACTERS AVAILABLE
(6 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890 12345 abcdefghijklmnopqrstuvwxyz 67890

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TWO-LETTER LOGOTYPES (Not shown in point-size specimens on following pages)

F. P. Ta Te Th To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wh Wi Wo Wr W. Ya Ye Yo Y. F. P. Ta Te Th To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wh Wi Wo Wr W. Ya Ye Yo Y.

FA PA TA VA WA YA FA PA TA VA WA YA

ALTERNATIVE CHARACTER-SPECIAL No. 1

a

Made in all sizes and supplied on special order

COMPARISON OF SIZES . SPARTAN HEAVY

18 Point Spartan Heavy, One-Letter (18△433)

Lower case alphabet, 221 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12

24 Point Spartan Heavy, One-Letter (24\(\triangle 397\)

Lower case alphabet, 274 points. Figure 1, .1107 or .166; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12

30 Point Spartan Heavy, One-Letter (30△315)

Lower case alphabet, 351 points. Figure 1, .1245 or .2075; 2 to 0, .2075

IOW IS one to assess and eval 12

36 Point Spartan Heavy, One-Letter (36△191)

Lower case alphabet, 422 points. Figure 1, .166 or .249; 2 to 0, .249

HOW IS one to assess and

COMPARISON OF SIZES . SPARTAN HEAVY ITALIC

30 Point Spartan Heavy Italic, One-Letter (30△317)

Lower case alphabet, 351 points. Figure 1, .1245 or .2075; 2 to 0, .2075

HOW IS one to assess and eval 12

36 Point Spartan Heavy Italic, One-Letter (36△193)

Lower case alphabet, 422 points. Figure 1, .166 or .249; 2 to 0, .249

HOW IS one to assess and 12

Convenient Paper Cutting Chart

A TABLE TO DETERMINE THE NUMBER OF SHEETS REQUIRED TO OBTAIN 1000 UNITS

UNITS out of sheet	SHEETS required	UNITS out of sheet	SHEETS required								
4	250	17	59	30	34	43	24	56	18	69	15
5	200	18	56	31	33	44	23	57	18	70	15
6	167	19	53	32	32	45	23	58	18	71	15
7	143	20	50	33	31	46	22	59	17	72	14
8	125	21	48	34	30	47	22	60	17	73	14
9	112	22	46	35	29	48	21	61	17	74	14
10	100	23	44	36	28	49	21	62	17	75	14
11	91	24	42	37	28	50	20	63	16	76	14
12	84	25	40	38	27	51	20	64	16	77	13
13	77	26	39	39	26	52	20	65	16	78	13
14	72	27	38	40	25	53	19	66	16	79	13
15	67	28	36	41	25	54	19	67	15	80	13
16	63	29	35	42	24	55	19	68	15	81	13

Courtesy International Paper Company

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH 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 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

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH 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 (solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffffff abcdefghijklmnopqrstuvwxyzfiflfffffff [(\$£,.:;'-'?!*†‡§¶)] 1234567890 [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 6△484. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZOCOY.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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abcdefghijklmnopqrstuvwxyzfiflfffffff [(\$£,.:;'-'?!*†\$§[)] 1234567890 abcdefghijklmnopqrstuvwxyzfiflfffffff [(\$£,.:;'-'?!*†‡\$¶)] 1234567890

Matrix Information: 8△530. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZINUZ.

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FIN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

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 (on eight point body)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

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 (on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

[(\$£,.:;'-'?!*†\$§¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfiflfffiffl abcdefghijklmnopqrstuvwxyzfiflfffffff [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 9△96. Alignment is 8 point and will cast on 8 point body. Lower case alphabet, 116 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZODIY.

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 balance

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 balance (solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

[(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflfffiffl abcdefghijklmnopgrstuvwxyzfiflffffiff [(\$£,.:;'-'?!*†‡\$¶)] 1234567890

Matrix Information: 10△490. Lower case alphabet, 131 points. Figures, .0761; comma and period, .038; thin space, .0277. Code word, ZINYI.

HOW IS ONE TO ASSESS AND EVALU

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 de-

HOW IS ONE TO ASSESS AND EVALU

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abcdefghijklmnopgrstuvwxyzfiflffffiffl [(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflfffffff [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 12△498. Lower case alphabet, 151 points. Figures, .0899; comma and period, .0449; thin space, .0277. Code word, ZINZO.

14 POINT

HOW IS ONE TO ASSESS AND EV HOW IS ONE TO ASSESS AND EV

specific face of type? What do they is always practical design. And

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

[(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflfffffff abcdefghijklmnopgrstuvwxyzfiflfffffff [(\$£,.:;'-'?!*†±§¶)] 1234567890

Matrix Information: 14△264. Lower case alphabet, 169 points. Figures, .0968; comma and period, .0484; thin space, .0277. Code word, ZIPAC.

18 POINT, Two-Letter

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing The guick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPORSTUVWXYZ&

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

Two-Letter Special No. 7. Figure 1, .083 or .1383; 2 to 0, .1383 Runs in ad figure channels

Two-Letter Superior Figures, Special No. 1

1234567890 *12345678*90

\$2.49 1234567890 1234567890 **\$2.49**

Matrix Information: 18△102. Lower case alphabet, 221 points. Figures, .1107. Runs in 90-channel magazine. Code word, ZIVUM. Also available in one-letter matrices as Spartan Heavy (18△433), code word, ZIYUD.

24 POINT, Two-Letter

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopgrstuvwxyz 3456 (\$,..;'-'?!) abcdefghijklmnopgrstuvwxyz 3456 (\$,.:;'-'?!)

Two-Letter Superior Figures, Special No. 1

1234567890

1234567890

Matrix Information: 24△102. Lower case alphabet, 275 points. Figure 1, .1107 or .166; 2 to 0, .166. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZOBEB. Also available in one-letter matrices as Spartan Heavy (24△397), code word, ZIYUK.

The quick brown fox jumps over th lazy dog. How is one to assess a 12 evaluate a type face in terms of its esthetic design? Why do the pacemakers in the a 34567890 (\$,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVW

XYZ& \$3.49 1234567890 Superior Figures, Special No. 1

abcdefghijklmnopqrstuvwxyz

Matrix Information: 30\(\triangle 315\). Lower case alphabet, 351 points. Figure 1, .1245 or .2075; 2 to 0, .2075. Runs in Wide 72-channel magazine; lower case in cap side 72, and except m, in Wide 90 channel, with caps and figures in Wide auxiliary. Code word, ZODYE.

The quick brown fox jumps o the lazy dog. How is one to 12 assess and evaluate a type f in terms o 34567890 (\$,.:;'-'?!)

ABCDEFGHIJKLMNOPORS TUVWXYZ&

abcdefghijklmnopgrstu

Matrix Information: 36△191. Lower case alphabet, 422 points. Figure 1, .166 or .249; 2 to 0, .249. Runs in Wide 72-channel magazine and in Wide auxiliary. Code word, ZOFCO.

The quick brown fox jumps over the lazy dog. How is one to assess a 12 evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave o

ABCDEFGHIJKLMNOPQRSTUVW XYZ& (\$,.:;'-'?!) 1234567890 abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△317. Lower case alphabet, 351 points. Figure 1, .1245 or .2075; 2 to 0, .2075. Runs in Wide 72-channel magazine; lower case in cap side, 72 and Wide 90 channel, with caps and figures in Wide auxiliary. Code word, ZODZI.

36 POINT

The quick brown fox jumps of the lazy dog. How is one to 12 assess and evaluate a type fin terms of its esthet (\$,::;'-'?!)

(solid)

ABCDEFGHIJKLMNOPQRS TUVWXYZ& 1234567890 abcdefghijklmnopqrstuwxyz

Matrix Information: 36△193. Lower case alphabet, 422 points. Figure 1, .166 or .249; 2 to 0, .249. Runs in Wide 72-channel magazine and in Wide auxiliary. Code word, ZOFDU.

SPARTAN BLACK with ITALIC



Kicks off a great new advertising campaign for Denton's instant coffee aimed right at the big, profitable

Breakfast Market

(that's when most of the coffee is consumed)

ADMIT ONE

To the eighteenth annual

HOBBY SHOW

July 2 to 7 · 3 p.m. to 11 p.m.

Civic Auditorium

Wilton, Connecticut

Kitchen Tested SNOWDOWN Recipes

CAKES . PIES . COOKIES . FRYING

Tailored to America's New Food Program

Packaged to Delight the Young Homemaker

Priced to Help Dealers Move Snowdown

COMPARISON OF SIZES

Lower case alphabet, 102 points. Figures, .0553 6 Point (6 \ 454) HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234

Lower case alphabet, 111 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

9 Point (9△198) 8 Point Alignment

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234 9 Point (9△198) 8 Point Alignment

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

Lower case alphabet, 143 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

Lower case alphabet, 172 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234

Lower case alphabet, 196 points. Figures, .1107

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 of 1234

18 Point, Two-Letter (18△108)

Lower case alphabet, 244 points. Figures, .1107

HOW IS one to assess and evaluate a type face 12 HOW IS one to assess and evaluate a type face 12

Also available in one-letter matrices as Spartan Black (18△451), and as Spartan Black Italic (18△457)

24 Point, Two-Letter (24△108)

Lower case alphabet, 318 points. Figure 1, .1245 or .1937; 2 to 0, .1937

OW IS one to assess and evaluate a 12 **HOW IS one to assess and evaluate a 12**

Also available in one-letter matrices as Spartan Black (24\(\triangle 429\)), and as Spartan Black Italic (24\(\triangle 415\))

LIST OF CHARACTERS AVAILABLE (6 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopgrstuvwxyz 12345 67890 abcdefghijklmnopgrstuvwxyz 67890

()* † \$ ¶ [] @ tb % finfff ff ff \$£,.:;'-'?!;!- - Æ Œ æ œ . . . \$£,.:;'-'?!;'- - Æ Œ œ œ ...()*†‡§¶[]@tb%fifffffffffff

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1 1 3 1 5 3 7 1 2 1 2 3 4 1 5

TWO-LETTER LOGOTYPES (Not shown in point-size specimens on following pages)

F. P. Ta Te Th To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wh Wi Wo Wr W. Ya Ye Yo Y. F. P. Ta Te Th To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wh Wi Wo Wr W. Ya Ye Yo Y.

> FA PA TA VA WA YA FA PA TA VA WA YA

ALTERNATIVE CHARACTER-SPECIAL No. 1

a

Made in all sizes and supplied on special order

COMPARISON OF SIZES . SPARTAN BLACK

18 Point, One-Letter (18△451)

Lower case alphabet, 244 points. Figures, .1107

HOW IS one to assess and evaluate a type face 12

24 Point, One-Letter (24△429)

Lower case alphabet, 316 points. Figure 1, .1245 or .1937; 2 to 0, .1937

OW IS one to assess and evaluate

Lower case alphabet, 382 points. Figure 1, .1522 or .2213; 2 to 0, .2213

W IS one to assess

36 Point, One-Letter (36 \ 195)

W IS one to asses

COMPARISON OF SIZES . SPARTAN BLACK ITALIC

18 Point, One-Letter (18△457)

Lower case alphabet, 244 points. Figures, .1107

HOW IS one to assess and evaluate a type face 12

Lower case alphabet, 318 points. Figure 1, .1245 or .1937; 2 to 0, .1937

W IS one to assess and

Lower case alphabet, 385 points. Figure 1, .1522 or .2213; 2 to 0, .2213

W IS one to asse

Lower case alphabet, 438 points. Figure 1, .166 or .249; 2 to 0, .249

DW IS one to ass

GOTHIC No. 41 ADVERTISING FIGURES

18 Point. Figure 1, .1107; 2 to 0, .166.

1234567890,.\$c123,.\$c

 $18\triangle371.$ Code, ZEFBA. Casts: Advertising figure or normal position of two-letter display mold. $18\triangle377.$ Code, ZELEV. Casts: Advertising figure or one-letter display mold.

24 Point. Figure 1, .1383; 2 to 0, .2144.

,.\$c1234,.\$c

 $24\triangle313.$ Code, ZEFCE. Casts: Advertising figure or normal position of two-letter display mold. $24\triangle319.$ Code, ZELFO. Casts: Advertising figure or one-letter display mold.

30 Point. Figure 1, .1729; 2 to 0, .2698.

1.5c12345,.\$c

 $30 \triangle 235.$ Code, ZEFD1. Casts: Advertising figure or normal position of 24 point two-letter mold. $30 \triangle 243.$ Code, ZELHA. Casts: Advertising figure or one-letter display mold.

36 Point. Figure 1, .2075; 2 to 0, .315.

 $36\triangle135$, auxiliary position, Code, ZEFEB. Casts: Special advertising figure or display mold.

42 Point. Figure 1, .249; 2 to 0, .3736.

 $42\triangle43$, auxiliary position, Code, ZEFEV. Casts: Special advertising figure or 36 point display mold.

FRACTIONS (1/4, 1/2, 3/4, 1/3 AND 2/3) ARE AVAILABLE IN ALL SIZES

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfififffffff [(\$£,:;'-'?!*†‡\$¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfififffffff [(\$£,:;'-'?!*†‡\$¶)] 1234567890

Matrix Information: 6△454. Lower case alphabet, 102 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZITUF.

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 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

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiffffffff [(\$£,:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfiffffffff [(\$£,:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 8△532. Lower case alphabet, 111 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZIPAJ.

9 POINT

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

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(on eight point body)

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

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

(on ten point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 9△198. Alignment is 8 point and will cast on 8 point body. Lower case alphabet, 127 points. Figures, .0761; comma, period and thin space, .038. Code word, ZOCZO.

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

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or "skinny"
or "skinny"
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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 (one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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Matrix Information: 10△492. Lower case alphabet, 143 points. Figures, .083; comma and period, .0415; thin space, .0277. Code word, ZIPBO.

12 POINT

HOW IS ONE TO ASSESS AND EV 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

HOW IS ONE TO ASSESS AND EV 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 (one point leaded)

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14 POINT

HOW IS ONE TO ASSESS AND E uate 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

HOW IS ONE TO ASSESS AND E 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 (one point leaded)

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The quick brown fox jumps over the lazy dog. Ho is one to assess and evaluate a type face in ter 12 of its esthetic design? Why do the pace-makers in The quick brown fox jumps over the lazy dog. Ho is one to assess and evaluate a type face in ter 12 of its esthetic design? Why do the pace-makers in

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Two-Letter Special No. 7. Figure 1, .0968 or .1522; 2 to 0, .1522 Runs in ad figure channels

123456789 *123456789*

\$3.49 123456789 123456789 \$3.49

Matrix Information: 18△108. Lower case alphabet, 244 points. Figures, .1107. Runs in 90-channel magazine. Code word, ZOBCE. Also available in one-letter matrices as Spartan Black (18△451), code word, ZOCFI; and as Spartan Black Italic (18△457), code word, ZOCTO.

24 POINT, Two-Letter

The quick brown fox jumps over the la dog. How is one to assess and evaluate a type face in terms of its 1234567890 The quick brown fox jumps over the la dog. How is one to assess and evaluate a type face in terms of its 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopgrstuvwxyz (\$,..;-'?!) abcdefghijklmnopgrstuvwxyz (\$,.:;-'?!)

Two-Letter Superior Figures, Special No. 1

1234567890 \$3.49 1234567890

Matrix Information: 24△108. Lower case alphabet, 318 points. Figure 1, .1245 or .1937; 2 to 0, .1937. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZOCAN. Also available in one-letter matrices as Spartan Black (24△429), code word, ZOJAN; and as Spartan Black Italic (24△415), code word, ZOCUM.

The quick brown fox jumps over the lazy dog. How is one to as 12 and evaluate a type face in ter of its esthetic design? Why do t pace-maker 34567890 (\$,.:;'-'?!)

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Superior Figures, Special No. 1

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Matrix Information: 30△319. Lower case alphabet, 382 points. Figure 1, .1522 or .2213; 2 to 0, .2213. Runs in Wide 72-channel magazine; lower case, except m and p, in cap side 72 and Wide 90 channel, with caps and figures in Wide auxiliary. Code word, ZOFAD.

36 POIN

The quick brown fox jumps over the lazy dog. How is 12 one to assess and 34567890

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Superior Figures, Special No. 7

Matrix Information: 36△195. Lower case alphabet, 435 points. Figure 1, .166 or .249; 2 to 0, .249. Runs in Wide 72-channel magazine and in Wide auxiliary. Code word, ZOFEF.

The quick brown fox jumps over the lazy dog. How is one to as 12 and evaluate a type face in ter of its esthetic design? Why do t pace-maker 34567890 (\$,::;'-'?!)

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Matrix Information: 30∆321. Lower case alphabet, 385 points. Figure 1, .1522 or .2213; 2 to 0, .2213. Runs in Wide 72-channel magazine; lower case, except m and p, in cap side 72 and Wide 90 channel, with caps and figures in Wide auxiliary. Code word, ZOFAK.

36 POIN

The quick brown fox jumps over the lazy dog. How is 12 one to assess and evaluate a type face in terms 34567890

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Matrix Information: 36∆197. Lower case alphabet, 438 points. Figure 1, .166 or .249; 2 to 0, .249. Runs in Wide 72-channel magazine and in Wide auxiliary. Code word, ZOFEL.

GORE'S Elaine Rushmer's HAND-CARVED CRYSTA

SPARTAN BLACK CONDENSED with ITALIC

combined with Spartan Medium Italic provides a simple, effective dress for a metropolitan retailer, both for newspaper space and direct mail

Illustrations, courtesy Julius Garfinckel & Co., Washington D. C.

NEW! Melano's thin, selfwinding

\$330

New and dramatic! For the first time, an unusually thin self-winding watch with the traditional accuracy and dependability that have brought Melano world-wide fame and treasured citations.

17-Jewel, 14K gold filled, 17-Jewel, 14K gold,

\$95 from \$150

Also at Monticello

Traced with blooms from an enchanted fores Beautifully shaped for sheer loveliness. From the distinguished Gore-Empire sixth floor Tre Trove collections.

Other importations for the discriminating ho Left to right: 83/4 inch, \$13.75; 83/4 inch, \$13. 10 inch, \$3.75; 71/2 inch, \$10; 10 inch, \$6.75.

Federal tax included

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COMPARISON OF SIZES

Lower case alphabet, 106 points. Figures, .0622 8 Point (8△596) HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

Lower case alphabet, 118 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

12 Point (12△548) Lower case alphabet, 131 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

Lower case alphabet, 141 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234

18 Point, Two-Letter (18△114) Lower case alphabet, 178 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms of its e 12 HOW IS one to assess and evaluate a type face in terms of its e 12

Also available in one-letter matrices as Spartan Black Condensed (18△471)

Lower case alphabet, 221 points. Figures, .1383

HOW IS one to assess and evaluate a type face in t 12 HOW IS one to assess and evaluate a type face in t 12

Also available in one-letter matrices as Spartan Black Condensed (24 \(\triangle 427 \)

LIST OF CHARACTERS AVAILABLE (8 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopgrstuvwxyz 67890 12345 abcdefahijklmnoparstuvwxyz 67890

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ALTERNATIVE CHARACTER-SPECIAL No. 1

Made in all sizes and supplied on special order

COMPARISON OF SIZES . SPARTAN BLACK CONDENSED

18 Point Spartan Black Condensed, One-Letter (18△471)

Lower case alphabet, 177 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms of its e 12

24 Point Spartan Black Condensed, One-Letter (24△427)

Lower case alphabet, 217 points. Figures, .1383

HOW IS one to assess and evaluate a type face in t 12

Lower case alphabet, 266 points. Figure 1, .1107 or .166; 2 to 0, .166

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COMPARISON OF SIZES . SPARTAN BLACK CONDENSED ITALIC

30 Point Spartan Black Condensed Italic (30△323)

Lower case alphabet, 275 points. Figure 1, .1107 or .166; 2 to 0, .166

HOW IS one to assess and evaluate a type 12

HOW IS one to assess and evaluate 12

SPARTAN BLACK COND. With SPARTAN HEAVY



COMPARISON OF SIZES

18 Point with 14 Point, Two-Letter (18△122)

Lower case alphabet, 175 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms of its e 12 HOW IS one to assess and evaluate a type face in terms of its e 12

24 Point with 18 Point, Two-Letter (24△122)

Lower case alphabet, 222 points. Figure 1, .0968 or .1383; 2 to 0, .1383

HOW IS one to assess and evaluate a type face in t 12 HOW IS one to assess and evaluate a type face in t 12

LIST OF CHARACTERS AVAILABLE

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

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Matrix Information: 8△596. Lower case alphabet, 106 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZOPYT.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

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Matrix Information: 10△534. Lower case alphabet, 118 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZODBO.

12 POINT

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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 eves? 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

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Matrix Information: 12△548. Lower case alphabet, 131 points. Figures, .0761; comma, period and thin space, .038. Code word, ZODCU.

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Matrix Information: 14\(\triangle 292\). Lower case alphabet, 141 points. Figures, .083; comma, period and thin space, .0415. Code word, ZOBUY.

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? (\$,.:;'-'?!) The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? (\$,.:;'-'?!)

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\$3.49 1234567890 Two-Letter Superior Figures, Special No. 1

Matrix Information: 18△114. Lower case alphabet, 178 points. Figures, .1107. Runs in 90-channel magazine. Code word, ZOBYO. Also available in one-letter matrices as Spartan Black Condensed (18△471), code word, ZOJAB.

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms (\$,.:;'-'?!) The quick brown fox jumps over the lazy do (\$,.:;'-'?!)

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\$3.49 1234567 .49 1234567 1234567 \$3.49
Two-Letter Superior Figures, Special No. 1

Matrix Information: 24∆114. Lower case alphabet, 221 points. Figures, .1383. Runs in 90-channel magazine; figures in ad figure channels (Keyboard Diagram No. 32). Code word, ZOBZU. Also available in one-letter matrices as Spartan Black Condensed (24△427), code word, ZOJAH.

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type 12 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 34567890 (\$,.:;'-'?!)

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Superior Figures, Special No. 2

Matrix Information: 30△171. Lower case alphabet, 266 points. Figure 1, .1107 or .166; 2 to 0, .166. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZODLE.

36 POINT

The quick brown fox jumps over the la dog. How is one to assess and evalu 12 a type face in terms of its esthetic des Why do the pace 34567890 (\$,.:;'-'?!)

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Superior Figures, Special No. 2

abcdefghijklmnopgrstu

Matrix Information: 36∆11. Lower case alphabet, 313 points. Figure 1, .1383 or .1937; 2 to 0, .1937. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZODMI.

The quick brown fox jumps over the lazy d How is one to assess and evaluate a type 12 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 34567890 (\$,.:;'-'?!)

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Matrix Information: 30△323. Lower case alphabet, 275 points. Figure 1, .1107 or .166; 2 to 0, .166. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZOFIZ.

The quick brown fox jumps over the lazy dog. How is one to assess and 12 evaluate a type face in terms of its esthetic design 34567890 (\$,.:;'-'?!)

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Superior Figures, Special No. 2

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Matrix Information: 36△199. Lower case alphabet, 323 points. Figure 1, .1383 or .1937; 2 to 0, .1937. Runs in 72- and Wide 90-channel magazines; lower case, except m and w, in cap side 90 channel, with caps and figures in auxiliary. Code word, ZOFJO.

18 POINT with 14 POINT

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do 12 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

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Matrix Information: 18△122. Lower case alphabet, 175 points. Figures, .1107. Runs in 90-channel magazine. Alignment: Normal position, 18 point; auxiliary position, 14 point. Casts: 18- and 14-point bodies. Code word, ZOFON.

24 POINT with 18 POINT

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Two-Letter Superior Figures, Special No. 2

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\$3.49

Matrix Information: 24∆122. Lower case alphabet, 222 points. Figure 1, .0968 or .1383; 2 to 0, .1383. Runs in 90-channel magazine; figures in ad figure channels (Keyboard Diagram No. 32). Alignment: Normal position, 24 point; auxiliary position, 18 point. Casts: 24- and 18-point bodies. Code word, ZOFOV.



CATALOG

SPARTAN
MEDIUM COND.
with
BLACK COND.

OF

SURGICAL INSTRUMENTS

THE LAWTON CO., INC. 1440 Wells Boulevard Chicago, Illinois Specialists in the manufacture of instruments and hypodermic needles for more than a half century.

LINOTYPE'S SPARTAN FAMILY is an ideal selection for almost any sized shop to add to its type resources. A family of graded weights, Linotype Spartan is applicable for a wide variety of work from simple forms to high quality advertising display. Each weight and size of Linotype Spartan is designed to harmonize with the other. And the condensed versions, indicated here in the Medium and the Black weights, have wide utility also.

EYE before you BUY
ATLAS OPTICS

The New City
Chamber of Commerce
offers sports, games,
competition
\$5,000 in prizes
Grand Basin Stadium
Saturday, August 28
Everyone is invited
Admission free



COMPARISON OF SIZES

8 Point (8\(\triangle 604\))

Lower case alphabet, 105 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

Lower case alphabet, 117 points. Figures, .0692 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

12 Point (12\times 604)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

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14 Point (14\triangle 604)

Lower case alphabet, 140 points. Figures, .083

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Also available in one-letter matrices as Spartan Black Condensed (18△471)

24 Point Spartan Black Condensed with Medium Condensed, Two-Letter (24△116)

Lower case alphabet, 217 points. Figures, .1383

HOW IS one to assess and evaluate a type face in te 12 HOW IS one to assess and evaluate a type face in te 12

Also available in one-letter matrices as Spartan Black Condensed (24△427)

LIST OF CHARACTERS AVAILABLE
(8 TO 14 POINT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890 12345 abcdefghijklmnopqrstuvwxyz 67890

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 6 6 1 1 1 3 1 2 8 3 7 1 3 3 1 5 5 5 5 6 6 6 1 1 1 3 1 2 1 3 2 1 5 5 5 5 6 6 6

ALTERNATIVE CHARACTER—SPECIAL No. 1

a a

Made in all sizes and supplied on special order



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

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ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiffffffff [(\$£,:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfifffffff [(\$£,:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 8△604. Lower case alphabet, 105 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZONDI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers 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

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abcdefghijklmnopgrstuvwxyzfiflffffiff [(\$£,.:;'-'?!*†‡\$¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflfffffff [(\$£,..;'-'?!*†‡§¶)] 1234567890

Matrix Information: 10∆604. Lower case alphabet, 117 points, Figures, .0692; comma, period and thin space, .0346. Code word, ZONEB.

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

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

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abcdefghijklmnopqrstuvwxyzfiflffffiffl [(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl [(\$£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 12△604. Lower case alphabet, 130 points. Figures, .0761; comma, period and thin space, .038. Code word, ZOKAJ.

HOW IS ONE TO ASSESS AND EVALUATE 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 they see in it? Why is it so superlatively

HOW IS ONE TO ASSESS AND EVALUATE 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

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[(\$£,.:;'-'?!*†\$¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflffffiffl [(\$£,.:;'-'?!*†‡§¶)] 1234567890 abcdefghijklmnopgrstuvwxyzfiflfffiffl

Matrix Information: 14\(\triangle 604\), Lower case alphabet, 140 points. Figures, .083; comma, period and thin space, .0415. Code word, ZOKAP,

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why d 12 The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why d 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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

Matrix Information: 18\(\triangle 116\). Lower case alphabet, 177 points. Figures, .1107. Runs in 90-channel magazine. Code word, ZOCYI. Also available in one-letter matrices as Spartan Black Condensed (18\(\triangle 471\)), Code word, ZOJAB.

24 POINT Black Cond. with Medium Cond., Two-Letter

The quick brown fox jumps over the lazy dog. How is on to assess and evaluate a type face in terms of (\$,.:;'-'?!) The quick brown fox jumps over the lazy dog (\$,..;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

abcdefghijklmnopgrstuvwxyz abcdefghijklmnopqrstuvwxyz

\$3.49 12345678 12345678 \$3.49 Two-Letter Superior Figures, Special No. 1

Matrix Information: 24 \triangle 116. Lower case alphabet, 217 points. Figures, .1383. Runs in 90-channel magazine; figures in ad figure channels (Keyboard Diagram No. 32). Code word, ZOCLI. Also available in one-letter matrices as Spartan Black Condensed (24 \triangle 427), code word, ZOIAH.



the dipped profile

in soft velour by **burton**

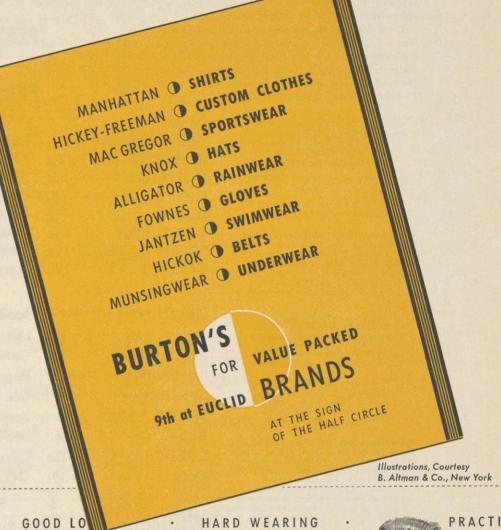
one of the season's most flattering silhouettes in a hat of fine velour . . . from our new fall collection of millinery by burton. In black, brown, navy, red, dark green, coffee, gold, peacock or frost white.

\$8.95 hat bar, upper level

BURTON'S

9th at EUCLID

SPARTAN MEDIUM CONDENSED with BLACK CONDENSED



CORDUROY JACKETS

6 to 12..... \$10.85

13 to 20.....\$18.95

Rugged jackets that can take anything an active young boy can give . . . well tailored for a smart appearance at all times. Rayon lined; maroon, green, rust or brown.

boy's clothing, third floor





SPARTAN DUPLICATE offers a simplified method of making food-store composition easier, faster and better looking. This type of work, previously requiring logotypes or cut-ins, is now set at keyboard speed on full measure slugs, without costly equipment.

There are two identical characters on each matrix. One is in the normal alignment and the character in the auxiliary position in special alignment to cast in the center of display lines. The 6-point size casts in the center of 12 point, the 8- and 9-point in the center of 18 point, and the 10-point in the center of 24 point.

The 5-point Spartan Condensed Duplicate casts in the center of 12 point. In the explanatory specimens, below, the centered line is cast from the auxiliary position, and the double line from the normal position.

Overhanging Slug-PEAS Del Monte 2 No. 2 27G

Supporting Slug

Assembled PEAS Del Monte 2 No. 2 276

5 POINT CONDENSED DUPLICATE

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopgrstuvwxyzfiffffffff 1234567890 abcdefghijklmnopqrstuvwxyzfiffffffff 1234567890

[(\$£,.:;'-'?!*†)]|--%1/81/43/81/25/83/47/8 [(\$£,.:;'-'?!*†)] -%1/81/43/81/25/83/47/8

Matrix Information: 5△44. Lower case alphabet, 69 points. Figures, 0.415; comma, period and thin space, 0.277. Alignment: Normal position, 5 point; auxiliary position, special to center on 12 point. Code word, ZOBPE. WHITE CELERY Florida Stalk 17c GRAPEFRUIT No. 1 Grade 3 for 20c CHOPPED BEEF Fresh Daily Ib. 65c SLICED BACON Sunnyfield lb. 65c DUCKS Long Island's Ib. 41c DRIED BEEF 1/4 lb. 45c FRESH DATES 8 oz. 17c

GREEN PEAS A-1 16. 19c

RHUBARB Fancy Hot House Ib. 23c POTATOES New Reds from Main 3 lbs. 19c MACKEREL Tasty—Boston Ib. 23c PATTIES Fresh Ground— Ib. 55c Fryers Regular Dressed lb. 43c Steaks Porterhouse Ib. 89c Pears Best Western 2 lbs. 25c Apples No. 1 Grade Ib. 10c

6 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflfffiffl abcdefghijklmnopqrstuvwxyzfiflfffiffl

1234567890 [(\$,.:;'-'?!*†)]-+% 1234567890 [(\$,..;'-'?!*†)]-+%

> 1/81/43/81/25/83/47/8 1/81/43/81/25/83/47/8

Matrix Information: 6△470. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Alignment: Normal position, 6 point; auxiliary position, special to center on 12 point. Code word, ZIVSI. Heinz Soup Tomato can 10c Paper Napkins Elm 2 Pgks. 25c

DREFT For Lingerie, Lge. 32c

Pears Sweet D'ANJOU 2 Lbs. 29c

Olive Oil BARNET 4 Oz. Bot. 19c Applesauce 20 oz. can 2 for 29c Lifebuoy Soap Bath 2 for 25c Loins of Pork Jersey Lb. 53c Carrots Big Western bunch 12c Pepsi-Cola 6 Bottles 30c Smelts Pan-ready 2 Lb. 86c SALMON Bee 73/4-oz. 53c DUCKS Long Island's Lb. 41c Dessert Shells Pkg. of 6 for 20c Bab-O Cleanser 2 Cans 25c DONUTS Sugared or Cinnamon 12 for 23c Cheddar Sharp Lb. 65c CORN Acme 2 No. 3 29c

8 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflfffiffl abcdefghijklmnopgrstuvwxyzfiflfffiffl

1234567890 [(\$£,.:;'-'?!*†)] -+ % 1234567890 [(\$£,.:;'-'?!*†)] -+%

> 1/81/43/81/25/83/47/8 1/81/43/81/25/83/47/8

Matrix Information: 8△552. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Alignment: Normal po-sition, 7 point; auxiliary position, special to center on 18 point. Code word, ZITRI. Williamson's Tea Bags Pkg. of 16 17c SWAN SOAP For the dishes, laundry and bath 2 Medium 19c Spiced Luncheon Meat Grade A Sliced Lb. 65c Country Boy Pork Sausage LINK Lb. 63c Mixed Salted Nut Meats Regalo 6 Oz. Cello. Bag 45c New Monte Apricot Nectar No. 211 Can 10c FRESH PORK BUTTS Boneless Ready-to-Eat Lb. 79c and Smoked Hot Cross Buns Package of 10 for 35c FLORIDA-VERY LARGE 5 Lbs. 39c FULL OF JUICE



Campfire Marshmallows Lb. Pkg. 35c
BABY FOOD AJAX STRAINED 10 JARS 97c
Milady's Blintzes 2 8 0z. Pkgs. 79c
BLUEBERRIES FARM No. 303 29c
Baker's Chocolate Bits 2 Pkgs. 35c
WALL INN COOKIES Assorted Pkg. 41c
BOCK BEER Old Dutch Brewery 2 Cans 27c
F.F.S. Saltines Lb. Pkg. 29c
HEINZ SOUP Cream of Can 10c
New String Beans Florida Lb. 17c
GRAPE JUICE WELCH'S 24 0Z. 41c

9 POIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfiflffffffff abcdefghijklmnopqrstuvwxyzfiflfffffffff

1234567890 [(\$,.:;'-'?!*†)]—+% 1234567890 [(\$,.:;'-'?!*†)]—+%

> 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

Matrix Information: 9△106. Lower case alphabet, 116 points. Figures, .0692; comma, period and thin space, .0346. Alignment: Normal position, 8 point; auxiliary position, special to center on 18 point. Code word, ZODJU.

Spaghetti Sauce Chef 8 oz. can 15c
VEAL PATTIES DELICIOUS LB. 95c
Smoked Pork Shoulders Lb. 49c
Sliced Rye Sweet or Loaf 17c
J. & I. BEANS Loan 22c
Pork Chops Cuts Lb. 43c
SUPER SUDS LARGE 32c
Bill's Apple Sauce 2 Jars 29c
POTATOES LS. No. 1 10 LB. 37c
Sliced Swiss Domestic Lb. 70c

10 POINT

1234567890 [(\$£,.:;'-'?!*†)]|—+% 1234567890 [(\$£,.:;'-'?!*†)] —+%

\(\lambda\)

Matrix Information: 10△506. Lower case alphabet, 131 points. Figures, .0761; comma, period and thin space, .038. Align ment: Normal position, 10 point; auxiliary position, special to center on 24 point. Code word, ZITSO.

EXAMPLE showing		P -11	AA	f	E	
EXAMPLE Showii	na Spartan	Dublicate	Matrices	TOL	rood-Store	WOLK
	a obar	Pilledie		3.77		11,000

Salt Free 3 Boxes 32C

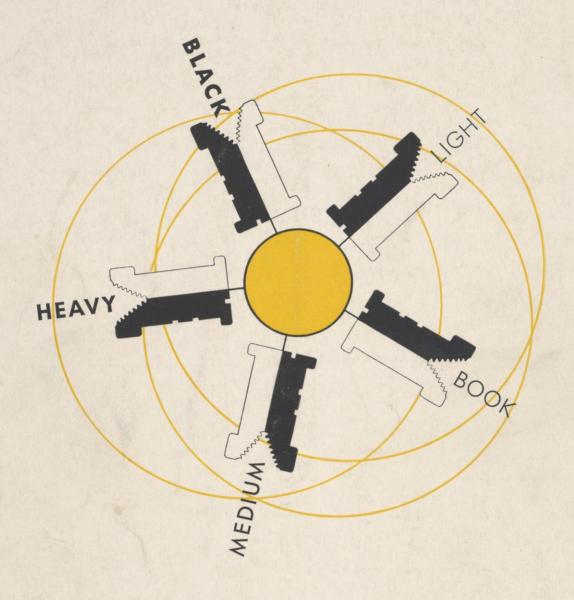
Supporting Slug

Flow

Assembled

Salt Free 3 Boxes 32c

NOTE: The normal position is in standard alignment and is intended to be used for regular composition also



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