

HOW TO USE

SPECIAL USE TYPE BIBLE

WAYS TO SELECT YOUR TYPE

Browse through the pages

The type is organized alphabetically.

Each special use typeface in our studio is accounted for with a specimen page, which contains information about the typeface, and an actual size specimen page. On each specimen page is a table that lists the condition of that case. Full circles in the squares mean the alphabet is complete. Specific letters within the squares signify which letters are missing.

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This page is an overview of what we have in the collection. It is organized alphabetically

Collection Overview

The last page in the inventory is the Collection Overview. This table is organized by line size. It also contains the same table structure as the specimen page; however, outlined circles delineate that the alphabet is incomplete. Refer to the specimen page for specifics on which characters are missing.

TYPEFACE NAME

GOTHIC REGULAR

SPECIMEN

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
V7 abcdefghijklmn
! abcdefghijklmn
opqrstuvwxyz&?!
fffffffl

CASE STATUS

Circles indicate that the full alphabet is present, letters in the box indicate which characters are missing.

| CASE NO. | LINE SIZE | A-Z | a-z | 123 |
|----------|-----------|----------------|-----|-----|
| 1217 | 6 | ● | | ● |
| 1239 | 8 | ● | ● | |
| 1246 | 10 | ● | | ● |
| 1274 | 20 | H J L T W Z | | |

Not to scale

HISTORY

GOTHIC REGULAR first shown by Leavenworth, circa 1837, in a condensed style. The heavy style of Gothic was not cast by American typefounders until very late nineteenth century.

ACTUAL SIZE SPECIMEN **GOTHIC REGULAR**

ABCDE ABCD ABCD

Case 1217, 6 line

Case 1239, 8 line

Case 1246, 10 line

BCDEF

Case 1274, 20 line

SPECIMENS
(ACTUAL SIZE)

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ALDINE

ALDINE was first listed by William Page in his 1870 specimens. A prominent display face from these years which probably originated as a wood type and with the Page Company.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1405 | 6 | GOOD | ● | ● | ● |

Not to scale

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z \$! ,
0 1 2 5 6 7 9 a b c d e f g h i j k l m
n o p q r s t u v w x y z**

ACTUAL SIZE SPECIMEN **ALDINE**

A B C D E F G H I J

ANTIQUÉ CONDENSED

ANTIQUÉ CONDENSED was first shown by George Nesbitt in his 1838 specimens. This design was cut by the Page Company.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|---|-----|-----|
| 1403 | 6 | GOOD |  | b | |

Not to scale

**A B C D E F G H I J K L M N O P Q R S T U V
 W X Y Z a b c d e f g h i j k l m n o p q r s t u v w
 x y z f i f i f i f i f i f i &**

ACTUAL SIZE SPECIMEN **ANTIQUÉ CONDENSED**

A B C D E F G H I J K L

ANTIQUUE EXTENDED

ANTIQUUE EXTENDED was first shown by George Nesbitt in his 1838 specimens. This design cut by Hamilton Company. Antique Extended may have originated, as a wood type as it shows regularly in wood type catalogues some fifteen years before the typefounders included it in their specimens.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1403 | 2 | GOOD | ● | | ● |

Not to scale

**A B C D E F G H I
J K L M N O P
Q R S T U V W
X Y Z \$ & ; - , ' ,
0 1 2 3 4 5 6 7 8 9**

ACTUAL SIZE SPECIMEN **ANTIQUÉ EXTENDED**

A B C D E F G H I
J K L M N O P
Q R S T U V W
X Y Z \$ & ; - . ,
0 1 2 3 4 5 6 7 8 9

ANTIQUUE EXTENDED

ANTIQUUE EXTENDED was first shown by George Nesbitt in his 1838 specimens. This design cut by Hamilton Company. Antique Extended may have originated, as a wood type as it shows regularly in wood type catalogues some fifteen years before the typefounders included it in their specimens.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----------|------|-----|
| 1404 | 4 | POOR | FKL WZ | IJLM | |

Not to scale

A B C D E G H I J
M N O P Q R S T
U V X Y & ſ
a b c d f e g h k n o
p q r s t u v w y z

ACTUAL SIZE SPECIMEN **ANTIQUE EXTENDED**

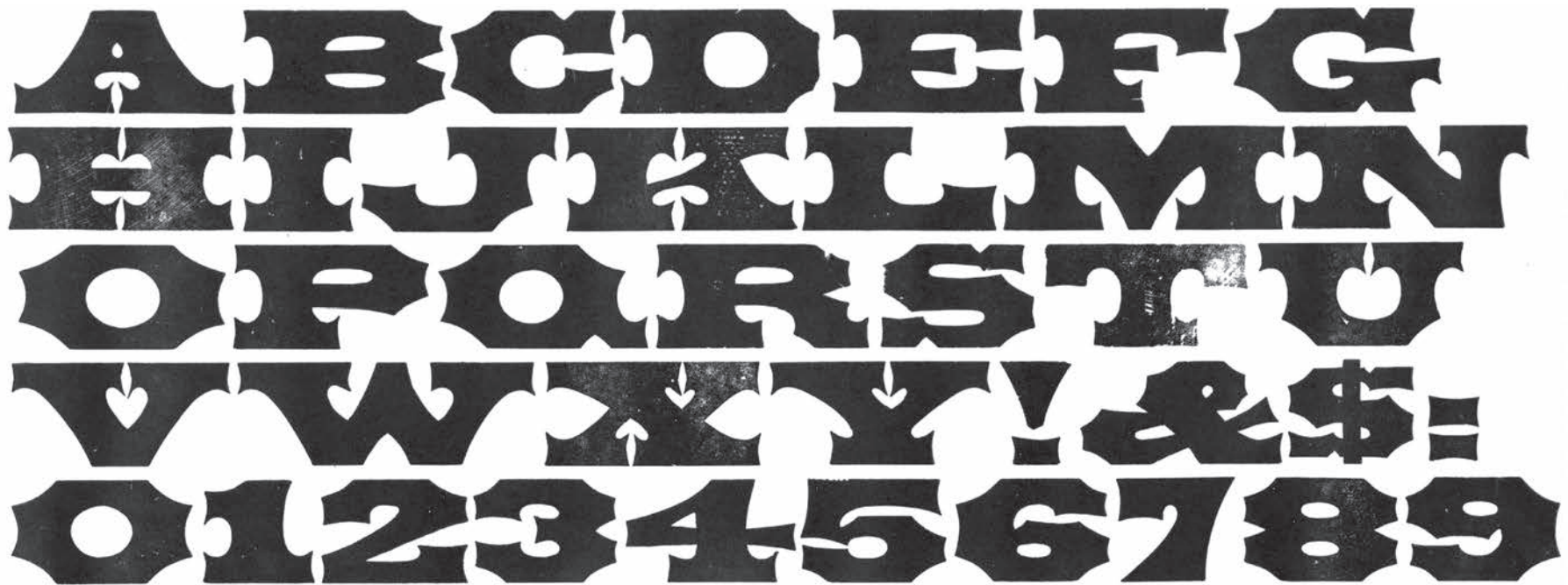
A B C D E

ANTIQUÉ TUSCAN EXPANDED

ANTIQUÉ TUSCAN EXPANDED was first shown by Wells & Webb in their 1854 specimens. This Expanded style did precede the Extended style.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1411 | 4 | GOOD | z | | ● |

Not to scale



ACTUAL SIZE SPECIMEN **ANTIQUE TUSCAN EXPANDED**

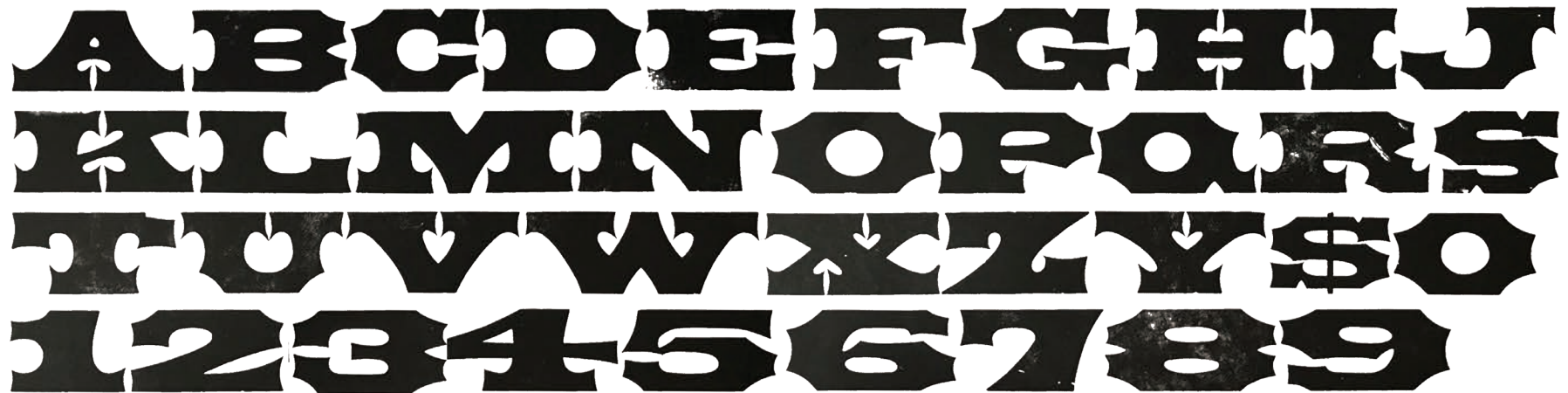
A B C D E F G

ANTIQUÉ TUSCAN EXPANDED

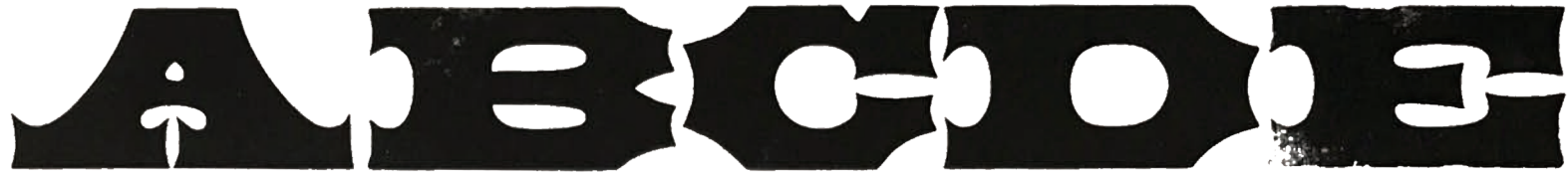
ANTIQUÉ TUSCAN EXPANDED was first shown by Wells & Webb in their 1854 specimens. This Expanded style did precede the Extended style.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1411 | 6 | GOOD | ● | | ● |

Not to scale



ACTUAL SIZE SPECIMEN **ANTIQUE TUSCAN EXPANDED**



ANTIQUÉ TUSCAN EXPANDED

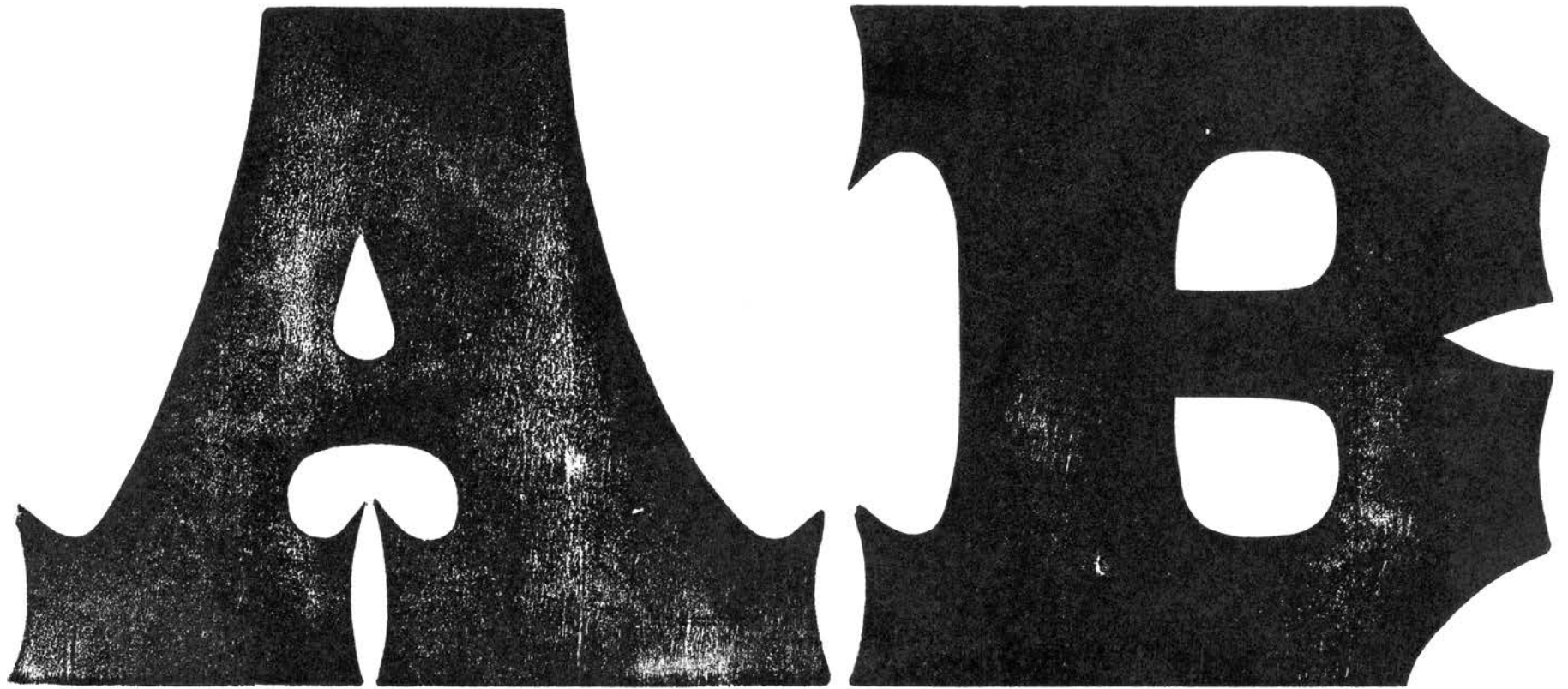
ANTIQUÉ TUSCAN EXPANDED was first shown by Wells & Webb in their 1854 specimens. This Expanded style did precede the Extended style.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1418-20 | 25 | POOR | ● | | |

Not to scale



ACTUAL SIZE SPECIMEN **ANTIQUÉ TUSCAN EXPANDED**



ANTIQUÉ TUSCAN XX CONDENSED

ANTIQUÉ TUSCAN XX CONDENSED was first shown by John Cooley in his 1859 specimens. Lowercase was not always designed for this face.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1407 | 8 | GOOD | ● | | |

Not to scale

ABCDEFGHIJKLMN OPQRST
UVWXYZ&

ACTUAL SIZE SPECIMEN **ANTIQUÉ TUSCAN XX CONDENSED**

A B C D E F G H I J K L M N O P Q R

CASLON OLDSTYLE

CASLON OLDSTYLE was originally designed by William Caslon in the 18th century. For a short time Caslon was eclipsed by faces like Baskerville & Didone, however, in the nineteenth century, with the Arts and Crafts Movement, Caslon's popularity surged again.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1401 | 5 | GOOD | Q | ● | |

Not to scale

ABCDEFGHIJKLMN O P R
STUVWXYZ abcdefghijkl
mnopqrstuvwxyz
ff fi fl ffi ffl " .,:;!

ACTUAL SIZE SPECIMEN **CASLON OLDSTYLE**

A B C D E F G H I J K L

CLARENDON EXTENDED

CLARENDON EXTENDED was first shown by William Page in his 1859 specimens. This cutting by the Page Company.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1401 | 6 | GOOD | Q | | |

Not to scale

**A B C D E F G H I J L
M N O P R S T U V
W X Y Z \$**

ACTUAL SIZE SPECIMEN **CLARENDON EXTENDED**

A B C D E F G

CLARENDON NO. 1

CLARENDON NO. 1 was first shown by William Page in
Typographic Messenger during 1857.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1406 | 10 | GOOD | ● | | ● |

Not to scale

**A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 & \$!**

ACTUAL SIZE SPECIMEN **CLARENDON NO. 1**

ABCDEFGHIJKL

CLARENDON NO. 1

CLARENDON NO. 1 was first shown by William Page in *Typographic Messenger* during 1857.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-------|-----|
| 1410 | 15 | GOOD | ● | a k m | ● |

Not to scale

A B C D E F G H I J K L M N O P Q R S T U V
W Y Z f f f f f f f f b e d e f h i l n o r s t u v w x z
0 1 2 3 4 5 6 7 8 9 g j p q y

ACTUAL SIZE SPECIMEN **CLARENDON NO. 1**

A B C D E F G H

CLARENDON XX CONDENSED

CLARENDON XX CONDENSED first shown by William Page in his 1859 specimens. This cutting by the Page Company. It is believed that this design originated as a wood type, and with the Page Company.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1416-17 | 20 | GOOD | ● | ● | ● |

Not to scale

A B C D E G F H I J K L M N O P Q R S T U V W X Y Z
a b c d e f h i k l m n o r s t u v w x z g j p q y f l f f i f f
1 2 3 4 5 6 7 8 9 & \$

ACTUAL SIZE SPECIMEN **CLARENDON XX CONDENSED**

A B C D E G F

CONCAVE ANTIQUE TUSCAN

CONCAVE ANTIQUE TUSCAN First shown by Wells & Webb in their 1849 specimens, without lowercase. Lowercase was first shown in their 1854 catalogues. Lowercase and figures are missing. This design was important in American typographic styling during the nineteenth century. It was especially popular with typefounders from 1860 to the end of the century. It is almost certain that the design originated as a wood type and with the Wells Company.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1408 | 6 | GOOD | ● | ● | |

Not to scale

**A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z ! & a b c d e f h i k l
m n o r s t u v w x z f i f i f i f i f i g j q p y**

ACTUAL SIZE SPECIMEN **CONCAVE ANTIQUE TUSCAN**

A B C D E F G H I

EGYPTIAN ORNAMENTED

EGYPTIAN ORNAMENTED was first listed by William Page in his 1870 specimens. This cutting by the Tubbs Company. This diesng was widely used in the last twenty years of the century and is commonly associated with Frontier events-- they appear on state bills, "Wanted" posters, etc.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|--------|-----|-----|
| 1404 | 12 | FAIR | SPARCE | | |

Not to scale



ACTUAL SIZE SPECIMEN **EGYPTIAN ORNAMENTED**

A G H I L N P S T

FRENCH CLARENDON

FRENCH CLARENDON was first shown by William Page in *Typographic Messenger* during 1865. Notice unbracketed serifs. The two styles of French Clarendon and Antique were extremely popular in poster printing during the last thirty years of the century. Of all wodd types remaining these styles and their variations probably constitute the largest bulk.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1403 | 5 | GOOD | ● | ● | |

Not to scale

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z ! ? & - # \$ %

ACTUAL SIZE SPECIMEN **FRENCH CLARENDON**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FRENCH CLARENDON

FRENCH CLARENDON was first shown by William Page in *Typographic Messenger* during 1865. Notice unbracketed serifs. The two styles of French Clarendon and Antique were extremely popular in poster printing during the last thirty years of the century. Of all wodd types remaining these styles and their variations probably constitute the largest bulk.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1409 | 10 | GOOD | ● | ● | ● |

Not to scale

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz #####
g'j'p'q'y &!\$ 0123456789

ACTUAL SIZE SPECIMEN **FRENCH CLARENDON**

A B C D E F G H I J K L M N O P Q

FRENCH CLARENDON

FRENCH CLARENDON was first shown by William Page in *Typographic Messenger* during 1865. Notice unbracketed serifs. The two styles of French Clarendon and Antique were extremely popular in poster printing during the last thirty years of the century. Of all wodd types remaining these styles and their variations probably constitute the largest bulk.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1409 | 12 | GOOD | ● | | ● |

Not to scale

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z \$ &
1 2 3 4 5 6 7 8 9 0 € a b c d e f g h i j k l m n p q r s t u
v w x y z ſ ſ ſ ſ ſ ſ ſ æ œ

ACTUAL SIZE SPECIMEN **FRENCH CLARENDON**

A B C D E F G H I J K L M N O

FRENCH CLARENDON

FRENCH CLARENDON was first shown by William Page in *Typographic Messenger* during 1865. Notice unbracketed serifs. The two styles of French Clarendon and Antique were extremely popular in poster printing during the last thirty years of the century. Of all wodd types remaining these styles and their variations probably constitute the largest bulk.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1407 | 12 | GOOD | ● | ● | ● |

Not to scale

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9 & \$!

ACTUAL SIZE SPECIMEN **FRENCH CLARENDON**

A B C D E F G H I J K L M N O

GOTHIC TUSCAN CONDENSED

GOTHIC TUSCAN CONDENSED was first shown by Wells & Webb in their 1849 specimens. First specimens included a Modulated Outline as well as solid face styles. A lowercase we not always designed for this face. Page cut some ornamental styles of this design for his 1859 specimens, and an Outlined, or Rimmed, design was popular in both metal and wood. Typefounders cast this design in several sizes during the 1850's. It is thought that the design originated as a wood type and with the Wells Company.

Not to scale

0 1 2 3 4 5 6 7 8 9

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| - | 18 | GOOD | | | ● |

ACTUAL SIZE SPECIMEN **GOthic TUSCAN CONDENSED**

0 1 2 3

GRECIAN X CONDENSED

GRECIAN X CONDENSED first shown by John Cooley in his 1859 specimens.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1421 | 19 | GOOD | ● | | ● |

Not to scale

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z A & \$ 0 1 2 3 4 5 6 7 8 9

ACTUAL SIZE SPECIMEN **GRECIAN X CONDENSED**

A B C D E F G H I

HAMILTON UNIT GOTHIC 716

HAMILTON UNIT GOTHIC History unknown.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1405 | 5 | GOOD | ● | ● | ● |

Not to scale

**A B C D E F G H
I J K L M N O P
Q R S T U V W
X Y Z & \$? 0 1 2
3 4 5 9 7 8 9**

ACTUAL SIZE SPECIMEN **HAMILTON UNIT GOTHIC**

A B C D E F G

JENSON OLD STYLE

JENSON OLD STYLE cut by Hamilton with permission
by ATF in 1906.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1401 | 5 | GOOD | GHQ | | ● |

Not to scale

A B C D E F I K L M N O
P R S T U V W X Y Z
0 2 1 3 4 5 6 7 8 9 & \$?

ACTUAL SIZE SPECIMEN **JENSON OLD STYLE**

A B C D E F I K L M N

LATIN EXTENDED

LATIN EXTENDED was first shown by Hamilton in his 1888 specimens. This cutting by the Hamilton Company. Latin Extended may have originated as a wood type even though lighter styles came from England and France during the 1860's.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1406 | 5 | POOR | ● | ● | |

Not to scale

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z a b c d e f g h i j k l
m n o p q r s t u v w x y z
ff fi fl ff - ! . , &

ACTUAL SIZE SPECIMEN **LATIN EXTENDED**

A B C D E

NO. 20

NO. 20 was originally seen in the late nineteenth century. Part of the gothic series, and it's many variations.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1407 | 8 | GOOD | ● | ● | ● |

Not to scale

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnpq rstuvwxyz HiHh&\$.'-.,
0123456789

ACTUAL SIZE SPECIMEN **NO. 20**

A B C D E F G H I L K J M N O P Q

NO. 202

NO. 202 first shown by Hamilton in 1889.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1414 | 8 | GOOD | ● | ● | ● |

Not to scale

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z \$! , . : ; g j p q y
a b c d e f h i k l m n o r s t u v w x z
f f f f f f 0 1 2 3 4 5 6 7 8 9

ACTUAL SIZE SPECIMEN **NO. 202**

A B C D E F G H I J K

NO. 202

NO. 202 first shown by Hamilton in 1889.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1415 | 12 | GOOD | ● | ● | |

Not to scale

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z a b c d e f h i k l m
n o r s t u v w x z f f i f f i f l f l & ! j p q y

ACTUAL SIZE SPECIMEN **NO. 202**

A B C D E F G

NO. 228

NO. 228 first shown by Hamilton

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1404 | 6 | GOOD | B | ● | |

Not to scale

ACDEFGHIJLMNOP
QRSTUVWXYZ!.-.&
abcdefghijklmnopqr

ACTUAL SIZE SPECIMEN NO. 228

A C D E F G H I J L M N O

NO. 229

NO. 229 history unknown

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1400 | 6 | GOOD | ● | ● | ● |

Not to scale

A B C D E F G H I J K L M N O P R S T
U V W X Y Z & \$ a b c d e f h i k l m n o
r s t u v w x z f f f l f f f l 0 1 2 3 4 5 6 7
8 9 Q g j p q y

ACTUAL SIZE SPECIMEN **NO. 229**

A B C D E F G H I

NO. 229

NO. 229 history unknown.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1400 | 8 | GOOD | ● | ● | ● |

Not to scale

A B C D E F G H I J K L N
O P S T U V W X Y Z
a b c d e f h i k l m n o r s
t u v w x z \$ f f f f f f f f f f
g j p y

ACTUAL SIZE SPECIMEN **NO. 229**

A B C D E F G H

NO. 510

NO. 510 was patented by William Page in 1887. This is one of the seventeen styles designed for the die-cut types of Page and Setchell.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1403 | 7 | POOR | YZ | ● | ● |

Not to scale

A B C D E F G H I J K L M M N O P Q R S T
U V W X a b c d e f g h i j k l m n o q p r s
t u v w x y z 0 1 3 4 5 6 8 9

ACTUAL SIZE SPECIMEN **NO. 510**

A B C D E F G H I J K L M M N O P Q R

NO. 510

NO. 510 was patented by William Page in 1887. This is one of the seventeen styles designed for the die-cut types of Page and Setchell.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1404 | 8 | FAIR | ● | ● | |

Not to scale

ABCDEFGHIJKLMN OPQRST UVWXYZ
abcdefghijklmnopqrstuvwxy z.'-! ,

ACTUAL SIZE SPECIMEN **NO. 510**

A B C D E F G H I J K L M N

PAGE

PAGE first shown around 1892. Produced by Hamilton Company after they were purchased by the Page Company.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1402 | 6 | FAIR | JZ | ● | |


Not to scale

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy j e ?!*

Aa Bb Cc Dd Ee Ff

PAGE

PAGE first shown around 1892. Produced by Hamilton Company after they were purchased by the Page Company.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|---|-----|
| 1402 | 10 | FAIR | JZ |  | |

Not to scale

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy jE ?!*

Aa Bb Cc

POSTER

POSTER also known as No. 169, first seen in 1892, this cutting from Hamilton.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1412 | 6 | GOOD | ● | ● | |

Not to scale

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z a b c d e f g h i j k l m n o p q r s t u
v w x y z n n n n n

ACTUAL SIZE SPECIMEN **POSTER**

A B C D E F G H I J K L M N O P Q R S T U V

POSTER

POSTER also known as No. 169, first seen in 1892, this cutting from Hamilton.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1412 | 8 | GOOD | ● | ● | |

Not to scale

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcde fghijklm noprstuvwxyz!&
nnnnnn

ACTUAL SIZE SPECIMEN **POSTER**

A B C D E F G H I J K L M N O P Q R S T

POSTER

POSTER also known as No. 169, first seen in 1892, this cutting from Hamilton.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1412 | 10 | GOOD | ● | ● | |

Not to scale

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnpq rstuvwxy
z&!nmmmm

ACTUAL SIZE SPECIMEN **POSTER**

A B C D E F G H I J K L M N O P

POSTER

POSTER also known as No. 169, first seen in 1892, this cutting from Hamilton.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1414 | 12 | GOOD | ● | ● | |

Not to scale

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z ! & , - = . a b c d e f g h i j k l
m n o p q r s t u v w x y z ñ ñ ñ ñ ñ ñ

ACTUAL SIZE SPECIMEN **POSTER**

A B C D E F G H I J K L

POSTER

POSTER also known as No. 169, first seen in 1892, this cutting from Hamilton.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1413 | 15 | GOOD | ● | ● | |

Not to scale

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z ! & , - = . a b c d e f g h i j k l
m n o p q r s t u v w x y z ñ ñ ñ ñ ñ

ACTUAL SIZE SPECIMEN **POSTER**

A B C D E F G H I J K L

TENIERS

TENIERS Also known as Unique (Heber Wells) and No. 165 (Page). First shown by Hamilton in his 1888 specimens.

| CASE NO. | LINE SIZE | CONDITION | A-Z | a-z | 123 |
|----------|-----------|-----------|-----|-----|-----|
| 1403 | 8 | GOOD | ● | | ● |

Not to scale

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z 3 4 5 6 7 8 &

ACTUAL SIZE SPECIMEN **TENIERS**

A B C D E F G H I J K L M N O P

ACTUAL SIZE SPECIMEN **SERIF**

● COMPLETE ○ INCOMPLETE

| TYPEFACE NAME | CASE | LINE | A-Z | a-z | 123 |
|-----------------------------|------|------|-----|-----|-----|
| ANTIQUE EXTENDED | 1403 | 2 | ● | | ● |
| ANTIQUE EXTENDED | 1404 | 4 | ○ | ○ | |
| ANTIQUE TUSCAN EXPANDED | 1411 | 4 | ○ | | ● |
| CASLON OLDSTYLE | 1401 | 5 | ○ | ● | |
| FRENCH CLARENDON | 1403 | 5 | ● | ● | |
| HAMILTON UNIT GOTHIC 716 | 1405 | 5 | ● | ● | ● |
| JENSON OLDSTYLE | 1401 | 5 | ○ | | ● |
| LATIN EXTENDED | 1406 | 5 | ● | ● | |
| ALDINE | 1405 | 6 | ● | ● | ● |
| ANTIQUE CONDENSED | 1403 | 6 | ● | ○ | |
| ANTIQUE TUSCAN EXPANDED | 1411 | 6 | ● | | ● |
| CLARENDON EXTENDED | 1401 | 6 | ○ | | |
| CONCAVE | 1408 | 6 | ● | ● | |
| NO. 228 | 1404 | 6 | ○ | ● | |
| NO. 229 | 1400 | 6 | ● | ● | ● |
| PAGE | 1402 | 6 | ○ | ● | |
| POSTER | 1412 | 6 | ● | ● | |
| NO. 510 | 1403 | 7 | ○ | ● | ● |
| ANTIQUE TUSCAN XX CONDENSED | 1407 | 8 | ● | | |
| NO. 20 | 1407 | 8 | ● | ● | ● |

| TYPEFACE NAME | CASE | LINE | A-Z | a-z | 123 |
|-------------------------|---------|------|-----|-----|-----|
| NO. 202 | 1414 | 8 | ● | ● | ● |
| NO. 229 | 1400 | 8 | ● | ● | ● |
| NO. 510 | 1404 | 8 | ● | ● | |
| POSTER | 1412 | 8 | ● | ● | |
| TENIERS | 1403 | 8 | ● | | ● |
| CLARENDON NO. 1 | 1406 | 10 | ● | | ● |
| FRENCH CLARENDON | 1409 | 10 | ● | ● | ● |
| PAGE | 1402 | 10 | ○ | ● | |
| POSTER | 1412 | 10 | ● | ● | |
| EGYPTIAN ORNAMENTED | 1404 | 12 | ○ | | |
| FRENCH CLARENDON | 1407 | 12 | ● | ● | ● |
| FRENCH CLARENDON | 1409 | 12 | ● | | ● |
| NO. 202 | 1415 | 12 | ● | ● | |
| POSTER | 1414 | 12 | ● | ● | |
| CLARENDON NO. 1 | 1410 | 15 | ● | ○ | ● |
| POSTER | 1413 | 15 | ● | ● | |
| GOTHIC TUSCAN CONDENSED | - | 18 | | | ● |
| GRECIAN X CONDENSED | 1421 | 19 | ● | | ● |
| CLARENDON XX CONDENSED | 1416-17 | 20 | ● | ● | ● |
| ANTIQUE TUSCAN EXPANDED | 1418-20 | 25 | ● | | |