

SERIF

There are three principal features of the roman face which were gradually modified in the three centuries from *Jenson* to *Bodoni*. In the earliest romans, the serifs were inclined and bracketed, that is to say, the underpart of the serif was connected to the stem in a curve or by a triangular piece. On the upper case the serifs were often thick slabs extending to both sides of the uprights. In the typical modern face serifs are thin, flat and unbracketed. In between the two extremes various gradations are found. In all early romans the incidence of colour or stress is diagonal, while in the modern face it is vertical. If an *O* is drawn with a broad-nibbed pen held at an angle to the paper, the two thickest parts of the letter will be diagonally opposite. This was the manner in which the calligraphers of the fifteenth century drew an *O*; but by the year 1700 the writing masters, whose work was being reproduced in copper-engraved plates, had adopted the method of holding the pen at right angles to the paper, thus producing a vertical stress. The engravers of type who developed the modern face were adapting to typography a style already prevalent among the engravers. The third point in which the design was modified was in the amount of variation between the thick and thin strokes, and in the degree of abruptness of the variation. In the fifteenth century the stress was slight and gradual, in the nineteenth it was extreme and abrupt.

Americana

Americana

Ancient Roman

Ancient Roman

Antique

Antique Extended No. 53

Artcraft

Artcraft Italic

Baskerville

Baskerville Roman, ATF

Baskerville Italic, ATF

Baskerville Roman, Monotype

Baskerville Italic, Monotype

Bembo

Bembo

Bembo Italic

Bernhard Modern

Roman

Bernhard Modern Roman

Bernhard Modern Roman Bold

Italic

Bodoni

Bodoni

Bodoni Italic

Bodoni Bold

Bodoni Bold Italic

Bodoni Condensed

Bauer Bodoni Bold

Ultra Bodoni

Ultra Bodoni Italic

Caslon

Caslon Oldstyle

Caslon Oldstyle No. 471

Caslon Oldstyle No. 471 Italic

Caslon Bold

Caslon Bold Italic

Caslon Lightface

Caslon American

Caslon Openface

Caslon Oldface

Caslon No. 540

New Caslon Italic

Centaur

Arrighi

Centaur

Century

Century Expanded

Century Bold Condensed

Century Schoolbook

Century Schoolbook Italic

Cheltenham

Cheltenham Oldstyle

Cheltenham Italic

Cheltenham Bold

Cheltenham Bold Italic

Cheltenham Bold Condensed

Cheltenham Bold Condensed Italic

Cheltenham Bold Extra

Condensed

Cheltenham Bold Outline

Clarendon

Clarendon

Clearface

·Clearface Heavy

Cloister Oldstyle

Cloister Oldstyle

Cloister Oldstyle Italic

Cloister Lightface

Cloister Lightface Italic

Cooper Black

Cooper Black

Cooper Black Italic

Cooper Black Condensed

Cooper Hilite

Craw Clarendon

Craw Clarendon

Craw Clarendon Condensed

Craw Modern

Craw Modern

Deepdene

Deepdene Italic

DeVinne

DeVinne

Eden

Eden Bold

Encore

Encore

Engravers Roman

Engravers Roman

Engravers Roman Bold

Foster

Foster

Garamond

Garamond Bold

Garamond Bold Italic

Garamont

Garamont

Garamount Italic

Goudy

Goudly Light Oldstyle

Goudly Bold

Goudy Extra-Bold

Goudy Open

Goudytype

Hadriano

Hadriano

Hadriano Stonecut

Hellenic Wide

Hellenic Wide

Jensen

Jensen

Kennerly

Kennerly Italic

Louvaine

Louvaine Bold Italic

MacFarland

MacFarland Regular

MacFarland Condensed

MacFarland Italic

Nubian

Nubian

Palatino

Palatino

Palatino Italic

Palatino Semi-Bold

Paramount

Paramount

Pencraft Oldstyle

Pencraft Oldstyle

Rivoli

Rivoli Italic

Stymie

Stymie Light

Stymie Medium Italic

Stymie Bold Condensed

Stymie Extra Bold

Stymie Black

Times Roman

Times Roman Bold

Times Roman Bold Italic

Times New Roman Bold

Times New Roman Bold Italic

Typewriter

Typewriter Remington #70

Typewriter Reproducing #72

Typo Roman

Typo Roman Shaded

Unknown

Unknown

Van Dijk

Van Dijk

Van Dijk Italic

Americana

Americana

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
\$£1234567890

Americana, designed by Richard Isbell, was introduced in 1966 by ATF. Fonts include several characters not usually available, such as the center dot, hyphen and short dash positioned to center on cap height as well as versions in the usual lowercase position. The interrobang (ATF calling it *interabang*), the first new punctuation mark to be introduced in three hundred years and the only one to be designed by an American, is also included. Companion face, *Americana Extra Bold*, was the last new typeface to be created by ATF.

PT. SIZE	CASE NO.
<u>Americana</u>	
36	1
60	2

Ancient Roman

Ancient Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&MRW\$1234567890£
abcdefghijklmnopqrstuvwxyz,-:;!?

Ancient Roman was Keystone Type Foundry's adaptation in 1904 of the *Golden* type of William Morris, comparable to *Jenson Oldstyle*, but distinguished by the unusual alternate versions of *MRW*; other differences were minor.

PT. SIZE	CASE NO.
<u>Ancient Roman</u>	
14	3
30	4

Antique

Antique Extended No. 53

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 r s t u v w x y z

Antique in general is a generic nineteenth-century term applied to a variety of old type styles. A few that were given a new lease on life by Monotype and the slug machines are listed here; others were similar to the older *Clarendons*, *Dorics*, *Ionics*, etc. Also see *Bold Antique* and *Bold Condensed Antique*, *Modern Antique* and *Modern Antique Condensed*, and *Old Style Antique*; also *Cushing Antique*, *Latin Antique*, *Hellenic Wide*, etc.

PT. SIZE	CASE NO.
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Antique Extended No. 53

12 5

Artcraft

Artcraft Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz f i l f f i f f l . - : ; ' ! ? \$ 1 2 3 4 5
C A B D M N P R T T h t h c t g s t r y t y o f O O O

Artcraft was designed in 1912 by Robert Wiebking and featured under the name of *Craftsman* in the first ad for his short-lived Advance Type Foundry, operated by Wiebking, Hardinge & Company, in Chicago. A short time later, the face was advertised as *Art-Craft*, and later as one word—*Artcraft*. Advance was soon taken over by Western Type Foundry, for whom wiebking designed *Artcraft Italic* and *Artcraft Bold* a year or two later. Western in turn was taken over by Barnhart Brothers & Spindler in 1918. BB&S was already owned by ATF but operated seperately until 1929; in the meantime, though, *Artcraft* and a number of other faces were shown in ATF specimens as well as those of BB&S.

Artcraft has an unusual roundness in some of its serifs and line endings, and a line of it produces a rolling feeling; some characters have curlicues, such as the long curl at the top of the *a* and *f* and the exaggerated ear on the *g*. A number of auxiliary characters were made for roman and italic fonts; as these were sold seperately, they were overlooked by many printers and typographers. The boldface has fewer eccentricities.

PT. SIZE CASE NO.

Artcraft Italic

14	.....	2034
18	.....	2035
24	.....	2036
30	.....	2037

Baskerville

Baskerville Roman, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz fi fl ffi ffl .,:;!?'&\$1234567890&

Baskerville Italic, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABDEGMNPRY
abcdefghijklmnopqrstuvwxyz æ ffl ffi fl ffl .,:;!?'&\$1234567890

Baskerville Roman, Monotype

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ 1234567890
abcdefghijklmnopqrstuvwxyzææfflffl i 234567890[(& \$. , - “ ’ ; ! ?)]

Baskerville Italic, Monotype

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz fiff fl ffi 1234567890&\$.,-,:;!?' 1234567890

Baskerville. The Baskerville type family is based on the types of John Baskerville, a distinguished eighteenth-century English printer and typefounder. Baskerville’s typefaces are based on and other popular faces of the day, but are more precise and have a little more contrast, with stress more nearly on the vertical, making them the first transitional designs between oldstyles typified by *Caslon* and moderns typified by *Bodoni*.

PT. SIZE CASE NO.

Baskerville Roman, ATF

14	.....	8
18 (Small)	....	9
18 (Large)	....	10
24	.....	11
30	.....	12
36	.....	13
48	.....	14, 285

Baskerville Italic, ATF

18 (Small)	....	18
18 (Large)	....	19

Baskerville Roman, Monotype

10	.....	6
12 (Small Caps)	. .	7
14	.....	8

Baskerville Italic, Monotype

10	.....	15
12	.....	16
14	.....	17

Bembo

Bembo

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz&\$1234567890.,-;“”!?”fifffiffi *†§

Bembo Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ \$1234567890
abcdefghijklmnopqrstuvwxyz æœ fffiffiffi [](),.-;‘:’!?& 1234567890

Bembo was cut by the English Monotype corporation under the direction of Stanley Morison in 1929, and by Lanston Monotype in America shortly thereafter. It derives from the first roman type used by Aldus Manutius in the dialogue *De Aetna* by Pietro Bembo and printed in Venice in 1495. The italic is adapted from a 1524 face of Giovanni Taglienti. English Monotype also made *Bembo Bold* and *Bembo Bold Italic*.

PT. SIZE	CASE NO.
<u>Bembo</u>	
12	22
18	23, 24
24	25
30	26
36	27
48	28
60	29
72	30
<u>Bembo Italic</u>	
14	31
16	32
18	33
24	34
30	35
36	36

Bernhard Modern Roman

Bernhard Modern Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz,.-:;'"!?"\$%&'()*+,-./:;<=>@

Bernhard Modern Roman Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz,.-:;'"!?"&'Th £ \$%&'()*+,-./:;<=>@

Bernhard Modern Roman. In 1937, several characters of *Bernhard Booklet* and *Italic* were redrawn by Lucian Bernhard, the original designer. At the request of ATF it was reissued as Bernhard Modern Roman and Italic. Compare *Cochin*; also *Drew*.

PT. SIZE CASE NO.

Bernhard Modern Roman

8		299.17
10		37,299.18
12		299.19
14		38
18		39

Bernhard Modern Roman

Bold Italic

18		40
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Bodoni (1/2)

Bodoni

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz f i f f f f f f l . , - ; ' ! ? & \$ 1 2 3 4 5 6 7 8 9 0 “ ”

Bodoni Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& “ ”
abcdefghijklmnopqrstuvwxyz 1234567890\$.,-;’!?’&f i f f f f f f l

Bodoni Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$1234567890&
abcdefghijklmnopqrstuvwxyz f f f f f f f l . , - ; “ ” ’ ! ? g j p q y , ; Q

Bodoni. All versions of this type family are based on the work of Giambattista Bodoni, eighteenth-century Italian master printer generally credited with originating the style of letter known as “modern,” featuring mechanical perfection of form and more severe contrast between thick and thin strokes than traditional faces.

Henry L. Bullen encouraged the resurrection of the Bodoni design, first of a series of such recreations, while his Typographic Library at ATF provided the resources for research into the works of the historic master designers. The most popular interpretations in America are those drawn by Morris Fuller Benton for ATF. His *Bodoni*, *Bodoni Italic*, *Bodoni Book* and *Italic*, and *Bodoni Bold* and *Italic* were introduced by ATF in 1910-11. Compare *Louvaine*, *French Round Face*, *Suburban French*. See Also *Bauer Bodoni*.

PT. SIZE CASE NO.

<u>Bodoni</u>	
6	41, 2016
8	2015
10	42, 2014
12	2013
14	43, 2012
18	44, 2011
24	45, 2010
30	46, 2009
36	47, 2008
42	48, 2007

<u>Bodoni Italic</u>	
6	2006
8	2005
10	2004
12	2003
14	2030
18	2002
24	2001

<u>Bodoni Bold</u>	
24	49
36	50

Continued on next page...

Bodoni Bold Italic

Bauer Bodoni Bold

Ultra Bodoni

Ultra Bodoni Italic

36 273

Caslon (1/2)

Caslon Oldstyle No. 471

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;’!?()[]
abcdefghijklmnopqrstuvwxyz i 2 3 4 5 6 7 8 9 0 \$ ff fi fl fl fi fl
ABCDEFGHIJKLMNOPQRSTUVWXYZ& f fi fl ff fi fl lb lh lk lt et st

Caslon Oldstyle No. 471 Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;’!?
abcdefghijklmnopqrstuvwxyz 1234567890\$ ffi ffi fl ffi
f fi fl ffi fl lb lh lk lt et st

Caslon Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;’!?
abcdefghijklmnopqrstuvwxyz \$1234567890
Æ Œ fi fl ffi fl fi fl æ ct st Tg A Gas

Caslon Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 123456789

Caslon is “the oldest living typeface,” having survived in almost exactly its original form since every character was hand-cut by William Caslon more than 250 years ago. Virtually the same design is still available, along with a myriad of imitations, derivatives, and attempts at improvement. The many versions comprise a number of families, between which there is little or no compatibility. Due to this, Caslon is perhaps the hardest set of types to group into reasonable catagories.

PT. SIZE	CASE NO.
<u>Caslon Oldstyle</u>	
8 (Caps)	66
8 (Small Caps) . .	65, 66
10 (Small Caps) . .	65
12 (Small Caps) . .	68
<u>Caslon Oldstyle No. 471</u>	
6	72
8	73
8 (Caps)	66
8 (Small Caps) . .	65
10 (Small Caps) . .	65, 67
12	68, 74, 75
12 (Small Caps) . .	67, 68
14	76–79
14 (Small Caps) . .	67, 69
18	55, 70, 80,
.	81, 99
18 (Small Caps) . .	55
22	82, 83
24	86, 288
24 (Small Caps) . .	84, 85
<u>Caslon Oldstyle No. 471 Italic</u>	
8	92
10	93
12	94
14	95, 96
18	71, 97, 98
22	100
30	101
36	102

Continued on next page...

Caslon (2/2)

Caslon Openface

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzffflml,-:;’!?\$1234567890

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PT. SIZE	CASE NO.
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Caslon Bold

36		58
60		59
60 (Caps)		60

Caslon Bold Italic

6		61
8		62

Caslon Lightface

36		287
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Caslon American

6 (Small Caps)	..	65
30		87
30 (Caps)		89
30 (Small Caps)	..	88
36		90, 91

Caslon Openface

8		103
10		299.20
12		104
14		299.21
18		105

Caslon Oldface

14		64
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Caslon No. 540

72 (Caps)		63
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New Caslon Italic

10		231
18		232
30 (Lowercase)	..	233

Centaur

Centaur

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890 .,-:;’!?

Arrighi

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890 .,-:;’!?

Centaur was designed by Bruce Rogers in 1914, based on the beautiful roman type first used by Nicolas Jenson in 1470, and a refinement of *Montaigne* (q.v.), designed a decade earlier by Rogers. *Centaur* was first cut by Robert Wiebking of BB&S as a private type for the Museum Press of the Metropolitan Museum of New York. In 1929 it was recut under the joint sponsorship of Lanston Monotype and Monotype Corporation, England, but issued only by the latter. Some critics have called it the best recutting of the Jenson letter.

Arrighi is the italic companion to *Centaur*. It is calligraphic in style, and was derived from a 1524 typeface of Ludovico degli Arrighi. Although designed by Frederic Warde, New York calligrapher and typographer, it was cut first by Plumet in Paris in 1925, and then by English Monotype in 1929.

POINT SIZE CASE NO.

<u>Centaur</u>	
8	299.36
10	299.38
12	299.40
18	299.43
24	299.45

<u>Centaur (small caps)</u>	
14	299.42

<u>Arrighi</u>	
8	299.37
10	299.39
12	299.41
18	299.44

<u>Arrighi (lower case)</u>	
24	299.45

Century

Century Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Century Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz fffiffiffi .,:'-!& \$1234567890

Century Schoolbook

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Century Schoolbook Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ ,.-;': '!&
abcdefghijklmnopqrstuvwxyz fffiffiffi \$1234567890

Century was designed in 1894 by Linn Boyd Benton at the request of Theodore Low DeVinne, publisher of *Century Magazine*, to create a blacker more readable type. *Century Roman* allowed as many characters per line as the face previously used for the magazine, but because the x-height was increased, it appeared to be condensed. *Century Roman* was cut as foundry type only, and though shown in ATF specimen books, it was not widely used by other printers because it was considered a little too narrow

Linn Boyd Benton redesigned *Century Roman*, extending it slightly to meet Typographical Union standards. The result was issued in 1900 as *Century Expanded*. *Century Bold Condensed* and *Extended* were both designed in by Morris Fuller Benton in 1906 but not released until 1909 and 1910, respectively.

PT.	SIZE	CASE	NO.
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Century Expanded

4		108
6		110
8		109
10		110, 2022

Century Expanded Italic

6		2142
8	.....	2143
10	.....	2144

Century Bold Condensed

14	.....	2177
18	.....	2175
24	.....	2176
30	.....	106, 2177
36	.....	107

Century Schoolbook

5	.....	111
24	.....	112

Century Schoolbook Italic

8 (Lowercase)	.	113
12	.....	114
18	.....	115

Cheltenham (1/2)

Cheltenham Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ Gg
abcdefghijklmnopqrstuvwxyz \$1234567890.,-:;!?'&
fi fl ff ffi flæ œ Æ Œ Ga 1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 % ¢
Ludlow

Cheltenham Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& G
abcdefghijklmnopqrstuvwxyz \$1234567890 .,-:;!?'&

Cheltenham Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;!?'&
abcdefghijklmnopqrstuvwxyz \$1234567890

Cheltenham Bold Condensed Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890

Cheltenham Bold Extra Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;!?'&
abcdefghijklmnopqrstuvwxyz f i f l f f f i f f l \$1234567890

Cheltenham. The design of *Cheltenham Oldstyle* and *Italic* is credited to Bertram Grosvenor Goodhue, an architect who had previously designed Merrymount, a private press type. The face was first know as *Boston Oldstyle*. While it was first marketed by ATF, Mergenthaler Linotype claims credit for developing the face. Trial cuttings were made as early as 1899, but it was not completed until 1902. Morris Fuller Benton, ATF's cheif designer, produced Cheltenham Bold in 1904 and a score of variations up to 1913, methodically exploring the possibilities of various combinations of weight and width, and making this the first large type family.

Cheltenham was one of the first scientifically designed faces. The thin lines were strengthened to avoid the emaciated look of many types of the period. The small serif and short, compact lowercase make a high character count. Ascenders are unusually long, while descenders are quite short. This was done in reaction to studies that showed the upper half of a line of type creates readily recognizable word shapes and resulting readability.

PT. SIZE CASE NO.

Cheltenham Oldstyle

6	.....	116
10	.....	289
14	.....	290
18	.....	117
24	.....	118

Cheltenham Italic

6	.....	291
10	.....	133
14		290
18		134
24		292

Cheltenham Bold

10		119
24		120

Cheltenham Bold Italic

48		126
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Cheltenham Bold Condensed

14		121
36		122

Cheltenham Bold Condensed Italic

36		299.27
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Cheltenham Bold Extra Condensed

30		123
36		124
72		125

Continued on next page...

Cheltenham (2/2)

Cheltenham Bold Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ,.=:;!?
abcdefghijklmnopqrstuvwxyz 1234567890\$ HPRehu

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PT. SIZE CASE NO.

Cheltenham Bold Outline

18		127
18		128
24		129
36	(Caps Only) . .	130
48	.....	131
72	.....	132

Clarendon

Clarendon

ABCDEFGHIJKLMNOPQRSTUVWXYZ fi fl fff
abcdefghijklmnopqrstuvwxyz\$1234567890.,-:;'!?'&

Clarendon is a traditional English face dating from the 1840's. The name, reportedly derived from the Clarendon Press at Oxford, or from Britain's Earl of Clarendon and his interest in that country's Egyptian policies. (Such faces were classified as Egyptians, and inspired such later designs as *Cairo*, *Karnak*, *Memphis* and *Stymie*.) Early Clarendons were used primarily as titles and display faces. They have the general structure of Romans, but lack the hairlines typical of these faces. Being heavier, the traditional Clarendons were often used as boldfaces with romans.

Clarendon Medium of BB&S was formerly known as *Calendonian*; ATF has a similar face known as *Ionic No. 522*. In the later 1950's Stephenson Blake in England revived several of the early Clarendons under the new name of *Consort*. Also see *Ionic*, *News* with *Clarendon*, *Manila*.

PT. SIZE	CASE NO.
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<u>Clarendon</u>	
24	135

Clearface

Clearface Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345
abcdefghijklmnopqrstuvwxyz

Clearface was designed by Morris Benton with his father, Linn B. Bentron, as advisor. The bold was designed first, in 1905, and cut the following year. The other weights and italics were produced through 1911. As the name implies, the series was intended to show unusual legibility, which it certainly achieved. The precision of cutting and casting for which ATF is noted produced a very neat and handsome series, which had considerable popularity.

PT. SIZE	CASE NO.
<u>Clearface Heavy</u>	
18	 299.47

Cloister Oldstyle

Cloister Oldstyle

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890 ijf.,;:'!?
abcdefghijklmnopqrstuvwxyz 1234567890\$ ffflfflffl Qu ct .,:;"'“”! ? () []
Cloister No. 2

Cloister Oldstyle Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890\$ cABCDEGfMNPRTUY

Cloister Oldstyle was designed by Morris Fuller Benton in 1913 and released by ATF early the next year. It follows closely the noted roman face used by Nicolas Jenson in 1470, but is slightly heavier.

PT. SIZE CASE NO.

Cloister Oldstyle

18	.....	136
24	.....	137
30	.....	138
48	.....	139

Cloister Oldstyle Italic

24	.....	140
30	.....	141
36	.....	142

Cloister Lightface

10	.....	299.6, 299.7
10 (Small Caps)	..	299.8
14	.....	299.11,
	.....	299.12
14 (Small Caps)	..	299.13
24	.....	299.15

Cloister Lightface Italic

10	.....	299.9
10 (Alternates)	..	299.10
14	.....	299.14

Cochin

Cochin Open

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,;:-‘!&\$1234567890

Cochin or *Cochin Old Style* originated with the Peignot Foundry in Paris, about 1915. It was based on the lettering of eighteenth-century French copperplate engravers. Sol Hess adapted it to the Monotype in 1917, while ATF copied the French face in 1925. Both Monotype and ATF replaced the French figures with the more usual lining figures. The roman is rather distinctive but the italic is much more so, being closer to formal handwriting or engraving than most italics. There are several unusual lowercase swash or terminal letters in the italic, where principal strokes have no serifs at the top.

Cochin Bold and *Italic* were designed exclusively for Monotype by Sol Hess in 1921. They follow the style of the lighter faces, but bold italic lacks the swash letters of the light italic. Hess also designed *Cochin Open*, an outline version of the regular face, in 1927. Quite possibly he was also responsible for *Cochin Bold Tooled*, similarly developed from *Cochin Bold* but lacking lowercase.

POINT SIZE CASE NO.

Cochin Open

8 (incomplete) . 299.48
18 (incomplete) 299.48
24 (caps) . . . 299.48
48 (caps) . . . 299.48

Cooper Black

Cooper Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz.,-;“’!?”[]·—Q
\$1234567890

Cooper Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,-;“’!?” · ()
ABDEFGMNPRTY \$&1234567890

Cooper Black Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-;“’!?”[]—
abcdefghijklmnopqrstuvwxyz \$1234567890Q

Cooper Hilite

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz.,-;“’!?”[]—
\$1234567890

Cooper Black is the best known of a number of typefaces designed by Oswald Bruce Cooper, Chicago lettering artist. They resulted from a policy of Barnhart Brothers & Spindler, the large Chicago type foundry, of seeking original designs and encouraging modern artists to add their contributions to typographic resources. *Cooper Black* was issued in 1922. Its super-black design fully represented Cooper's unique style and started a new trend in advertising typography. This became the foundry's best selling type before its merger with ATF seven years later, and ATF's all-time second-best-selling type (after *Copperplate Gothic*). Compare *Ludlow Black*, *Pabst Extra Bold*, *Goudy Heavyface*.

PT. SIZE CASE NO.

Cooper Black

8	.....	143
10	.....	144
12	.....	145
14		146
18		147
24		148
30		149
36		299.24
48		150
48		151
60		152

Cooper Black Italic

14		158
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Cooper Black Condensed

14		153
24		154
30		155
36		156
48		157

Cooper Hilite

18		159
24	.....	159

Craw Clarendon

Craw Clarendon

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,;-'“”!/?&-()%
\$1234567890

Craw Clarendon Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
.,;-'“”!/?&\$¢1234567890

Craw Clarendon. In 1955, ATF commissioned Freeman Craw to develop an American version of the Clarendon letter, resulting in *Craw Clarendon*. Craw has commented that as a designer of type he faced different problems than as a designer *with* type. This and the alleged rush production resulted in an unfortunate compromise, as some sizes are small for the body with excess shoulder. Also see *Clarendon*.

PT. SIZE CASE NO.

Craw Clarendon

24		179,299.50
36		299.23
48 (Caps)		162
60		180

Craw Clarendon Condensed

60		181
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Craw Modern

Craw Modern

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz XYZ
\$1234567890.,:;-“””!?”&%¢-

Craw Modern is a contemporary interpretation of the modern roman style, designed by Freeman Craw for ATF in 1958. It is a very wide face with a large x-height and short ascenders and descenders. It shares characteristics with Bodoni but is a little less formal. Compare *Modern Roman*, *Litho* series.

PT. SIZE	CASE NO.
<u>Craw Modern</u>	
10	299.51
18	182
24	299.22
36	183

Deepdene

Deepdene Italic

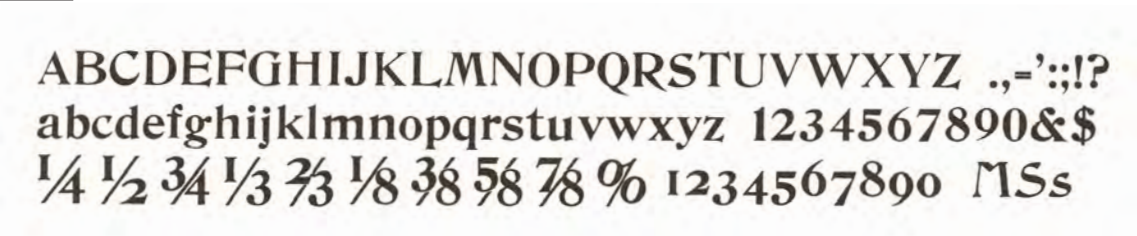
ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGMPR
abcdefghijklmnopqrstuvwxyz ffffflffffl 1234567890&\$,-':;! gygg

Deepdene. The roman of this series was designed and cut by Frederic W. Goudy in 1927 for his own Village Letter Foundry, and named for his estate at Marlboro-on-Hudson, which in turn was named for the street in Forest Hills, New York, where Goudy worked before moving to Marlboro in 1923. The accompanying italic was designed the following year, with matrices for the first trial size being cut by the designer's wife, Bertha M. Goudy. Of this italic, Goudy says, "I chose more or less to disregard tradition in an attempt to follow a line of my own, and drew each character without reference to any other craftsman's work. I think this italic shows a disciplined freedom which retains the essential quality of legibility." It has been described as having "an acid, typey quality," with interest, color, movement, and quaintness. Like many of Goudy's italics, the inclination is slight.

PT. SIZE	CASE NO.
Deepdene Italic	
24	184
36	184

DeVinne

De Vinne



DeVinne types were designed and named for Theodore L. DeVinne, one of the most prominent American printers of the late nineteenth and early twentieth centuries. his Devinne Press pioneered in various methods of producing high-quality books and magazines, and DeVinne humsel had considerable influence on typeface design as well as printing methods and other aspects of the business, and was the author of several books on the subject; however. he was not the actual designer of these faces.

Devinne, as produced by Linotype in 1902, is a legible but plain version of modern roman, with long, thin serifs and considerable contrast.

PT. SIZE	CASE NO.
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De Vinne	
24	299.52

Eden

Eden Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890

Eden. Designed by R.H. Middleton. An angular type with horizontal serifs and thin upstrokes. There are two weights. Descenders are shorter than ascenders. The lower bowl of the *B* is slightly wider than the upper bowl, and the *R* is also wider at the bottom. The *G* has no spur. It resembles *Corvinus*.

PT. SIZE	CASE NO.
<u>Eden Bold</u>	
14	2169
18	2170
24	2171

Encore

Encore

FINE NEWSPAPER AND JOB LETTER \$1234
Handsome display faces draw constant business

Encore is a quaint series of roman types issued by Keystone in 1901-02, but the novel features are less pronounced than in a number of other types of the period. The lowercase is narrow and quite tall; *Encore Condensed* is more the proportion of most extra condensed faces, while the *Encore Extended* is only a little wider than usual.

PT. SIZE	CASE NO.
<u>Encore</u>	
24	185

Engravers Roman

Engravers Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&\$1234567890 .,:;!'?

Engravers Roman Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890 .,:;'!?

Engravers Roman Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ& .,:;-!?' 1234567890\$

Note: Typically, this face features four sizes each (listed to the right) on several body sizes. Following the usual custom of small lining types, this was done to provide a wide variety of cap and small cap combinations that could be set quickly for business cards, forms, and letterhead.



Engravers Roman was designed by Robert Wiebking and advertised by BB&S in 1899 as the “latest design”. Other founders had introduced some similar faces a short time before, all imitating favorite designs of copperplate and steelplate engravers for fine stationery and announcements. Compare *Card Mercantile*, *Brandon*, *Litho* series.

PT. SIZE CASE NO.

Engravers Roman

6 (Small)	7
6 (Medium)	222
6 (Large)	295
14 (Large)	7
18	186
24	186

Engravers Roman Bold

6	2020, 2021
12	2019
18	2018
24	2017
30	2017
36	2017

Foster

Foster

**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 1 2 3 4 5 6 7 8 9 0 .**

Foster is a heavy square-serif letter, patented and probably designed by William Schraubstädter and introduced by Inland in 1905. It seems rather crude by later *Stymie* standards—even compared with the earlier *Boston Breton*—particularly for the narrow G, the wide J, the high-waisted B, P, and R, and several other unusual letters. *Condensed Foster*, introduced by the same foundry in 1908, is comparable. See *Webb* for the outline version of the same Design.

Mac McGrew, American Metal Typefaces of the Twentieth Century

PT. SIZE	CASE NO.
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Foster	
30	299.28

Garamond

Garamond Italic

PT. SIZE	CASE NO.
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Garamond

6 (Small Caps)	187, 298
8 (Small Caps)	298
10	296
10 (Caps)	198
10 (Small Caps)	298
12	188
14	189
14 (Small Caps)	187
16	190
18	191, 192
18 (Small Caps)	187
24	193
30	211
36	212
42	194, 195
48	196, 197

Garamond Italic

12	.....	204
16	.....	205
18	.....	206
24	.....	207
30	.....	213
36	.....	208
42	.....	209
48	.....	210, 299.3

Continued on next page...

Garamond (2/2)

Garamond Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ\$1234567890
abcdefghijklmnopqrstuvwxyz.,-:;“!?”&fffi fffiff

Garamond Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;“!?”\$1234567890
abcdefghijklmnopqrstuvwxyz ABCDEGLMNPRTY&
aek mnl Etst as is us ll sp tt fr gy ke The {} fi ff fl ffl ffi 1234567890

Garamond. Claude Garamond was a distinguished sixteenth-century type designer and founder, the first person to establish typefounding as a business separate from printing. Fonts known as caracteres de l'universite and ascribed to *Garamond* are preserved in the Imprimerie Nationale in Paris. These are the inspiration for the *Garamond* face designed by Morris Fuller Benton for ATF and *Garamont* designed by Frederic W. Goudy for Monotype. Several years after they were released, Beatrice Ward established that the source types were actually the work of Jean Jannon, a master printer in Paris, in the early seventeenth century. See also *Garamont*; *Granjon*.

PT. SIZE CASE NO.

Garamond Bold

8	203
18	199
24	200, 299.29
48	299.5
72	299.4

Garamond Bold Italic

18	201
24	202
60 (Caps)	297

Garamont

Garamont

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890\$
abcdefghijklmnopqrstuvwxyz fi fl fffi ffl . , ; - ' ? ! 1234567890
Æ Œ æ œ Æ Œ () [] € QU Qu

Garamont Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyz fi fl fffi ffl . , ; - ' ? ! 1234567890\$. , ; - ' ? ! fi fl fffi ffl
ABCDEF G MN P R T U Qu ll æ œ γ ç ſ ſ gg Æ Œ a e m n

Garamont. When Grederic W. Goudy joined Monotype as art advisor in 1920, he persuaded the company to cut its own version of the types attributed to Claude Garamond, rather than copying the foundry face. The result was *Garamont*, also at Goudy's suggestion, to preserve the distinction between the different renderings. Both spellings of the name had been used in Garamond's lifetime.

PT. SIZE CASE NO.

Garamont

30 211
36 212

Garamont Italic

18 299
30 213

Goudy

Goudy Light Oldstyle

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;’!?
abcdefghijklmnopqrstuvwxyz \$1234567890ı234567890

Goudy Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;’!Qff
abcdefghijklmnopqrstuvwxyz fiffffiff \$1234567890

Goudy Extra-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;’!’
abcdefghijklmnopqrstuvwxyz fffffiff \$1234567890

Goudy Open

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ı234567890
abcdefghijklmnopqrstuvwxyz \$?!.,;’- fiffffiff JQ

Goudytype

A A B B C D D E F G H H I J K L M M
N N O P P Q R R S T T U V W X Y 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 ffi æ . , - ‘ ’ : ; ! ? \$ 1 2 3 4 5 6 7 8 9 0

Goudy is a famous and prolific type designer, a family of types, and a group of typfaces with little or no relationship. Frederic W. Goudy was responsible for most but not all of the types bearing his name.

Goudy Light Oldstyle was designed by Goudy in 1908 for the original Life magazine, which was set by Monotype. It was often called *Goudy Gimble* as it was used almost exclusively by Gimble Brothers department store for their advertising. See also Hess Bold, Process.

Goudy Bold and its italic were designed by Morris Fuller Benton in 1916 and 1919 respectively, as heavier companions to *Goudy Oldstyle*. They are the most popular and widely used members of the family.

Goudy Open, which Goudy said was suggested by the caption of a French engraving, was designed in 1918 and cast by Goudy’s Village Lettery Foundry. It was copied by Monotype in 1924.

Goudytype was drawn for ATF in 1916 by Goudy, but not released until 1928. It is suggestive of *Hadriano* with swash capitals that are unusual for a roman face.

PT. SIZE CASE NO.

Goudy Light Oldstyle

36 215

Goudy Bold

36 214

48 299.1,
. 299.30

Goudy Open

18 216

24 216

30 216

Goudytype

18 217

24 218

30 219

36 220

Hadriano

Hadriano

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 f f f f f l f f l Q Q U
\$ 1 2 3 4 5 6 7 8 9 0 . , ' : ; ' ! ? ❖

Hadriano Stonecut

À 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 . , ' &

Hadriano was designed by Frederic W. Goudy in 1918 after an inscription in marble from the first or second century A.D. A lowercase was added in 1930 at the request of Monotype, but not cast. Lowercase letters are those of *Kennerly Bold*; issued in 1932.

PT. SIZE CASE NO.

Hadriano

12	.....	221
18	.....	222
36	.....	221

Hadriano Stonecut

24	.....	223
36	.....	223

Hellenic Wide

Hellenic Wide

A B C D E F G H I J K L M N O P Q
a b c d e f g h i j k l m n o p q r s t u v

Hellenic Wide is a modern version of an antique square face and was popular as a display face. In its modern version, it is very legible and easily identified, having a one-thickness, very widely extended *Gothic* letter to which long slab-type serifs have been added. The lower case departs somewhat from the single-thickness characteristic, with slight variations in the bowls of the *a*, *b*, *d* and in the round elements of most letters.

PT. SIZE	CASE NO.
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Hellenic Wide

8 224

Jensen

Jensen

ABCDEFGHIJKLMNOPQRSTUVWXYZ& I 2 3 4 5 6 7 8 9 0 \$
abcdefghijklmnopqrstuvwxyz,.;'!? ABCDEMPRTUNQTYZ

Jensen. Designed by Jos W. Phinney for American Typefounders (also called Nicolas Jenson) and a copy of Morris's Golden Type. The Monotype Corporation's Italian Old Style with which the display sizes of the quite different Veronese are combined, has a companio bold face. The Italian Old Style

PT. SIZE	CASE NO.
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<u>Jensen</u>	
18	299.53

Kennerly

Kennerly Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& I 2 3 4 5 6 7 8 9 0 \$
abcdefghijklmnopqrstuvwxyz,:;’! ? ABCDEMPRTUNQTYZ

Kennerly. Like many types designed by Frederic W. Goudy, Kennerley was executed in response to a particular need. In 1911, Mitchell Kennerley, a New York publisher, asked Goudy to design a book, *The Door in the Wall*, by H.G. Wells. Goudy had some trial pages set in Caslon Oldstyle—Goudy refers to it as Caslon Old Face, but a reproduced example is the looser Caslon Oldstyle. If Goudy or Kennerley had used the tighter English version of caslon, perhaps this face would not have been designed. But as the effect did not satisfy Goudy, he obtained the publisher’s permission to design and cut a new typeface which he would later cast and attempt to sell to “discriminating printers” to recoup at least part of the expense of producing it.

PT. SIZE CASE NO.

Kennerly Italic

10 225

Louvaine

Louvaine Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ&,;.-'!?'
abcdefghijklmnopqrstuvwxyz \$1234567890***

Louvaine series was designed by Morris Fuller Benton for ATF in 1928. It is an adaptation of *Bodoni* (the working title was *Modern Bodoni*), and many of the characters are identical. Basically, only the *g* and *y* are different; otherwise the distinction is in the more abrupt transition from thick to thin strokes. This series did not last long enough to appear in the 1934 ATF specimen book, the next complete specimen publication after its introduction. Compare *Tippecanoe*.

PT. SIZE CASE NO.

Louvaine Bold Italic

18	.....	226
24	.....	227
30	.....	228
36	.....	229
48	.....	230

MacFarland

MacFarland Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&1234567890\$,-:;’!?

MacFarland Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ\$!’?-.
abcdefghijklmnopqrstuvwxyz1234567890:;,

MacFarland Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ ,
abcdefghijklmnopqrstuvwxyz 1234567890&*

MacFarland was cut in 1899 by Inland Type Foundry, adapted from Romische Antiqua of Genzsch & Heyse in Germany. It is named in honor of Mr. J. Horace MacFarland, prominent printer of Harrisburg, Pennsylvania. At about the same time, the foundry of A.D. Farmer & Son cut essentially the same face from the same source, naming it Bradfor after the first noted printer of New York; and Hansen issued Crawford, another look-alike. The Inland faces, along with Condensed MacFarland designed and cut in 1903, went to ATF when that foundry acquired Inland in 1912. The faces have some relationship to Elzevir or French Old Style, but are heavier, though not as heavy as the related DeVinne series. Lacking the eccentricities of some characters of DeVinne, these faces became popular for book titles and other work for which DeVinne was considered unsuitable. Keystone’s Dickens is very similar but a little lighter; it is known as Classic on Linotype, but 18-point Classic Italic is equivalent of MacFarland Italic. Compare Lorimer.

PT. SIZE CASE NO.

MacFarland Regular

36	.....	2166
48	.....	2167
60	.....	2166
84	.....	2168

MacFarland Condensed

6	.....	2178
8	.....	2179
10	.....	2180
12	.....	2181
14	.....	2182
18	.....	2183
24	.....	2184
30	.....	2185
36	.....	2186
48	.....	2187
60	.....	2188
72	.....	2189
84	.....	2190

MacFarland Italic

6	.....	2192
8	.....	2193
10	.....	2194
12	.....	2195
14	.....	2196
18	.....	2197
24	.....	2198
30	.....	2199
36	.....	2200
48	.....	2201

Nubian

Nubian

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz S
1234567890.,-“!?\$&

Nubian was designed for ATF in 1928 by Willard T. Sniffin. It is a wide, very heavy design with extreme contrast of thick and thin strokes, and has very short serifs. The lowercase g has an uncompleted tail, and the i and j have semicircular dots. Compare Ultra Bodoni, Cooper Modern.

PT. SIZE	CASE NO.
Nubian	
6	2145
8	2146
10	2147
12	2148
14	2149
18	2150
24	2151
30	2152
36	2153
42	2154
48	2155

Palatino

Palatino Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Palatino Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&abcdefghijklmnop
opqrstuvwxyzfiff1234567890\$
.,'-:;!?"''

Palatino Semi-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ&abcdefgh
hijklmnopqrstuvwxyzfiff
1234567890\$.,'-:;!?"''

Palatino was designed by Hermann Zapf and released by Linotype in 1948. Named after 16th century Italian master of calligraphy Giambattista Palatino, it is based on the humanist letterforms of the Italian Renaissance which mirror the letters formed by a broadnib pen. See also, *Palatine*, *Sistina*, and *Aldus*.

PT. SIZE CASE NO.

Palatino Regular

12	.....	299.54
18	.....	299.55

Palatino Italic

14	.....	234
18	.....	235
24	.....	236

Palatino Semi-Bold

14	.....	237
18	.....	238
24	.....	239
30	.....	240

Paramount

Paramount

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
\$ 1 2 3 4 5 6 7 8 9 0 & . , : ; - ' ' ! ? ()

Paramount was designed by Morris Fuller Benton in 1930 for ATF. It is basically a heavier companion to *Rivoli*, which in turn is based on *Eve*, an importation from Germany, but is heavier than *Eve Bold*. It is an informal face with a crisp, pen-drawn appearance. Lowercase is small, with long ascenders and short descenders. vertical strokes taper, being wider at the top. It was popular for a time as an advertising and announcement type.

PT. SIZE	CASE NO.
<u>Paramount</u>	
6	2111
8	2112
10	2113
12	2114
14	2115
18	299.31,
.	2116
24	299.32,
.	2117
30	2118
36	299.33,
.	2119

Pencraft Oldstyle

Pencraft Oldstyle

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz.,;?!~\$1234567890
ffflm The b d t h k l p q r y ~ b d f h k l p q r y
of ÷ · = and b l c d g b d f h k l p q r y

Pencraft Oldstyle and *Pencraft Italic* were designed by Sidney Gaunt for BB&S in 1914, with the bold and shaded versions following over the next two years. The *Oldstyle* is a rather charming interpretation of lettering styles popular at that time, but the other versions are not as impressive. *Pencraft Oldstyle* is notable for the large number of Auxiliary characters, some of which were commonly included with other similar faces, and the unique *Pencraft Specials*, which consisted of a variety of swash strokes to be used to extend the special ascending and descending letters. Compare the longer ascenders and descenders of *Parsons* and *Stymie*.

PT. SIZE CASE NO.

Pencraft Oldstyle

36 241

Rivoli

Rivoli Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&A BEGH
abcdefghijklmnopqrstuvwxyzct(.,=; "!)\$£1234567890 JKL MR

Rivoli and *Rivoli Italic* were designed by Willard T. Sniffin for ATF around 1928. The faces are very similar to *Eve* and *Eve Italic*, designed by Rudolph Koch in Germany a few years earlier. Compare *Parmount*, which is essentially a bold version of *Rivoli*.

PT. SIZE	CASE NO.
<u>Rivoli Italic</u>	
10	242
12	243
18	244
30	245
42	246

Stymie

Stymie Light

AAABCDEFGHJKLMNOPQRRSTUVWXYZ&.,-:;’!?
aabcdeffghijklmnopqrstuvwxyz 1234567890\$¢

Stymie Medium

AAABCDEFGHJKLMNOPQRRSTUVWXYZ&().,-:;’!?
aabcdeffghijklmnopqrrsttuvwxyyz 1234567890

Stymie Bold

AAABCDEFGHJKLMNOPQRRSTUVWXYZ
aabcdeffghijklmnopqrrsttuvwxyyz \$1234567890 .,-:;’!?’ UVWXYZ&

Stymie Bold Condensed

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 .,-:;’!?’&\$¢

Stymie Extra Bold

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz \$1234567890&.,-:;’!?’ \$¢ Aa t

Stymie Black

ABCDEFGHJKLMNOPQRSTUVWXYZ&\$?!.,-:;’-
abcdefghijklmnopqrstuvwxyz 1234567890

Stymie is a redesign of *Rockwell Antique*, which in turn was a reissue of *Litho Antique*, introduced by Inland Type Foundry in 1910. *Rockwell* appeared in 1931, but Morris Fuller Benton redesigned it as *Stymie Bold* in the same year, refining some characters and generally tightening the fit. *Stymie Light* and *Medium* and their *Italics* were also drawn by Benton in 1931. *Stymie Bold Italic* followed later.

Monotype copied *Stymie* soon after its introduction by ATF. Some of the copies were in fact of *Rockwell*, but labeled *Stymie Bold*. The actual *Stymie Bold* was duplicated by Monotype about 1936. Sol Hess designed *Stymie Extrabold* in 1934, a year before Morris Fuller Benton drew *Stymie Black*. These heavy versions differ slightly from each other and from the lighter faces. Compare *Beton*, *Cairo*, *Karnak*, *Memphis*.

PT. SIZE CASE NO.

Stymie Light

12 (Caps) 130
42 258

Stymie Medium

18 256
24 259
30 260

Stymie Medium Italic

30 257

Stymie Bold

12 (Caps) 250
18 (Caps) 178
36 251–253
48 254
60 299.34

Stymie Bold Condensed

18 255

Stymie Extra Bold

24 (Caps) 256
36 (Caps) 163

Stymie Black

14 247
24 248
48 249

Times Roman

Times Roman Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890 .,:;'!~()**

Times Roman Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890***

Times Roman or *Times New Roman* was designed under the direction of Stanley Morison for the Times of London in 1932. It is derived from French oldstyle faces with more contrast and a sharper appearance. It was introduced in America in 1942, where it was adopted as a text face for magazines and as a text face and display face for advertising. Also see *Classified*.

PT. SIZE	CASE NO.
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Times Roman Bold

18	 262
24	 263

Times Roman Bold Italic

18	 264
24	 265

Times New Roman Bold

18	 299.16
----	--------------

Times New Roman Bold Italic

24	 265
----	-----------

Typewriter

Typewriter Remington #70

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
. , - : ; ! ? ' " \$ 1 2 3 4 5 6 7 8 9 0

Typewriter Reproducing #72

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ
abcdefghijklmnopqrstuvwxyzæ
. , - ' : ; ! ? () ' " \$ 1 2 3 4 5 6 7 8 9 0

Typewriter. The faces of many typewriter manufacturers were cut in type by most founders and composing-machine companies, to enable the printer to produce form letters which simulated typewriting before the days of photo-offset printing and photocopying machines—in fact before typewriters and ribbons yielded results that would produce well even under present conditions.

PT. SIZE	CASE NO.
----------	----------

Typewriter Remington #70

12	299.56
----	--------

Typewriter Reproducing #72

12	266, 267
----	----------

Typo Roman

Typo Roman Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz ay ay, o' ty r. ff fi fl ll , . - ; ' : ' ! ? & \$ 1 2 3 4 5 6 7 8 9 0

Typo Roman was designed by Morris Fuller Benton for ATF in 1926; it is a narrow, modern roman with small lowercase letterforms and very long ascenders. Figures are much the same as *Bodoni*. *Typo Roman Shaded* was the first of this group; it is said to have been designed by Benton in 1921. Adapted from engravings, the face was not released by ATF until 1924.

Typo is a group of ATF faces, most of which have little or no relation to each other except that all are intended for use on stationery, invitations, and other social printing. All are imitative of the work of copperplate and steelplate engravers. Several members of the group were originally named *Tiffany*; the name was changed late in 1906, although a few faces were shown with the earlier name as late as 1909.

PT. SIZE CASE NO.

Typo Roman Shaded

12		299.2
18 (Small)		269
18 (Medium)	. . .	268

Unknown

Unknown

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$,.:;?!
abcdefghijklmnopqrstuvwxyz 1234567890

Unknown is a descriptor, rather than the actual name, of this typeface. A font of it was donated by Cynthia Edmunds to the Book Arts Program in 2020. It resembles transitional typefaces such as Baskerville, and is notable for the unusual spurs of the ‘T’ and diminuitive tail of the ‘Q’.

PT. SIZE CASE NO.

Unknown
24 299.35

Van Dijck

Van Dijck

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Van Dijck Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Van Dijck, designed with the assistance of Jan van Krimpen, was based on the roman typeface of Christoffel van Dijck the leading founder in Amsterdam in the middle of the seventeenth century. It is modeled after *Caslon*.

PT. SIZE	CASE NO.
----------	----------

Van Dijck
16 274–280
18 281
36 (Caps) 282

Van Dijck Italic
16 283

SANS SERIF

The earliest sans serifs appear in the specimen books of Vincent Figgins, of 1830 and Thorowgood, of 1832. The earliest is the type shown by W. Caslon IV in 1816 and called *Egyptian*, although it is a lineale. Blake and Stephenson in 1833 called their version *Sans Surryphs*. Thorowgood called the type *Grotesque* and the American name *Gothic* was often used. Figgins's name *Sans Serif* describes the important characteristic. The type was monotone and the capitals were of equal width. The early designs were heavy and it was some years before lighter faces were cut and even longer before a lower case was cut. The *Caslon Doric* appears in a number of weights in their specimen book of 1854 and there was already an *Outline Doric*. With some slight exceptions, no great change took place in the design until the German founders in the Twentieth century reformed the type by varying the width of the letters and by replacing some of the square ends by tapering strokes. The specimen books of many founders show *Dorics*, *Gothics* and *Grotesques*. *Lineales* is the description applied by Maximilien Vox to types without serifs. In some cases, the distinction between a calligraphic roman and a modified lineale approaching a roman of calligraphic style is hard to draw.

Advertisers Gothic

Advertisers Gothic

Advertisement Grotesque

Advertisement Grotesque
Condensed

Alternate Gothic

Alternate Gothic No. 1
Alternate Gothic No. 2
Alternate Gothic No. 3

Bank Gothic

Bank Gothic Light
Bank Gothic Medium
Bank Gothic Bold

Bernhard Fashion

Bernhard Fashion

Bernhard Gothic

Bernhard Gothic Light
Bernhard Gothic Light Italic
Bernhard Gothic Light Medium
Bernhard Gothic Medium
Condensed
Bernhard Gothic Heavy

Commercial Grotesque

Commercial Grotesque

Copperplate Gothic

Copperplate Gothic Light
Extended
Copper Plate Gothic Light
Copperplate Gothic Heavy
Copperplate Gothic Heavy
Condensed
Copperplate Gothic Bold

Eurostile

Eurostile
Eurostile Condensed
Eurostile Extended
Eurostile Bold Condensed

Franklin Gothic

Franklin Gothic
Franklin Gothic Italic
Frank Gothic Condensed
Frank Gothic Extra Condensed

Futura

Futura Light
Futura Oblique
Futura Medium
Futura Bold Condensed
Futura Bold
Futura Bold Extended
Futura Extra Bold Extended

Gill Sans

Gill Sans Medium

Gothics

Gothic No 544
Gothic No. 545
Gothic No. 578
Lining Gothic Bold
Gothic Italic Light
Gothic Italic No. 512
Gothic Outline Title No. 61
Gothic Condensed No. 117
Gothic Condensed No. 523

Helvetica

Helvetica
Helvetica Italic

Kabel

Kabel

Lightline Gothic

Lightline Gothic

Lydian

Lydian
Lydian Italic
Lydian Bold
Lydian Bold Italic

Narrow Grotesque

Narrow Grotesque

News Gothic

News Gothic
News Gothic Bold
News Gothic Condensed

Sans Serif

Sans Serif Light
Sans Serif Medium
Sans Serif Bold

Spartan

Spartan Medium
Spartan Medium Italic
Spartan Bold Condensed
Spartan Heavy
Spartan Heavy Italic
Spartan Heavy Condensed
Spartan Black
Spartan Black Condensed
Spartan Extra Black

Stationers Gothic

Stationers Gothic Medium

Times Gothic

Times Gothic

Twentieth Century

Twentieth Century Medium
Twentieth Century Medium
Italic
Twentieth Century Medium
Condensed
Twentieth Century Medium
Bold
Twentieth Century Ultrabold
Twentieth Century Ultrabold
Extended

Univers

Univers 45 (Light Roman)
Univers 46 (Light Oblique)
Univers 53 (Extended Roman)
Univers 55 (Roman)
Univers 57 (Condensed
Roman)
Univers 58 (Condensed
Oblique)
Univers 75 (Bold Roman)

Venus

Venus Light
Venus Extra Bold Extended

Advertisers Gothic

Advertisers Gothic

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890 .,:;’!?**

Advertisers Gothic was a popular novel gothic, designed by Robert Wiebking in 1917 for Western Type Foundry and taken over by BB&S in 1919. *Compare Publicity Gothic.*

PT. SIZE	CASE NO.
<u>Advertisers Gothic</u>	
12	700
36	701

Advertisement Grotesque

Advertisement Grotesque Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Advertisment Grotesque is a family of faces designed in 1945–46 for the Haas Typefoundry in Switzerland. With abbreviated ascenders and descenders, there are elements that reference nineteenth century designs. Narrow Grotesque, while of the same family, dates to 1865.

PT. SIZE	CASE NO.
----------	----------

Advertisement Grotesque
Condensed

38 702

Alternate Gothic

Alternate Gothic No. 1

ABCDEFGHIJKLMNOPQRSTUVWXYZ AACEFGKMNRSWY
abcdefghijklmnopqrstuvwxyzfiflffiffi .,-:; '!?&\$1234567890
A C E F G K M N R S U W X Y U W X Y

Alternate Gothic No. 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ\$1234567890
abcdefghijklmnopqrstuvwxyz.,-:; '!?&fiflff

Alternate Gothic No. 3

ABCDEFGHIJKLMNOPQRSTUVWXYZ .,-:; '!?&
abcdefghijklmnopqrstuvwxyz \$1234567890

Alternate Gothic was designed in 1903 by Morris Fuller Benton for ATF to provide several alternate widths of one design to fit various layout problems. It is a basic American gothic with no unusual features, but represents a more careful drawing of its nineteenth century predecessors. The Monotype copies in display sizes are essentially the same as the foundry originals, with the addition of f-ligatures. *Compare Trade Gothic Bold and Trade Gothic Bold Condensed.*

PT. SIZE CASE NO.

Alternate Gothic No. 1

6	.....	2131
8	.....	2132
10	.....	2133
12	.....	2134
14	.....	706, 2135
18	.....	707, 2136
24	.....	703, 708,
	.....	2137
30	.....	709, 2138
36	.....	710, 2139
42	.....	711
48	.....	712, 2140
60	.....	713, 714
72	.....	715, 2141

Alternate Gothic No. 2

24	.....	178
36	.....	512

Alternate Gothic No. 3

36	.....	704
48	.....	705

Bank Gothic

Bank Gothic Light

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

Bank Gothic Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890.,-:;''!?!&

Bank Gothic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890 .,-:;''!?!'

Note: Typically, this face features four sizes each (listed to the right) on several body sizes. Following the usual custom of small lining types, this was done to provide a wide variety of cap and small cap combinations that could be set quickly for business cards, forms, and letterhead.



Bank Gothic, in three weights and two widths, was designed by Morris Fuller Benton in 1930–33 for ATF, which introduced the normal widths in 1930. It is a squarish, contemporary adaptation for letters similar to those of *Copperplate Gothic*. Linotype has the same face in regular widths: *Commerce Gothic* on Ludlow and *DeLuxe Gothic* on Intertype, while Monotype *Stationers Gothic* is similar.

PT. SIZE	CASE NO.
<u>Bank Gothic Light</u>	
6 (Small)	717
18 (Large).	502
<u>Bank Gothic Medium</u>	
6 (X-Small)	716
6 (Small)	719
6 (Medium)	537, 720
6 (Large)	718, 721
12 (Small)	69
12 (Medium)	719, 722
12 (Large).	721
18 (Medium)	501
18 (Large).	50, 722
<u>Bank Gothic Bold</u>	
12 (Small)	6
12 (Medium)	171
12 (Large).	958
18 (Small)	718
18 (Large).	165, 957
18 (Medium)	174

Bernhard Fashion

Bernhard Fashion

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 A
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 s w

Bernhard Fashion was designed by Lucian Bernhard for ATF in 1929. It's unusual feature is different alignments for caps and lowercase, with the latter positioned normally on the type body, and the oversize caps positioned lower, occupying almost the entire body. The Intertype copy was made in 1938.

PT. SIZE CASE NO.

Bernhard Fashion

12 723
14 724, 725
18 726
30 727

Bernhard Gothic

Bernhard Gothic Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ& \$1234567890
abcdefghijklmnopqrstuvwxyz.,;-'!?1234567890 €K\$ækrıuž

Bernhard Gothic Light Italic

ABBCDDEEEFFGHHIJKKLMNOPPPQRRSSTUVWXYZ&
aabcdeefghijkklnopqrrsstuuvxyz \$1234567890\$,;--'!?'

Bernhard Gothic Medium

ABCDEEFGHIJKKLMNOPQRSSTUVWXYZ&
aabcdeefghijkklnopqrrsstuuvxyz thTh
\$ \$1234567890\$1234567890.-'.,;--'!?'

Bernhard Gothic Medium Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ AEFKMNW
abcdefghijklmnopqrstuvwxyz.,;--'!?'&\$1234567890 \$1234567890

Bernhard Gothic Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ abcdefghijklmnopqrstuvwxyz
1234567890

Bernhard Gothic was one of the first contemporary American sans-serifs. Designed by Lucian Bernhard in 1929-30 for ATF. The face was intended to counter the importation of the new European designs such as *Futura* and *Kabel*. Bernhard Gothic was made only by ATF, but some weights could be approximated with special characters of Monotype *Sans-Serif* and Ludlow *Tempo*.

PT. SIZE	CASE NO.
----------	----------

Bernhard Gothic Light

12	728
18	729
36	730

Bernhard Gothic Light Italic

10	731
----	-----

Bernhard Gothic Medium

24	940
48	732

Bernhard Gothic Medium
Condensed

30	960
36	733, 970
48	971

Bernhard Gothic Heavy

14	974
----	-----

Commercial Grotesque

Commercial Grotesque

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Commercial Grotesque. A bold rather condensed lineale. *Commercial Compacte* is a companion type for larger sizes.

PT. SIZE	CASE NO.
<u>Commercial Grotesque</u>	
50	 734

Copperplate Gothic

Copperplate Gothic Light Extended

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.-,:;!?' R

Copperplate Gothic Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
\$1234567890.-,:;!?' R

Copperplate Gothic Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890\$.-,:;!?' R

Copperplate Gothic Heavy Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890\$.-,:;!?'R

Copperplate Gothic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890 .,:;!?'\$ R

Note: Typically, this face features four sizes each (listed to the right) on several body sizes. Following the usual custom of small lining types, this was done to provide a wide variety of cap and small cap combinations that could be set quickly for business cards, forms, and letterhead.



Copperplate Gothic was designed in 1903 by Frederic W. Goudy, who is much better known for his classic roman faces. Other weights and widths were drawn shortly thereafter by Clarence C. Marder of ATF, except the Shaded, designed by Morris Fuller Benton in 1912. A rather wide, monotone, convention gothic with added feature on minute serifs, *Copperplate Gothic* is imitative of the work of engravers, as suggested by the name. It became ATF's all-time best seller, being used extensively for stationery and form work, especially in the small neighborhood printshops of the letterpress area. Several versions of *Steelplate Gothic* from BB&S were near duplicates of *Copperplate Gothic*. Compare *Plate Gothic*, *Whittier*; also see *Bank Gothic*, *Blair*, *Boxhead Gothics*.

PT. SIZE	CASE NO.
<u>Copperplate Gothic Light Extended</u>	
18 (Large).	178
<u>Copperplate Gothic Light</u>	
6 (Small)	160
6 (Medium)	175
12 (Large).	176
12 (Large).	177
24 (Large).	177
<u>Copperplate Gothic Heavy</u>	
6 (Small)	293
6 (Medium)	294
6 (Large)	163, 164
12 (X-Small)	161, 294
12 (Small)	161, 293
12 (Medium)	161, 165
12 (Large).	161, 718
18 (Small)	167
18 (Large).	168
24 (Small)	169
24 (Large).	69, 162, 170
30 (Large).	6
36 (Large).	172
<u>Copperplate Gothic Heavy Condensed</u>	
12 (X-Small)	166
12 (Medium)	173
12 (Small)	174
<u>Copperplate Gothic Bold</u>	
12 (X-Small)	162
18 (Large).	130
24 (Medium)	171

Eurostile

Eurostile

ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ 1234567890
\$%&'()*+,-.:/:;<=>?@

Eurostile Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 \$%&'()*+,-.:/:;<=>?

Eurostile Extended

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrstu
vwxyz 1234567890
.-:;<=>?@

Eurostile Bold Condensed

ABCDEFGHIJKLMN OPQRSTU
VWXYZ 1234567890&\$%&'()*+,-.:/:;<=>?
abcdefghijklmnopqrstu vwxyz

Eurostile, a variation of *Microgramma*, is a sans serif typeface designed by Aldo Novarese and Alessandro Butti in 1952 for the Italian foundry Nebiolo. *Microgramma* came in a variety of weights and widths, and the original version lacked lower-case letters. In 1962, Novarese remedied this omission when he designed *Eurostile*, adding a lower-case alphabet and some additional weights, such as *Eurostile Compact*.

PT. SIZE CASE NO.

Eurostile

18 (Caps) 735
24 (Caps) 736
30 (Caps) 737, 738

Eurostile Condensed

18 (Caps) 735
24 (Caps) 736
30 (Caps) 737, 738

Eurostile Extended

14 742
18 743
24 744, 745
30 746

Eurostile Bold Condensed

36 739
72 (Caps) 740
72 (Lowercase) . . 741

Franklin Gothic (1/2)

Franklin Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ,.-;:'!?'&
abcdefghijklmnopqrstuvwxyz\$1234567890
fffi ffi fl ffi Æ Œ æ œ R t t ABCDEFGHIJKLMNOPQRSTUVWXYZ,.-;:'!?'
abcdefghijklmnopqrstuvwxyz fffiffiffiffi \$1234567890

Franklin Gothic Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ,.-;:'!?'&
abcdefghijklmnopqrstuvwxyz fffi \$1234567890
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJK 1234567890

Franklin Gothic was designed by Morris Fuller Benton in 1902. The face being an important, initial modernization of traditional nineteenth-century faces by the designer after ATF assigned him the tasks of unifying and improving the varied assortment of designs inherited from its twenty-three predecessor companies. *Franklin Gothic* (named for Benjamin Franklin) not only became a family in its own right, but also lent its characteristics to *Lightline Gothic*, *Monotone Gothic* and *News Gothic*. All of these faces bear more resemblance to each other than do the faces within some other single families.

Franklin Gothic is characterized by a slight degree of thick-and-thin contrast; by the double-loop *g* which has become a typical American design in gothic faces; by the diagonal ends of curved strokes (except in Extra Condensed); and by the oddity of the upper end of *C* and *c* being heavier than the lower end. *Modern Gothic Condensed* and *Italic* are often, though not properly, called *Franklin Gothic Condensed* and *Italic*, especially by Monotype users. Also see *Streamline Block*.

PT. SIZE CASE NO.

Franklin Gothic

5	.....	747
6	.....	748
8	.....	749
10	.....	750
12	.....	751
14	.....	753–755
18	.....	756
24	.....	757, 758
30	.....	759, 760
36	.....	761–763
42	.....	764
48	.....	765, 766
60	.....	767, 768
72	.....	769

Franklin Gothic Italic

12	.....	791, 792
14	.....	793
18	.....	794, 795
24	.....	796

Continued on next page...

Franklin Gothic (2/2)

Franklin Gothic Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;“!?”&
abcdefghijklmnopqrstuvwxyz \$1234567890

Franklin Gothic Extra Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz \$1234567890.,-:; ’!?”&

Franklin Gothic was designed by Morris Fuller Benton in 1902. The face being an important, initial modernization of traditional nineteenth-century faces by the designer after ATF assigned him the tasks of unifying and improving the varied assortment of designs inherited from its twenty-three predecessor companies. *Franklin Gothic* (named for Benjamin Franklin) not only became a family in its own right, but also lent its characteristics to *Lightline Gothic*, *Monotone Gothic* and *News Gothic*. All of these faces bear more resemblance to each other than do the faces within some other single families.

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PT. SIZE	CASE NO.
Franklin Gothic Condensed	
12	752
14	770
18	771
24	772
30	773
36	774
48	785
60	776
72	777
Franklin Gothic Extra Condensed	
6 (Caps)	716
12	778
14	779
18	780
24	781
30	782
36	783
42	784
48	775, 786
60	787, 788
72	789, 790

Futura (1/2)

Futura Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ ff fi ffi fl m
abcdefghijklmnopqrstuvwxyz % * () , . - ; ' : ! ? — &
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 \$1234567890

Futura Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ ff fi ffi fl m
abcdefghijklmnopqrstuvwxyz % * () , . - ; ' : ! ? — &
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 \$1234567890

Futura is a geometric, serifless type designed by Paul Renner for Bauer Typefoundry in Germany in 1927. The face features reproportioning which at first seemed radical in relation to the traditional gothics. The first copies in this country were made by Baltimore Type under the name *Airport*. Intertype copied a number of *Futura* faces under the original names in 1939, with additional weights designed by Edwin W. Shaar and Tommy Thompson through 1956. Monotype copied the series under the name *Twentieth Century*, as well as some additional versions by Sol Hess. See *Airport*, *Spartan*, *Temp Alternate*, *Twentieth Century*; also *Bernhard Gothic*, *Metro*, *Tempo*, *Vogue*; also see *Classified Display*.

PT. SIZE	CASE NO.
<u>Futura Light</u>	
36	807
48	808
<u>Futura Oblique</u>	
30	959

Continued on next page...

Futura (2/2)

Futura Demi-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ ff fi ffi fl m
abcdefghijklmnopqrstuvwxyz %*(),.-;'\:!'?—&
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 \$1234567890

Futura Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ& \$1234567890
abcdefghijklmnopqrstuvwxyz 1/2 1/4 3/4 1/8 3/8 5/8 7/8 1/3 2/3

Futura Extra Bold Extended

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ& \$1234567890 .,-:;'\:!'?()—% “ ”
abcdefghijklmnopqrstuvwxyz ffi fl ff

Futura is a geometric, serifless type designed by Paul Renner for Bauer Typefoundry in Germany in 1927. The face features reproportioning which at first seemed radical in relation to the traditional gothics. The first copies in this country were made by Baltimore Type under the name *Airport*. Intertype copied a number of *Futura* faces under the original names in 1939, with additional weights designed by Edwin W. Shaar and Tommy Thompson through 1956. Monotype copied the series under the name *Twentieth Century*, as well as some additional versions by Sol Hess. See *Airport*, *Spartan*, *Temp Alternate*, *Twentieth Century*; also *Bernhard Gothic*, *Metro*, *Tempo*, *Vogue*; also see *Classified Display*.

PT. SIZE	CASE NO.
<u>Futura Bold Condensed</u>	
24	797
36	797, 976
<u>Futura Bold</u>	
48	956
<u>Futura Bold Extended</u>	
36	799
<u>Futura Extra Bold Extended</u>	
14	800
18	801, 802
24	803–805
36	806
48	891

Gill Sans

Gill Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Gill Sans. Designed by Eric Gill. It owes something to the letters designed by Edward Johnston for the Underground Railways in 1918. In some ways it is closer in design to the original sans serifs than the modern German versions. There is a more uniform width of the capitals and the only points are at the feet of V and W. The final stroke in the G is shorter than in the German versions. The M is square and the middle strokes descend half-way. In the lower case the a, g and t follow the normal roman designs, but there are alternative sorts. There are four weights, italic (with a one-storeyed a), a condensed and a Gill Shadow, a three-dimensional letter. Gill Gameo and Kayo are shown separately.

PT. SIZE	CASE NO.
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<u>Gill Sans</u>	
18	975

Gothics (1/2)

Gothic No. 544

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890\$

Gothic No. 545

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;!?
abcdefghijklmnopqrstuvwxyz \$1234567890

Gothic No. 578

ABCDEFGHIJKLMNOPQRSTUVWXYZ& C
abcdefghijklmnopqrstuvwxyz 1234567890

Lining Gothic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
\$1234567890 .,-“”:;!? \$1234567890 .,-“”:;!?

Gothic, also referred to as sans serif, has become established in American usage to mean a plain block letter without serifs or hairlines. Gothics with merely descriptive names (rather than distinctive family names such as Franklin Gothic, News Gothic, etc.) are listed here.

Numbered Gothics are often nineteenth-century designs. With ATF faces numbered in the 500's, the initial 5 generally indicates that the face has been adjusted to standard alignment from an older face with the same ending numbers. For example, *Gothic No. 544* was formerly *Gothic No. 44* by old standards.

The term “Lining” was added to many names when they were realigned to new standards around the turn of the century. Monotype has several faces designated simply Lining Gothic. Those not cross-referenced were undoubtedly copied or adapted from undetermined foundry faces.

Gothic Italic No. 512, ATF, was advertised by Marder, Luse in 1893 or earlier as *Gothic Italic No. 3*; BB&S had matching *Gothic Italic*, formerly *Degree Gothic No. 1*. The BB&S *Gothic Italic Light* was formerly *Degree Gothic No. 2*. Several foundries had comparable faces; Inland called its comparable Gothic Italic “original.”

Mac McGrew, American Metal Typefaces of the Twentieth Century

PT. SIZE CASE NO.

Gothic No. 544

10 950, 951

Gothic No. 545

14 (Lowercase) . . 809

36 812

Gothic No. 578

10 813

Lining Gothic Bold

18 820

Continued on next page...

Gothics (2/2)

Gothic Italic Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz
\$1234567890 .,-:;’!?

Gothic Outline Title No. 61

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;’!?\$1234567890

Gothic Condensed No. 117

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890.,-:;’!?\$

Gothic Condensed No. 523

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 123456

Gothic, also referred to as sans serif, has become established in American usage to mean a plain block letter without serifs or hairlines. Gothics with merely descriptive names (rather than distinctive family names such as Franklin Gothic, News Gothic, etc.) are listed here.

Numbered Gothics are often nineteenth-century designs. With ATF faces numbered in the 500’s, the initial 5 generally indicates that the face has been adjusted to standard alignment from an older face with the same ending numbers. For example, *Gothic No. 544* was formerly *Gothic No. 44* by old standards.

The term “Lining” was added to many names when they were realigned to new standards around the turn of the century. Monotype has several faces designated simply Lining Gothic. Those not cross-referenced were undoubtedly copied or adapted from undetermined foundry faces.

Gothic Italic No. 512, ATF, was advertised by Marder, Luse in 1893 or earlier as *Gothic Italic No. 3*; BB&S had matching *Gothic Italic*, formerly *Degree Gothic No. 1*. The BB&S *Gothic Italic Light* was formerly *Degree Gothic No. 2*. Several foundries had comparable faces; Inland called its comparable Gothic Italic “original.”

Mac McGrew, American Metal Typefaces of the Twentieth Century

PT. SIZE CASE NO.

Gothic Italic Light

6	.....	2202
8	.....	2203
10	.....	2204
12	.....	2205

Gothic Italic No. 512

14	.....	2206
18	.....	2207
24	.....	2208

Gothic Outline Title No. 61

24	.....	545
30	.....	546

Gothic Condensed No. 117

54		810
----	-------	-----

Gothic Condensed No. 523

24		811
----	-------	-----

Helvetica

Helvetica

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Helvetica Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Helvetica was originally drawn by Max Miedinger and Edward Hoffman in 1957 for the Haas Typefoundry in Switzerland. Imported matrices of *Helvetica* were copied by Mergenthaler Linotype in 1965, and later adding several versions of their own design. Compare *Record Gothic Medium-Extended*.

PT. SIZE	CASE NO.
----------	----------

<u>Helvetica</u>	
24	814
38	815
60	816

<u>Helvetica Italic</u>	
24	817

Lightline Gothic

Lightline Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz\$1234567890&.:;-, '?!

Lightline Gothic—originally just *Lightline*—was designed by Morris Fuller Benton for ATF in 1908. It is essentially a lighter version of *News Gothic*, as there are no important differences in shape except *M* with a shorter vertex and *Q* with a different tail. It represents a modernization of light nineteenth-century gothics, with much greater refinement of draftsmanship and precision of cutting and casting. Compare *Trade Gothic Light*; also *News Gothic*, *Blair Condensed*, *Record Gothic Thinline Condensed*. Also see *Boxhead Gothics*, *Typotabular Gothics*.

PT. SIZE	CASE NO.
----------	----------

Lightline Gothic

12	818, 819
--------------	----------

Lydian (1/2)

Lydian

A Æ 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 1 2 3 4 5 6 7 8 9 0 \$. , - ; ' ! ? `

Lydian Italic

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 \$ 1 2 3 4 5 6 7 8 9 0 . , - ; ' ! ? `

Lydian is a popular calligraphic style designed by Warren Chappell for ATF. The lighter weight and italic were designed in 1938; bold and italic in 1939. The family has the appearance of being lettered with a broad pen held at a 45-degree angle, but the ends of vertical strokes are square, improving legibility and stability. This is probably the most popular thick-and-thin serifless letter of American origin. Compare *Czarín*, *Stellar*, *Radiant*, *Optima*, *Samson*, *Valiant*.

PT. SIZE	CASE NO.
<u>Lydian</u>	
10	821
12	822
14	823, 854
18	823, 943
24	824
30	825
36	826, 827
48	828, 829
84	831
96	832, 867
<u>Lydian Italic</u>	
10	850, 851
12	852, 853
14	854
18	855, 856
24	857–859
30	860
36	861–863
48	864
72	865
84	866
96	867

Lydian (2/2)

Lydian Bold

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 \$ % & ' , - . : ; ' ! ?

Lydian Bold Italic

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 \$ % & ' , - . : ; ' ! ?

Lydian is a popular calligraphic style designed by Warren Chappell for ATF. The lighter weight and italic were designed in 1938; bold and italic in 1939. The family has the appearance of being lettered with a broad pen held at a 45-degree angle, but the ends of vertical strokes are square, improving legibility and stability. This is probably the most popular thick-and-thin serifless letter of American origin. Compare *Czarín*, *Stellar*, *Radiant*, *Optima*, *Samson*, *Valiant*.

PT. SIZE CASE NO.

Lydian Bold

10	.....	944
12	.....	945
14	.....	833
18	.....	834
24	.....	835, 844
30	.....	836
36	.....	837
48	.....	838
60	.....	830, 839
72	.....	840

Lydian Bold Italic

14	.....	841
18	.....	842
24	.....	843
30	.....	845
36	.....	846, 868
48	.....	847
60	.....	848
72	.....	849

Narrow Grotesque

Narrow Grotesque

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Narrow Grotesque. A nineteenth-century design of tall, condensed letters with two-storeyed *a* and square dots on *i* and *j*. The *G* has a spur. *Antiques Bold Condensed* of Fonderie Typographique Française is identical. The type is also known as *Advertisement Grotesque Condensed*.

PT. SIZE	CASE NO.
----------	----------

Narrow Grotesque

62 869

News Gothic

News Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz .,:-!?1234567890\$ fi fl ff

News Gothic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$1234567890
abcdefghijklmnopqrstuvwxyz g .,:-!"-!?!&¢
ABCDEFGHIJKLMNOPQRSTUVWXYZ rstuvwxy

News Gothic Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz .,:-!? 1234567890\$ fi fl ff ffi ffl Æ Œ æ œ

News Gothic was designed by Morris Fuller Benton for ATF in 1908, in regular, condensed, and extra condensed widths, as part of Benton's assignment to modernize the nineteenth-century gothics inherited from the foundry's predecessors. *News Gothic*, with its much finer rendering, is part of what might be called a family of basic American gothics, for it is essentially a light version of *Franklin Gothic*. These American gothics were pushed into obsolescence by the popularity of the German sans serifs, such as *Futura* and *Kabel*, in the 1930s. They were rediscovered in the late 1940s and made a strong come-back. Compare *Franklin Gothic*, *Lightline Gothic*, *Monotone Gothic*; also *Trade Gothic*, *Record Gothic*. Also see *Phenix*, *Jefferson Gothic*.

PT. SIZE CASE NO.

News Gothic

36 870
48 871

News Gothic Bold

48 872

News Gothic Condensed

14 873
18 874–876
24 877

Sans Serif

Sans Serif Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz fffi 1234567890(&\$.-':;!?)«»◆♣♠
AJWY'aegtu AEFKMNRSWek's ACEFGHYaefgijrstu

Sans Serif is a general term for serifless types, particularly the newly proportioned faces of that sort which originated in Germany in the 1920s, as opposed to the older, traditional gothics. It is also the unimaginative name for Monotype's extensive series which began as a copy of one of the most popular of the German faces, Rudolf Koch's Kabel, sometimes called Cable, named in celebration of the opening of the trans-Atlantic telephone cable connecting America and Europe. Koch's face appeared about 1927, with Monotype copying the Light and Bold in 1930. These two weights and their italics are virtually exact copies of the originals.

PT. SIZE CASE NO.

Sans Serif Light

8 878
10 879
14 880

Sans Serif Medium

8 878, 973

Sans Serif Bold

18 881
24 882

Spartan (1/2)

Spartan Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fi fl ffi fffi
[(\$£,,:;'-'?!*†‡§¶)] 1234567890

Spartan Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fi fl ffi fffi
[(\$£,,:;'-'?!*†‡§¶)] 1234567890

Spartan Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fi fl ffi fffi
[(\$£,,:;'-'?!*†‡§¶)] 1234567890

Spartan, as produced by Linotype and ATF, is equivalent to *Futura*. Although it is claimed to have been derived from several similar European faces, the differences between it and *Futura* are so slight that, for most purposes, the faces are nearly interchangeable. Linotype announced *Sanserif 52* and *Italic* early in 1939; later in the same year these faces were offered as *Spartan Black*, along with light, medium and heavy weights all with italics. Compare *Erbar Bold*. Also see *Classified Display*, *Tempo Alternate*, *Twentieth Century*.

PT. SIZE	CASE NO.
<u>Spartan Medium</u>	
6	294
8	899
8 (Caps).	900
12	901
14	223
<u>Spartan Medium Italic</u>	
14	964
24	966
<u>Spartan Bold Condensed</u>	
48	889
<u>Spartan Heavy</u>	
18	894
24	895
60	896
<u>Spartan Heavy Italic</u>	
60	898
<u>Spartan Heavy Condensed</u>	
72	798
<i>Continued on next page...</i>	

Spartan (2/2)

Spartan Black

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

Spartan Black Condensed

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

Spartan Extra Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
.,,:;!()?)"'"/- 1234567890*

Spartan, as produced by Linotype and ATF, is equivalent to *Futura*. Although it is claimed to have been derived from several similar European faces, the differences between it and *Futura* are so slight that, for most purposes, the faces are nearly interchangeable. Linotype announced *Sanserif 52* and *Italic* early in 1939; later in the same year these faces were offered as *Spartan Black*, along with light, medium and heavy weights all with italics. Compare *Erbar Bold*. Also see *Classified Display*, *Tempo Alternate*, *Twentieth Century*.

PT. SIZE	CASE NO.
<u>Spartan Black</u>	
12	946
14	883
24	884
60	885
<u>Spartan Black Condensed</u>	
10	886
30	887
48	888
<u>Spartan Extra Black</u>	
24 (Caps)	173
48	890
48	891
60	892
72	897

Stationers Gothic

Stationers Gothic Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&\$1234567890.,:;-'"()!?

Stationers Gothic Light and Bold were designed by Sol Hess for Monotype in 1942, and Medium in 1944, but wartime and post-war conditions delayed their release until 1948. They are similar to the Bank Gothics, following a style of squared letter popular for copperplate engraved stationary and announcements, and in effect constitute a more contemporary form of the style typified by Copperplate Gothics. Like the others, there are several sizes on each of several different bodies, making various cap-and-small-cap combinations easily practical.

PT. SIZE	CASE NO.
----------	----------

Stationers Gothic Medium

24 (Caps) 173

Times Gothic

Times Gothic

ABCDEF MINER RESIGN
abcd \$123 Defective Miter

Times Gothic and Italic were shown by ATF early in the century. They are wide and moderately heavy, with the italic, especially in the lowercase, appearing to be not quite as heavy as the upright face. They have some nineteenth-century characteristics, but generally are more carefully cut. On the other hand, curved strokes are cut off horizontally, a characteristic of much more recent faces, and in fact some letters could almost be mistaken for members of the Helvetica family. They are likewise almost monotone, but are loosely fitted.

PT. SIZE	CASE NO.
Times Gothic	
6	2120
8	2121
10	2122
12	2123
14	2124
18	2125
24	2126
30	2127
36	2128
48	2129
60	2130

Twentieth Century

Twentieth Century Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzfiffl 1234567890(&\$,-'":;!?)

Twentieth Century Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzfiffl 1234567890(&\$,-':;!?)

Twentieth Century Extrabold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890 ',-:;'!?() — %

Twentieth Century Ultra Bold

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

Twentieth Century is Monotype's copy of *Futura*, and in display sizes is essentially an exact copy, while composition sizes are only slightly modified. Several additional versions were drawn for Monotype by Sol Hess, including *Twentieth Century Bold Italic* and *Extrabold Italic* in 1937, *Extrabold Condensed Italic* in 1938, *Ultrabold* in 1941, *Ultrabold Condensed* in 1944 and *Medium Condensed Italic* and *Ultrabold Italic* in 1947.

PT. SIZE	CASE NO.
----------	----------

Twentieth Century Medium

6 (Caps)	903
8	902
10 (Caps)	110

Twentieth Century Medium Italic

10	905, 906
14	907

Twentieth Century Medium Condensed

18	904
--------------	-----

Twentieth Century Bold

72	953
--------------	-----

Twentieth Century Extrabold Condensed

48	972
--------------	-----

Twentieth Century Ultrabold

14	908
18	909
30	910
42	911
60	912
72	913, 914,
.	987

Twentieth Century Ultrabold Extended

18	942
48	893

Univers

Univers 45 (Light Roman)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890!?\$.,:;)"

Univers 46 (Light Italic)

Univers 46 ABCDEFGHIJKLMNOPQ125&

Univers 53 (Extended Roman)

Univers 53 ABCDEFGHIJKL 12 5&

Univers 75 (Bold Roman)

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890**

Univers was designed by Adrian Frutiger in 1956. Both *Univers* and *Helvetica*, with which it is sometimes confused, take inspiration from the 1896 typeface *Akzidenz Grotesk*. Different weights and variations within the type family are designated by numbers rather than names, a system since adopted by Frutiger for other type designs. Compare *Helvetica*.

PT. SIZE	CASE NO.
<u>Univers 45 (Light Roman)</u>	
10	916, 917
14	918–920
<u>Univers 46 (Light Oblique)</u>	
10	921
12	936
14	923
<u>Univers 53 (Extended Roman)</u>	
14 (Caps Only)	922
24 (Caps Only)	924
<u>Univers 55 (Roman)</u>	
12	915,
	928–934
<u>Univers 57 (Condensed Roman)</u>	
36	926
<u>Univers 58 (Condensed Oblique)</u>	
36	927
<u>Univers 75 (Bold Roman)</u>	
36	925, 935

Venus

Venus Extra Bold Extended

A B C D E F G H I J K L M N T I
a b c d e f g h i j k l m n o p q r i
1 2 3 4 5 6 7 8 9 0

Venus. Originally a Wagner & Schmidt design, and some weights sold to several founders. A lineale which looks, in the upper case, like a revival of a nineteenth-century type. Capitals are of equal width. The *M* is square. The *a* is two-storeyed, the *g* has an open tail and the *t* a curved terminal.

PT. SIZE	CASE NO.
----------	----------

Venus Light

6 947

Venus Extra Bold Extended

8 938

SCRIPT

A script is a type based on cursive or handwriting. In the sixteenth century there was a script known as *Secretary*, which was based on an Elizabethan gothic hand. It has not survived and has not been revived, although a French type, *Civilite*, of similar style has been. The earliest Latin scripts are the *Scriptorials* of the Grover foundry which have survived. They appear in Stanley Morison's *Ichabod Dawks*. Towards the end of the eighteenth century scripts were cut based on the engraved copperplate writing. In the end the letters were made to fit so closely as to give the impression of being actually engraved lettering.

Adscript

Adscript

Arabella

Arabella

Ariston

Ariston Medium

Bank Script

Bank Script

Bernhard Cursive

Bernhard Cursive

Brody

Brody

Brush

Brush

Cloister Cursive

Cloister Cursive

Commercial Script

Commercial Script

Dorchester Script

Dorchester Script

French Plate Script

French Plate Script

Kaufmann Script

Kaufmann Script

Kaufmann Bold

Keynote

Keynote

Liberty

Liberty

Lydian Cursive

Lydian Cursive

Murray Hill

Murray Hill

Murray Hill Bold

Parisian Ronde

Parisian Ronde

Park Avenue

Park Avenue

Piranesi

Piranesi Italic

Piranesi Bold Italic

Raleigh Cursive

Raleigh Cursive

Repro Script

Repro Script

Romany

Romany

Rondo

Rondo Bold

Typo Script

Typo Script

Typo Script Extended

Typo Upright

Typo Upright

Adscript

Adscript

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 o p q r s t u v w x y z ÿ . , - ; ! ? ' ,

Adscript was designed by Morris Fuller Benton in 1914. It has only a slight inclination, and the finishing stroke of each lowercase letter and some capitals in most instances meets a heavy stroke of the next letter. Giving the connected effect of continuous script, with only a slight, almost unnoticeable break in some combinations, but avoids the joining of two delicate hairlines which cause problems in most traditional script designs. *Compare* Typo Upright.

PT. SIZE CASE NO.

Adscript

12 300
18 300.1
24 300.2
36 417.1

Arabella

Arabella



Arabella was designed by A. Drescher in 1936. It is a script with two sets of flourished capitals, the alternative set similar to swash capitals with a much larger set width. The lowercase letters have a formal appearance taken to an extreme with the *f* and *r*.

PT. SIZE CASE NO.

Arabella
18 301

Ariston

Ariston Medium

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

Ariston. A script originally cut in three weights (matrices of the bold were destroyed in the war), with abrupt variation in colour. The capitals are flourished. In the lower case the thin, hair-line upstrokes take off from the feet of the down strokes. Ascenders are of moderate height, and descenders rather short.

PT. SIZE	CASE NO.
----------	----------

Ariston Medium

18 302

Bank Script

Bank Script

A B C D E F G H I J K L 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 p q r s t u v w x y z .,:;! ? @ \$ % 1 2 3 4 5 6 7 8 9 0 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 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

Bank Script is a formal, tradional Spencerian script, designed in 1895 for BB&S by James West. It is a medium weight and seems to have served as a model for the heavier *Commerical Script* and the light *Type Script* which came along later. Like many scripts of the day, Bank Script was designed with several lowercase alphabets to be used with a singular set of capitals; of these only the original (No.1) set has endured. No. 2 lowercase had a larger x-height than No.1, while No. 3 was both higher and wider.

PT. SIZE CASE NO.

Bank Script

14	.....	303
18	.....	304
24	.....	305
36	.....	306
48	.....	307

Bernhard Cursive

Bernhard Cursive

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

TYPE
480 PS

Bernhard Cursive was designed by Lucian Bernhard in 1922 for Bauer Type Foundry. It features overly tall,, serif-less ascenders with relatively small descenders. Compare *Liberty*.

PT. SIZE CASE NO.

<u>Bernhard Cursive</u>	
18	308
24	417.2
30	309
36	310

Brody

Brody

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
1 2 3 4 5 6 7 8 9 0

Brody was designed by Harold Broderson in 1953 for ATF as part of the company's effort to replace its delicate old connecting scripts with contemporary lettering styles. Compare *Kaufmann*, *Brush* and *Repro Script*.

PT. SIZE	CASE NO.
Brody	
72	311

Brush

Brush

ABCDEFGHIJKLMNOPQRSTUVWXYZ&%'i'sεTh
abcdefghijklmnopqrstuvwxyz\$*1234567890+.,-:;'"!?().t tt

Brush was designed in 1942 by Robert E. Smith as one of ATF's group of contemporary scripts, intended to replace designs from the early part of the century. This one has a handlettered, freely-drawn appearance, with the letters joined skillfully so the connections are not obvious. Compare *Brody*, *Hauser Script*, *Kaufmann*, *Repro Script*.

PT. SIZE	CASE NO.
Brush	
12	312
14	313
18	314, 315
24	316, 317
30	318, 417.6
36	319, 320
42	321, 322
48	323
60	324, 325
72	326, 327, 423

Cloister Cursive

Cloister Cursive

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 f f i f l f f i f f l] [() & a . , - " ' ” ’ ‘ ‘ ; : ! ? 1 2 3 4 5 6 7 8 9 0

Cloister Cursive was designed by Morris Fuller Benton and cut in 1922. It has the same lowercase and figures as *Cloister Italic*, but a more freely designed set of capitals.

PT. SIZE	CASE NO.
<u>Cloister Cursive</u>	
18	328
24	329

Commercial Script

Commercial Script

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 , = : ; ' ! ? ' s & \$ 1 2 3 4 5 6 7 8 9 0

Commercial Script is a typical Spencerian script, designed by Morris Fuller Benton in 1906 and cut by ATF in 1908. It is a connecting face, similar to Bank Script but heavier and with fewer flourishes. It has continued in popularity, and is still shown in recent ATF specimens. Compare Bank Script, Typo Script.

PT. SIZE CASE NO.

Commercial Script

24 2214
30 2212
36 2213
48 2214

Dorchester Script

Dorchester Script

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 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

Dorchester Script was designed by M. Wilke for the English Monotype Corporation and may be based on *Grover Script*, an 18th century face. *Dorchester* was considered a visiting card script in that it mimicked contemporary handwriting rather than a more formal script.

PT. SIZE	CASE NO.
<u>Dorchester Script</u>	
14	330
18	331
36	332

French Plate Script

French Plate Script

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 \$ 1 2 3 4 5 6 7 8 9 0 . , - ; ' ! ? o ' c r r r s . ' o

French Plate Script (or French Plate) was designed by Sidney Gaunt for BB&S in 1904. It is an upright script, otherwise similar to the same founder's *Wedding Plate Script*. Both derived from types cut by Mayeur of Paris which were based on Eighteenth-century engravings. Both are connecting scripts, the former being similar to *Typo Upright*. Inland Type Foundry showed a similar *French Script* in 1905, patented by William Schraubstadter and later listed by ATF.

PT. SIZE CASE NO.

French Plate Script

14 333

Kaufmann Script

Kaufmann Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&\$%,-'\"";:!?¢

Kaufmann Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&\$%,-'\"";:!?¢

Kaufmann Script and *Kaufmann Bold* are a pair of monotone connecting scripts designed by Max. R. Kaufmann for ATF in 1936. The Joins are well managed to provide the appearance of smooth, flowing handlettering, while presenting a contemporary look and high degree of legibility. *Swing Bold* on Monotype appears to be an exact copy of *Kaufmann Bold*. Compare *Gillies Gothic*; *Brush*. Also see *Balloon*.

PT. SIZE CASE NO.

Kaufmann Script

18	.....	346
24	.....	347
36	.....	348
48	.....	350
60	.....	349

Kaufmann Bold

10	.....	334
12	.....	335
12 (Lowercase)	..	337
14	.....	336, 338
18	.....	339, 417.4
18 (Lowercase)	..	337
24	.....	340, 341, 417.5
30	.....	342
36	.....	343
48	.....	344
60	.....	345

Keynote

Keynote

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 & Th
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 i s e r e s o r o s t h t t , ; . - ' ! ' \$ 1 2 3 4 5 6 7 8 9 0 £

Keynote is an informal brush script, designed by Willard T. Sniffin for ATF in 1933. The face's name was suggested by the political campaigns of the designer. Inclination is slight, allowing it to be cast on straight bodies with little overhang. Compare *Raleigh Cursive* by the same designer.

PT. SIZE CASE NO.

Keynote		
24	.....	351
30	.....	352
36	.....	353
48	.....	354

Liberty

Liberty

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 \$ 1 2 3 4 5 6 7 8 9 0 . , = : ; ' ! ? T

Liberty was designed by Willard T. Sniffin for ATF in 1927 to counter the importation of *Bernhard Cursive*, which it greatly resembles. It differs in the crossbars of *A* and *H*, which have loops in them; the hooked ascenders of *b*, *d*, *h*, *l*, and some lesser details. But it is an unconnected script with very small lowercase letters and very tall ascenders. On Intertype it is know as *Lotus*. Also compare *Pompeian Cursive*.

PT. SIZE	CASE NO.
<u>Liberty</u>	
12	355
14	356, 357
18	358, 359
24	360
30	361
36	362
48	363

Lydian Cursive

Lydian Cursive

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$%&'()*+,-.:/:; "''"!/?€£&

Lydian is a popular calligraphic style designed by Warren Chappell for ATF. The lighter weight and italic were designed in 1938; bold and italic in 1939. The family has the appearance of being lettered with a broad pen held at a 45-degree angle, but the ends of vertical strokes are square, improving legibility and stability. This is probably the most popular thick-and-thin serifless letter of American origin. Compare *Czarín*, *Stellar*, *Radiant*, *Optima*, *Samson*, *Valiant*.

Lydian Cursive was drawn by the same designer in 1940. Although it gives the appearance of having been drawn with the same sort of pen as the regular series, it is freer and more calligraphic.

PT. SIZE CASE NO.

Lydian Cursive

24	.....	364
36	.....	365, 366
42	.....	367
48	.....	368

Murray Hill

Murray Hill

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 . , : ; - ' " ! ? & () % \$ 1 2 3 4 5 6 7 8 9 0 € *

Murray Hill Bold

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 . , : ; - ' " ! ? & () % \$ 1 2 3 4 5 6 7 8 9 0 € *

Murray Hill and *Murray Hill Bold* were designed by Emil Klimpp for ATF about 1956. They are smart, free flowing, modern, nearly vertical scripts, whose letters are not connected. Their informality has made them popular for advertising as well as for stationery and announcements, while their nearly complete lack of kerns has make them durable, practical, and easy to set. The name, incidentally, is said to have come from a New York telephone exchange before the days of all numeric dialing, serving an area of the same name in which many large advertising agencies were located.

PT. SIZE CASE NO.

<u>Murray Hill</u>		
14	.....	369
18	.....	370, 371

<u>Murray Hill Bold</u>		
18	.....	372
24	.....	373
30	.....	374
48	.....	375

Parisian Ronde

Parisian Ronde

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
1 2 3 4 5 6 7 8 9 0

Parisian Ronde A faithful reproduction of the common French script of the nineteenth century. It is an upright script with flourished capitals and considerable variation of colour. The lower-case letters are close-fitting, the ascenders looped and fairly tall. Descenders are equally long. The original design was called FRENCH SCRIPT by the Inland Type Foundry and American Typefounders called it TYPO UPRIGHT.

POINT SIZE	CASE NO.
<u>Parisian Ronde</u>	
18	424

Park Avenue

Park Avenue

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz,-;"!&£€\$%1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ\$1234567890abcdefghijklmnopqrstuvwxyz,-;"'?!&

Park Avenue is a script design by Robert E. Smith, cut by ATF around 1933. It is not quite a joining script, although some letter combinations seem to do so. Lowercase is rather small, with long ascenders, some of which have an open loop. It was adapted to Intertype in 1939, in a version that departs remarkably little from the original. It is popular for stationery and announcements. Baltimore copied the foundry version as *Belair*, while several other suppliers cast fonts from Intertype matrices. Compare *Parkway Script*, *Piranesi Italic*, *Raleigh Cursive*.

PT. SIZE	CASE NO.
<u>Park Avenue</u>	
12	376
14	377
18	378
24	379, 380
30	381
36	382
42	383
48	384
60	385, 386
72	387

Piranesi

Piranesi Italic

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 t u v w x y z c t s t \$ 1 2 3 4 5 6 7 8 9 0 . , = ; ' ! ?
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 &

Piranesi was designed by Willard T. Sniffin for ATF in 1930. It is a very delicate roman with long ascenders and rather short descenders and is named for an eighteenth-century Italian engraver. Other versions were added by Morris Fuller Benton: *Piranesi Italic*, also in 1930; *Piranesi Bold Italic* in 1931; and *Piranesi Bold Roman* in 1933. The italics have a more calligraphic feeling, especially in the cursive capitals, but a separate set of Plain Capitals—essentially a slanted version of the roman—was produced for the italics. *Piranesi italic*, with regular cursive capitals, was also made by Intertype under the name Minuet.

PT. SIZE CASE NO.

Piranesi Italic

18 388, 389

Piranesi Bold Italic

18 421

Raleigh Cursive

Raleigh Cursive

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 1 2 3 4 5 6 7 8 9 0 \$. , - ; ' ! ? a r e r i r a s e s i s u s &

Raleigh Cursive was designed by Willard T. Sniffin for ATF in 1929, but not introduced until 1930. It has a pen-drawn quality with precise lowercase letters which don't quite connect and flourshed capitals. There are two versions of capital *R* and *T*, and several lowercase ligatures, as shown. Sizes over 36 point were discontinued in the late 1940's. Compare *Park Avenue*, *Piranesi Bold Italic*.

PT. SIZE	CASE NO.
<u>Raleigh Cursive</u>	
10	416
12	417
14	418
18	419
24	390
30	391
36	392
42	420
48	393
72	422

Repro Script

Repro Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,:;-""!?'&()%\$|234567890¢,-

Repro Script was designed by Jerry Mullen in 1935 for ATF. It is informal, but not as much as *Brody*, which is another of the foundry's attempts to replace its delicate old traditonal scripts with contemporary faces. Compare *Brody*, *Brush*, *Kaufmann Script*.

PT. SIZE	CASE NO.
<u>Repro Script</u>	
30	395
36	394, 396
60	397

Romany

Romany

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 1 2 3 4 5 6 7 8 9 0 \$? ! , . ; ' - `

Romany was designed by Alfred R. Bosco for ATF around 1934. There is an alternate e as shown, also an alternate A which is similar to the lowercase form. The *F* has no crossbar and could be taken for a *T* except in context. Extended Compare *Keynote*, *Brody*, *Repro Script*.

PT. SIZE CASE NO.

Romany
48 398

Rondo

Rondo Bold

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 1 2 3 4 5 6 7 8 9 0

Rondo was designed by Stefan Schlesinger and Dick Dooijes for the Amsterdam Continental Typefoundry in 1948. The letters give the appearance of having been done with an obliquely cut, chisel-edged pen or broad pencil. The lower-case letters show a heavy upright stroke consistently through the alphabet with the exception of the *f*.

PT. SIZE CASE NO.

Rondo Bold
48 399

Typo Script

Typo Script

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 o ' s ' , ; , . = ; : ' ! ? & \$ 1 2 3 4 5 6 7 8 9 0

Typo Script 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
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 (& . , ; , ! ? ' " " = * \$ c % / £)

Typo Script and *Typo Script Extended* were designed by Morris Fuller Benton and cut by ATF in 1902, originally as *Tiffany Script* and *Extended*. They are a refinement of popular nineteenth-century scripts. They are similar to *Bank Script* and *Commercial Script*, but lighter and more delicate. Inland's *Invitation Script* was very similar to *Typo Script Extended*. Also see *American Script*, *Formal Script*, *Plate Script*.

Typo is a group of ATF faces, most of which have little or no relation to each other except that all are intended for use on stationery, invitations, and other social printing. All are imitative of the work of copperplate and steelplate engravers. Several members of the group were originally named *Tiffany*; the name was changed late in 1906, although a few faces were shown with the earlier name as late as 1909.

PT. SIZE	CASE NO.
<u>Typo Script</u>	
12	417.3
14	400, 2209
18	401–403, 417.7, 2210
24	404, 2211
30	405
36	406, 407
<u>Typo Script Extended</u>	
12	408
14	409
18	410
24	411
30	412

Typo Upright

Typo Upright

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 P I h Tu
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 d h o ' r ' s o f r s ' , . - ; : ' ! ? & \$ 1 2 3 4 5 6 7 8 9 0

Typo Upright is Morris Fuller Benton's 1905 interpretation of a popular style of vertical *French Script*, introduced by ATF as *Tiffany Upright*. It is the only such design suitable for adaptation to keyboard slug casting, called *Lino Script* and *Interscript* by the two leaders in that field. The lowercase of this face is more nearly a conventional script while the caps show the French influence. *Typo Upright* was copied by Western as *Society Script*. Also see *French Plate Script*.

Typo is a group of ATF faces, most of which have little or no relation ot each other except that all are intended for use on stationery, invitations, and other social printing. All are imitative of the work of copperplate and steelplate engravers. Several members of the group were originally named *Tiffany*; the name was changed late in 1906, although a few faces were shown with the earlier name as late as 1909.

PT. SIZE CASE NO.

Typo Upright

14	.....	413
18	.....	414, 415

DISPLAY

Ad Lib

Ad Lib

**American Extra
Condensed**

American Extra Condensed

Balloon

Balloon Light

Balloon Bold

Balloon Extra Bold

Broadway

Broadway

Cartoon

Cartoon

Comstock

Comstock

Contour

Contour No. 6

Dom Casual

Dom Casual

Empire

Empire

Flash

Flash

Flash Bold

Freehand

Freehand

Gallia

Gallia

Gill Sans

Gill Sans Cameo Ruled

Gill Sans Shadow

Glamour

Glamour Medium

Greeting Monotone

Greeting Monotone

Headline Open

Headline Open

Huxley Vertical

Huxley Vertical

Neon

Neon

Onyx

Onyx

Phenix

Phenix

Rockwell

Rockwell Shaded

Whedons Gothic Outline

Whedons Gothic Outline

Ad Lib

Ad Lib

ABCDEEFGHIJKLMNNOOPQRRSSTTUVWXYZ
aabccdeeffgghijklmmnoopqrrssttuvwxyz
12345678900

Ad Lib was designed by Freeman Crow in 1961 for American Type Founders, in response to the new photolettering techniques. It is aligned so that several characters can be inverted to form additional alternates, such as *u* for *n* and vice versa. *Compare Samoa.*

PT. SIZE	CASE NO.
<u>Ad Lib</u>	
60	500

American Extra Condensed

American Extra Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890

American Extra Condensed is a medium weight gothic, popular for newspaper headlines, and was designed about 1905 but adapted from a late nineteenth-century style. It features 45-degree angles where curves would normally appear. Without the lowercase, similar designs were better known as *Chamfer Condensed* or *Herald Extra Condensed*, the latter introduced by Inland in 1909.

PT. SIZE	CASE NO.
<u>American Extra Condensed</u>	
48	571

Balloon

Balloon Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$1234567890 .,:;!'?"

Balloon Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$1234567890&.,-;`^"!?

Balloon Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$1234567890&.,-;`^"!?

Balloon is a family of italic capitals in three weights, designed by Max R. Kaufmann for ATF in 1939. They feature a plain, unadorned, hand-lettered appearance, as though carefully drawn with a brush or round lettering pen. In fact the working name of the series in the foundry was Speedball Light, Bold, and Extra Heavy, after a popular brand of lettering pens. Although featuring capital alphabets only, they are cast giving them an unnecessarily large shoulder. This allows them to be used with the lowercase of the same designer’s Kaufmann Script, which matches the two lighter weights. The name comes from the “ballons” used to enclose conversion in comic strips. Compare Cartoon.

PT. SIZE	CASE NO.
<u>Balloon Light</u>	
10	509
12	509
14	509
18	510, 536
24	510
30	510
36	511
48	511
60	172
72	512
96	513
<u>Balloon Bold</u>	
10	125
12	501
14	502
24	504
30	503
36	505
48	506
<u>Balloon Extra Bold</u>	
10	962
12	507
14	506
18	507
24	508
30	962
36	508
48	968

Broadway

Broadway

**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 \$ 1 2 3 4 5 6 7 8 9 0**

Broadway was designed by Morris Fuller Benton in 1927 and introduced in 1928. It is a serifless face of extreme thicks and thins, designed with no lowercase and thus is very large on the body. The following year it was duplicated by Monotype, when Sol Hess added a lowercase alphabet with virtually no descenders. ATF discontinued its version in 1954. Compare *Boul Mich*.

PT. SIZE CASE NO.

Broadway
12 (Caps) 514

Cartoon

Cartoon

**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 \$ % ? ! . , : ; - * ()**

Cartoon is an informal face, its name suggested by the lettering in comic strips. Its two weights were drawn by Howard Allen Trafton, New York designer, in 1936 and hand cut and cast by Bauer Type Foundry in Germany It is one of the few faces by American designers that was not cut and cast in this country. Compare *Balloon*.

PT. SIZE	CASE NO.
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Cartoon

12		515
18		515
24		516
36		516

Comstock

Comstock

ABCDEFGHIJKLMNOPQRSTUVWXYZ&-:;?!?
abcdefghijklmnopqrstuvwxyz\$1234567890

Comstock, sponsored by A.H. Comstock of Omaha and created by Inland Type Foundry in 1902 and later revived by ATF in 1957. It is a medium-weight conventional gothic, distinguished by a hairline surrounding each letter. The G lacks a crossbar, typical of many nineteenth-century gothics. In 1911 a copy of *Comstock* was issued by Bauer in Germany under the name *Astoria*.

PT. SIZE CASE NO.

<u>Comstock</u>	
12	517
14	518
18	573.1
24	519

Contour

Contour No. 6

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

Contour is a group of outline faces issued by Marder, Luse & Co., Chicago type foundry in 1888-89. Several faces were copied by Monotype, and some of these are still produced by the secondary typefounders who cast from those mats, although not always under the original names. Contour No. 6 is an outline of *Condensed Gothic*. in 1892, Marder, Luse and Co. joined the merger that formed American Type Founders Company. Also see *Modern Gothic Condensed Outline*, *Gothic Outline Title* and *Whedons Gothic Outline*.

PT. SIZE	CASE NO.
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Contour No. 6

42 163

Dom Casual

Dom Casual

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 & ? %
abcdefghijklmnopqrstuvwxyz . , - ; ! _ Th Tt H ss fl ff ' " " "

Dom Casual is a very informal, contemporary design with a brush-lettered effect, produced by Pete Dom (Peter Dombrezian) for photolettering and cut by ATF about 1952 at the instigation of Steve Watts. There are several unusual ligatures but no f-ligatures except as shown. Compare *Flash*, *Trend*, *Balloon*.

PT. SIZE	CASE NO.
Dom Casual	
18	520
24	521
30	522
36	523
48	524, 525
60	526

Empire

Empire

ABCDEFGHIJKLMNOPQRSTUVWXYZ, - . : ; " ' ! ? & \$ 1 2 3 4 5 6 7 8 9 0

Empire was deigned by Morris Fuller Benton and issued by ATF in 1937. It is a thick-and-thin, extra-condensed, serifless face, with an unusual emphasis on vertical strokes, although it is not a bold face. There is no lowercase.

PT. SIZE	CASE NO.
<u>Empire</u>	
36	177
48	176
60	176
72	176, 527
96	528

Flash

Flash

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$1234567890¢
abcdefghijklmnopqrstuvwxyz .,:;' "?!&

Flash is an informal brush-drawn script face cut by Monotype in 1939. It was the first face designed by Edwin W. Shaar, who designed *Flash Bold* the following year. The lighter weight is somewhat similar to *Dom Diagonal*, cut later by ATF. Also compare *Balloon*.

PT. SIZE	CASE NO.
<u>Flash</u>	
18	529
24 (Caps)	530
30	531, 532
48	575
72	574
<u>Flash Bold</u>	
14	576
18	577, 963

Freehand

Freehand

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890\$ ffi fl ffi fi.,-:;!?

Freehand, a face based on pen-lettering and derived from Old English, was designed for ATF by Morris Fuller Benton in 1917. The working title before release was *Quill*. Compare *Civilete*, *Motto*, *Verona*.

PT. SIZE	CASE NO.
<u>Freehand</u>	
30	533
36	534
48	535

Gallia

Gallia

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

Gallia is a unique decorative letter designed by Wadsworth A. Parker for ATF in 1927 and copied by Monotype the following year. It is a severe thick-and-thin style, with main strokes divided by two white lines into a thick and two thin lines. For use as initials or terminals, there are flourished alternate forms of several letters. Compare *Modernistic*.

PT. SIZE CASE NO.

Gallia

12	.....	530
14	.....	536
18	.....	530
24	.....	299.25

Gill Sans

Gill Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Gill Sans Cameo Ruled

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

Gill Sans Shadow

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

Gill Sans was designed by Eric Gill in 1927-30 with a single uppercase weight released in 1928. Well established as a sculptor, graphic artist and type designer Gill took inspiration from Edward Johnston's *Johnston* typeface for London Underground.

PT. SIZE	CASE NO.
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Gill Sans

18

Gill Sans Cameo Ruled

36 537

48 537

Gill Sans Shadow

42 961

72 961

Glamour

Glamour Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890 .,:;’!?() — * “ ” † €

Glamour is the Monotype copy, released in 1948, of Corvinus, designed by Imre Reiner for Bauer Type Foundry in Germany around 1930. Compare *Eden*.

PT. SIZE **CASE NO.**

Glamour Medium

10	.....	538
12	.....	539
14	.....	540
18	.....	541
24	.....	542
30	.....	543
36	.....	544

Greeting Monotone

Greeting Monotone

ABCDEFGHIJKLMNOPQRSTUVWXYZ & £ ¤ ¥ ¨
abcdefghijklmnopqrstuvwxyz \$1234567890 .,:;!?'~ d e g

Greeting Monotone is a novelty face designed by Morris Fuller Benton for ATF in 1927, and later copied by Intertype. The lowercase is very small, and many characters have a peculiar triangular shape.

PT. SIZE CASE NO.

Greeting Monotone

12	.....	2029
14	.....	547, 548
	.....	2027
18	.....	2028
24	.....	2029

Headline Open

Headline Open



Headline Open is an imported typeface cast by the Typefoundry Amsterdam. See also *Contour No.6*, *Whedons Gothic Outline*.

PT. SIZE	CASE NO.
<u>Headline Open</u>	
64	 549

Huxley Vertical

Huxley Vertical

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

Huxley Vertical was designed by Walter Huxley for ATF in 1935 and expressed the modernism of the day. Strokes are uniformly light throughout, center strokes are low and extended to the left, and there are alternate round versions of several letters. Compare *Agency Gothic*, *Vernen*.

PT. SIZE	CASE NO.
<u>Huxley Vertical</u>	
18	550, 551
24	552, 553
30	554, 555
36	556, 557.1
36	574.1
48	558, 575.1
60	559
72	186, 560
84	576.1
120.	576.1

Neon

Neon

ABCDEFGHIJKLMNOPQRSTUVWXYZ .,:!?"
<>() \$1234567890

Neon was designed by Willy Schaefer for the the C. E. Weber Foundry in Germany in 1936. It was copied by the Pittsburgh's National Type Foundry, which later became Neon Type Foundry. Compare *Umbra*.

PT. SIZE	CASE NO.
Neon	
18	42

Onyx

Onyx

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:”0!?”&%\$1234567890
abcdefghijklmnopqrstuvwxyz

Onyx was designed by Gerry Powell for ATF in 1937. It is essentially a modernization of *Modern Roman Bold Extra Condensed*, and could well be called an extra condensed version of *Ultra Bodoni*. Linotype classifies the face with *Poster Bododni*, their equivalent to *Ultra Bodoni*. *Onyx* is also cast by the Amsterdam Foundry as *Arsis*.

PT. SIZE	CASE NO.
<u>Onyx</u>	
18	561–563
24	564, 577, 573.2
30	565, 578
36	566, 579
42	567
48	568, 580
60	569, 581
72	570, 582
96	583

Phenix

Phenix

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
\$1234567890 .,-:; '!?

Phenix was designed by Morris Fuller Benton for ATF in 1935. It is the same founder's and designer's *News Gothic Extra Condensed* with several characters redesigned in the "round" fashion of the time. It is similar to *Jefferson Gothic*, derived earlier from the same source by Monotype. Baltimore Type called it *Tourist Extra Condensed*.

PT. SIZE	CASE NO.
<u>Phenix</u>	
24	584
30	585
36	586
48	587
60	588
72	589

Rockwell

Rockwell Shaded



Rockwell was a reissue of Litho Antique, cut by William Rockwell Antiqu Schraubstädter for Inland Type Foundry and introduced in January 1910, when it was advertised as the “newest typeface; one of our best; closely imitating steelplate and lithography.” In the late 1920s similar faces became popular in Europe, and some were imported into the United States. Morris Benton of ATF added several characters to the old Inland face, matrices of which were then in ATF’s vaults, and it was reissued in 1931 as Rockwell Antique. But Benton saw that something more was needed, and redrew it as Stymie Bold (q.v.) in the same year. The alternate characters which were added to Rockwell are the same ones now shown with Stymie Bold.

Monotype copied Rockwell but erroneously called it Stymie Bold in some literature, and there has been confusion between the two faces ever since; the latter name is often applied to fonts of Rockwell cast on Monotype machines by secondary suppliers. Indicative of this confusion, Stymie Bold Italic on Mono is series 1891, corresponding to Rockwell series 189, while Stymie Bold is 790.

Antique Shaded (q.v.) is sometimes called Rockwell Antique Shaded.

PT. SIZE CASE NO.

Rockwell Shaded

24 578

Whedons Gothic Outline

Whedons Gothic Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 &\$€%.,-:=;“!?”.-_-()*

Whedons Gothic Outline was designed by Whedon Davis in 1965 while he was ATF staff designer as a contemporary interpretation of the gothic letterform. It is a condensed face, with flat-sided round letters which emphasize the veritical appearance, and is nearly the only modern American gothic available in outline form. The short dash and center dot appear in two sizes to work with either caps or lowercase. A solid version was planned but never completed. Compare *Condensed Gothic Outline*, *Outline Gothic Medium Condensed*.

PT. SIZE CASE NO.

<u>Whedons Gothic Outline</u>	
48	572
60	573

BLACKLETTER

Cloister Black

Cloister Black

Engravers Old English

Engravers Old English

Engravers Text

Engravers Text

Inland Copperplate

Inland Copperplate

Typo Text

Typo Text

Waldorf Text

Waldorf Text

Wedding Text

Wedding Text

Wedding Text Shaded

Cloister Black

Cloister Black

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 . , = : ; ' ! ? & \$ 1 2 3 4 5 6 7 8 9 0 ã ¥ Œ

Cloister Black was introduced by ATF in 1904. Its design is generally credited to Joseph W. Phinney, of ATF's Boston foundry, but some authorities give some or all of the credit to Morris Fuller Benton. It is an adaptation of *Priory Text*, an 1870s version of *Caslon Text*, modernizing and eliminating the irregularities of that historic face, and making it one of the most popular versions of Old English. Compare *Goudy Text*, *Engravers Old English*.

PT. SIZE	CASE NO.
<u>Cloister Black</u>	
18	1000, 1001
24	1002
30	1002
36	1003, 1004
48	1003, 1005

Engravers Old English

Engravers Old English

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 f i f l f i f l l . - : ; ' ! ? , . æ t c k œ Œ Æ £
1 2 3 4 5 6 7 8 9 0 I \$ u 3

Engravers Old English is a plain, sturdy rendition of the Blackletter style commonly known as Old English. It was designed in 1901 by Morris Fuller Benton and another person identified by ATF as “Cowan”, but has also been ascribed to Joseph W. Phinney. It is a modernization of *Caslon Text* and has been used widely.

The unfamiliar characters of Old English types are often misused, and the alternate forms of some letters add to the confusion. I and J are particularly subject to mix-up because they were originally the same letter and never developed a definite a disitinciton in these styes as in roman letters. Compare *Wedding Text*, a similar design in lighter weight; also *Cloister Black*; *Shaw Text*; *Lafayette TExtended*

PT. SIZE	CASE NO.
Engravers Old English	
6	2161
8	2156
10	1006, 1007, 2157
12	1008, 2158
14	1009, 2159,
18	1045, 2160
24	1010, 1011, 2161
30	1012, 1013, 2162
36	1014, 2163
48	1015, 2164
60	2165

Engravers Text

Engravers Text

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 . , ~ ; ' ! ? & \$ 1 2 3 4 5 6 7 8 9 0

Engravers Text is a modified form of Old English, designed by Morris Fuller Benton for ATF in 1930. Heavy strokes are opened with a white line, and most of the letters are straight across at the base. Compare *American TExtended*

PT. SIZE **CASE NO.**

Engravers Text

12 1016
14 1017, 1018
18 1019
24 1020

Inland Copperplate

Inland Copperplate

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 5 1 2 3 4 5 6 7 8 9 0 . , - ; ' ! ?

Inland Copperplate is a shaded Old English typeface, first shown by Inaldn Type Foundry in November 1901. It is similar to *Typo Text*, although the specimen here, reproduced from an over-inked showing, doesn't reveal the shading.

Mac McGrew, American Metal Typefaces of the Twentieth Century

PT. SIZE CASE NO.

Inland Copperplate

10	.....	2173
12	.....	2174
14	.....	2173
18	.....	2174

Typo Text

Typo Text

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 ffiffiffiffi \$ 1 2 3 4 5 6 7 8 9 0 . , - ; ' ! ?

Typo Text is a shaded Old English design, first shown by ATF as *Tiffany Text* in 1901. This may be the same face shown by Bruce Type Foundry as *Invitation Text* a short time earlier, just before that foundry merged with ATF. Hansen copied it as *Card TExtended* Also see *Plate Text*, *Inland Copperplate*.

Typo is a group of ATF faces, most of which have little or no relation to each other except that all are intended for use on stationery, invitations, and other social printing. All are imitative of the work of copperplate and steelplate engravers. Several members of the group were originally named *Tiffany*; the name was changed late in 1906, although a few faces were shown with the earlier name as late as 1909.

PT. SIZE	CASE NO.
Typo Text	
12	1021
14	1022, 1046
18	1023, 1047,
.	2047
24	1048

Waldorf Text

Waldorf Text

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 \$ 1 2 3 4 5 6 7 8 9 0 . , - : ; ' ! ?

Waldorf Text is an unusual design produced by BB&S in 1914. It gives the general effect of a shaded Old English face, but is not quite Old English in style. The shading consists of parallel lines in the main strokes, as though it was lettered with a broad nib divided into several sections. It is derived from a copperplate engraving style. Compare *Dietz TExtended*

PT. SIZE CASE NO.

Waldorf Text

14 1024
18 1025
24 1026
36 1027

Wedding Text

Wedding Text

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 \$ 1 2 3 4 5 6 7 8 9 0 . , - : ; , ' ! ?

Wedding Text Shaded

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 o c & \$ 1 2 3 4 5 6 7 8 9 0 . , - : ; , ' ! ?

Wedding Text is a light Old English face, designed by Morris Fuller Benton and cut by ATF in 1901. It has been copied by Monotype under the same name, by Linotype as *Lino Text*, and by Hansen and Ludlow as *Society Text*, all virtually the same. *Wedding Text Shaded* was also designed by Benton, and cut by ATF around 1913. Compare *Engravers Old English*, *Invitation Text*, *Plate T* Extended

PT. SIZE **CASE NO.**

Wedding Text

8	1028
10	1029, 1031
12	1032, 1033
14	1034, 1035
18	1036, 1044
18 (Caps Only) . .	1042
24	1037
30	1038
36	1039, 1040,
.	1041
48	1030

Wedding Text Shaded

18	1043, 1044
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INDEX, ALPHABETICAL (1/2)

KEY

Serif *sf*
Sans serif *ss*
Display *dp*
Script *st*
Blackletter. *bl*

A

Ad Lib *dp*
Adscript. *st*
Advertisers Gothic *ss*
Advertisement Grotesque
Condensed. *ss*
Alternate Gothic No. 1 *ss*
Alternate Gothic No. 2 *ss*
Alternate Gothic No. 3 *ss*
American Extra Condensed *dp*
Americana. *sf*
Ancient Roman *sf*
Antique Extended No. 53 . . *sf*
Arabella. *st*
Ariston Medium. *st*
Arrighi. *st*
Artcraft Italic. *sf*
Atlantic. *sf*

B

Balloon Bold *dp*
Balloon Extra Bold. *dp*
Balloon Light. *dp*
Bank Gothic Bold. *ss*
Bank Gothic Light *ss*
Bank Gothic Medium *ss*
Bank Script. *st*
Baskerville Italic, ATF *sf*
Baskerville Italic, Monotype. *sf*

C

Cartoon *dp*
Caslon. *sf*
Caslon American. *sf*
Caslon Bold Italic *sf*
Caslon Bold. *sf*
Caslon Lightface. *sf*
Caslon No. 540 *sf*
Caslon Oldface *sf*
Caslon Oldstyle *sf*
Caslon Oldstyle No. 471 . . *sf*

Baskerville Roman, ATF . . *sf*
Baskerville Roman, Monotype *sf*
Bauer Bodoni Bold. *sf*
Bembo. *sf*
Bembo Italic *sf*
Bernhard Cursive *st*
Bernhard Fashion *ss*
Bernhard Gothic Light Italic *ss*
Bernhard Gothic Heavy . . . *ss*
Bernhard Gothic Light . . . *ss*
Bernhard Gothic Medium
Condensed. *ss*
Bernhard Gothic Medium. . *ss*
Bernhard Modern Roman Bold
Italic *sf*
Bernhard Modern Roman. . *sf*
Bodoni. *sf*
Bodoni Bold. *sf*
Bodoni Bold Italic *sf*
Bodoni Italic *sf*
Bodoni Condensed. *sf*
Broadway *dp*
Brody. *st*
Brush *st*
Caslon Oldstyle No. 471 Italic *sf*
Caslon Openface. *sf*
Centaur *sf*
Century Bold Condensed . . *sf*
Century Expanded Italic . . *sf*
Century Expanded *sf*
Century Italic. *sf*
Century Schoolbook Italic . . *sf*
Century Schoolbook. *sf*
Cheltenham Bold. *sf*
Cheltenham Bold Condensed *sf*
Cheltenham Bold Extra
Condensed. *sf*
Cheltenham Bold Italic . . . *sf*
Cheltenham Bold Italic
Condensed. *sf*
Cheltenham Bold Outline . . *sf*
Cheltenham Italic *sf*
Cheltenham Oldstyle. . . . *sf*
Clarendon *sf*
Clearface Heavy *sf*
Cloister Black *bl*
Cloister Cursive. *st*
Cloister Lightface *sf*
Cloister Lightface Italic. . . *sf*
Cloister Oldstyle *sf*
Cloister Oldstyle Italic. . . *sf*
Commercial Grotesque . . . *ss*
Commercial Script. *st*
Comstock *dp*
Contour No. 6 *dp*
Cooper Black Condensed. . *sf*
Cooper Black Italic *sf*
Cooper Black. *sf*
Cooper Hilite *sf*
Copperplate Gothic Bold . . *sf*
Copperplate Gothic Heavy. . *sf*

Copperplate Gothic Heavy
Condensed. *sf*
Copperplate Gothic Light. . *sf*
Copperplate Gothic Light
Extended *sf*
Craw Clarendon. *sf*
Craw Clarendon Condensed *sf*
Craw Modern. *sf*

D

Deepdene Italic. *sf*
DeVinnie. *sf*
Dom Casual. *dp*
Dorchester Script. *st*

E

Eden Bold *sf*
Empire. *dp*
Encore. *sf*
Engravers Old English. . . *bl*
Engravers Roman *sf*
Engravers Roman Bold . . . *sf*
Engravers Roman Shaded. . *sf*
Engravers Text. *bl*
Eurostile *ss*
Eurostile Bold Condensed . *ss*
Eurostile Condensed *ss*
Eurostile Extended. *ss*

F

Flash *dp*
Flash Bold. *dp*
Foster *sf*
Franklin Gothic *ss*
Franklin Gothic Condensed . *ss*
Franklin Gothic Extra
Condensed. *ss*

Franklin Gothic Italic. . . . *ss*
Freehand *dp*
French Plate Script *st*
Futura Bold *ss*
Futura Bold Condensed . . . *ss*
Futura Bold Extended . . . *ss*
Futura Extra Bold Extended. *ss*
Futura Light *ss*
Futura Oblique *ss*

G

Gallia *dp*
Garamond *sf*
Garamond Bold *sf*
Garamond Bold Italic . . . *sf*
Garamond Italic *sf*
Garamont *sf*
Garamont Italic. *sf*
Gill Sans Cameo Ruled . . . *dp*
Gill Sans Medium *ss*
Gill Sans Shadow *ss*
Glamour Medium. *dp*
Gothic Condensed No. 117 . *ss*
Gothic Condensed No. 523 . *ss*
Gothic Italic Light *ss*
Gothic Italic No. 512 *ss*
Gothic No. 544. *ss*
Gothic No. 545. *ss*
Gothic No. 578. *ss*
Gothic Outline Title No. 61. *ss*
Goudy Bold *sf*
Goudy Light Oldstyle *sf*
Goudy Open. *sf*
Goudytype *sf*
Greeting Monotone *dp*

H

Hadriano Regular *sf*

Hadriano Stonecut. *sf*
Headline Open. *dp*
Hellenic Wide. *sf*
Helvetica Italic *ss*
Helvetica *ss*
Huxley Vertical. *dp*

I

Inland Copperplate *bl*

J

Jensen. *sf*

K

Kabel. *ss*
Kaufmann Bold *st*
Kaufmann Script. *st*
Kennerly Italic *sf*
Keynote *st*

L

Liberty. *st*
Lightline Gothic. *ss*
Lining Gothic Bold. *ss*
Louvaine Bold Italic. . . . *sf*
Lydian *ss*
Lydian Bold *ss*
Lydian Bold Italic *ss*
Lydian Cursive. *ss*
Lydian Italic *ss*
Lydian Italic Bold *ss*

M

MacFarland Condensed. . . *sf*
MacFarland Italic *sf*
MacFarland Regular *sf*

Murray Hill. *st*
Murray Hill Bold. *st*

N

Narrow Grotesque *ss*
Neon *dp*
New Caslon Italic *sf*
News Gothic Bold *ss*
News Gothic Condensed . . *ss*
News Gothic *ss*
Nubian *sf*

O

Onyx *dp*

P

Palatino. *sf*
Palatino Italic *sf*
Palatino Semi-Bold *sf*
Paramount *sf*
Parisian Ronde *st*
Park Avenue *st*
Pencraft Oldstyle. *sf*
Phenix *dp*
Piranesi Bold Italic *st*
Piranesi Italic *st*

R

Raleigh Cursive. *st*
Repro Script *st*
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Rockwell Shaded. *dp*
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Romany. *st*
Rondo Bold *st*

INDEX, ALPHABETICAL (2/2)

S

Sans Serif Bold ss
Sans Serif Light. ss
Sans Serif Medium ss
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Spartan Black Condensed . . ss
Spartan Bold Condensed . . ss
Spartan Extra Black ss
Spartan Heavy Condensed . . ss
Spartan Heavy Italic ss
Spartan Heavy ss
Spartan Medium Italic. . . . ss
Spartan Medium ss
Stationers Gothic Medium . . ss
Stymie Black sf
Stymie Bold sf
Stymie Bold Condensed . . . sf
Stymie Extra Bold sf
Stymie Light sf
Stymie Medium sf
Stymie Medium Italic. sf

T

Times Gothic ss
Times New Roman Bold . . . sf
Times New Roman Bold Italic
 sf
Times Roman Bold sf
Twentieth Century Bold . . . ss
Twentieth Century Extrabold
 Condensed ss
Twentieth Century Medium . ss
Twentieth Century Medium
 Italic ss
Twentieth Century sf
Twentieth Century Ultrabold ss
Twentieth Century Ultrabold
 Extended ss

Typewriter Remington #70. . sf
Typewriter Reproducing #72 sf
Typo Roman Shaded sf
Typo Script Extended st
Typo Script st
Typo Text bl
Typo Upright st

U

Ultra Bodoni Italic sf
Ultra Bodoni sf
Univers 45 (Light Roman) . . ss
Univers 46 (Light Oblique) . ss
Univers 55 (Roman) ss
Univers 57 (Condensed
 Roman) ss
Univers 58 (Condensed
 Oblique) ss
Univers 75 (Bold Roman) . . ss
Unknown sf

V

Van Dijck sf
Van Dijck Italic sf
Venus Extra Bold Extended . ss
Venus Light ss

W

Waldorf Text bl
Wedding Text bl
Wedding Text Shaded bl
Whedons Gothic Outline . . . dp

INDEX, PT. SIZE (1/4)

KEY

Serif *sf*
Sans serif *ss*
Display *dp*
Script *st*
Blackletter. *bl*

4

Century Expanded *sf*

5

Century Schoolbook *sf*
Franklin Gothic *sf*

6

Bodoni. *sf*
Bodoni Italic *sf*
Caslon American *sf*
Caslon Bold Italic *sf*
Caslon Oldstyle No. 471 . . . *sf*
Century Expanded *sf*
Century Expanded Italic . . . *sf*
Cheltenham Italic *sf*
Cheltenham Oldstyle *sf*
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Engravers Roman Bold *sf*
Garamond *sf*
Kabel. *ss*
MacFarland Condensed. . . . *sf*
MacFarland Italic *sf*
Nubian *sf*
Paramount *sf*
Alternate Gothic No. 1 *ss*
Bank Gothic Light *ss*

Bank Gothic Medium *ss*
Franklin Gothic Extra
Condensed. *ss*
Franklin Gothic *ss*
Gothic Italic Light *ss*
Spartan Medium *ss*
Times Gothic *ss*
Twentieth Century Medium . *ss*
Venus Light. *ss*
Engravers Old English. . . . *bl*

8

Atlantic *sf*
Arrighi *sf*
Bernhard Modern Roman. . . *sf*
Bodoni Italic *sf*
Bodoni *sf*
Caslon Bold Italic *sf*
Caslon Oldstyle No. 471 . . . *sf*
Caslon Oldstyle No. 471 Italic *sf*
Caslon Oldstyle. *sf*
Caslon Openface. *sf*
Centaur. *sf*
Century Expanded *sf*
Century Expanded Italic . . . *sf*
Century Schoolbook Italic . . *sf*
Cooper Black. *sf*
Garamond *sf*
Garamond Bold Italic *sf*
Hellenic Wide. *sf*
Kabel. *ss*
MacFarland Condensed. . . . *sf*
MacFarland Italic *sf*
Nubian *sf*
Paramount *sf*
Alternate Gothic No. 1 *ss*
Franklin Gothic *ss*
Gothic Italic Light *ss*

Sans Serif Light. *ss*
Sans Serif Medium *ss*
Spartan Medium *ss*
Times Gothic *ss*
Twentieth Century Medium . *ss*
Venus Extra Bold Extended . *ss*
Engravers Old English. . . . *bl*
Wedding Text. *bl*

10

Arrighi. *sf*
Baskerville Italic, Monotype. *sf*
Baskerville Roman, Monotype *sf*
Bernhard Modern Roman. . . *sf*
Bodoni. *sf*
Bodoni Italic *sf*
Caslon Oldstyle *sf*
Caslon Oldstyle No. 471 . . . *sf*
Caslon Oldstyle No. 471 Italic *sf*
Caslon Openface. *sf*
Centaur. *sf*
Century Expanded Italic . . . *sf*
Century Expanded *sf*
Cheltenham Bold. *sf*
Cheltenham Italic *sf*
Cheltenham Oldstyle. *sf*
Cloister Lightface *sf*
Cloister Lightface Italic. . . *sf*
Cooper Black. *sf*
Craw Modern. *sf*
Garamond *sf*
Kennerly Italic *sf*
MacFarland Condensed. . . . *sf*
MacFarland Italic *sf*
New Caslon Italic *sf*
Nubian *sf*
Paramount *sf*
Rivoli Italic *sf*

Twentieth Century Medium . *sf*
Alternate Gothic No. 1 *ss*
Bernhard Gothic Light Italic *ss*
Folio Bold Extra Condensed. *ss*
Franklin Gothic *ss*
Gothic Italic Light *ss*
Gothic No. 544. *ss*
Gothic No. 544. *ss*
Gothic No. 578. *ss*
Lydian *ss*
Lydian Bold *ss*
Lydian Italic *ss*
Sans Serif Bold *ss*
Spartan Black Condensed. . . *ss*
Spartan Medium *ss*
Times Gothic *ss*
Twentieth Century Medium
Italic *ss*
Univers 45 (Light Roman) . . *ss*
Univers 45 (Light Roman) . . *ss*
Univers 46 (Light Italic) . . . *ss*
Balloon Bold *dp*
Balloon Extra Bold. *dp*
Balloon Light. *dp*
Glamour Medium. *dp*
Kaufmann Bold *st*
Raleigh Cursive. *st*
Engravers Old English. . . . *bl*
Inland Copperplate *bl*
Wedding Text. *bl*

12

Arrighi. *sf*
Antique Extended No. 53 . . . *sf*
Baskerville Italic, Monotype. *sf*
Baskerville Roman, Monotype *sf*
Bembo. *sf*
Bernhard Modern Roman. . . *sf*

Bodoni. *sf*
Bodoni Italic *sf*
Caslon Oldstyle. *sf*
Caslon Oldstyle No. 471 . . . *sf*
Caslon Oldstyle No. 471 Italic *sf*
Caslon Openface. *sf*
Centaur. *sf*
Century Schoolbook Italic . . *sf*
Cooper Black. *sf*
Copperplate Gothic Bold . . . *sf*
Copperplate Gothic Heavy
Condensed. *sf*
Copperplate Gothic Heavy . . *sf*
Copperplate Gothic Light. . . *sf*
Engravers Roman Bold *sf*
Garamond *sf*
Garamond Italic *sf*
Hadriano Regular *sf*
MacFarland Condensed. . . . *sf*
MacFarland Italic *sf*
Nubian *sf*
Paramount *sf*
Rivoli Italic *sf*
Stymie Bold *sf*
Stymie Light *sf*
Typewriter Remington #70. . *sf*
Typewriter Reproducing #72 *sf*
Typo Roman Shaded *sf*
Advertisers Gothic *ss*
Alternate Gothic No. 1 *ss*
Bank Gothic Bold. *ss*
Bank Gothic Medium *ss*
Bernhard Fashion *ss*
Bernhard Gothic Light. . . . *ss*
Copperplate Gothic Light. . . *ss*
Franklin Gothic *ss*
Franklin Gothic Condensed . *ss*
Franklin Gothic Extra

Condensed. *ss*
Franklin Gothic Italic. *ss*
Gothic Italic Light *ss*
Lightline Gothic. *ss*
Lydian *ss*
Lydian Bold *ss*
Lydian Italic *ss*
Spartan Black *ss*
Spartan Medium *ss*
Times Gothic *ss*
Univers 46 (Light Oblique) . *ss*
Univers 55 (Roman) *ss*
Univers 75 (Bold Roman) . . *ss*
Balloon Bold *dp*
Balloon Extra Bold. *dp*
Balloon Light. *dp*
Broadway *dp*
Cartoon *dp*
Comstock *dp*
Gallia *dp*
Glamour Medium. *dp*
Greeting Monotone *dp*
Adscript. *st*
Brush *st*
Kaufmann Bold *st*
Liberty. *st*
Palatino. *sf*
Park Avenue *st*
Raleigh Cursive. *st*
Typo Script. *st*
Typo Script Extended *st*
Cloister Black *bl*
Engravers Old English. . . . *bl*
Engravers Text. *bl*
Inland Copperplate *bl*
Typo Text *bl*
Wedding Text. *bl*

14

Ancient Roman *sf*
Artcraft Italic. *sf*
Baskerville Roman, ATF *sf*
Baskerville Roman, Monotype *sf*
Baskerville Italic, Monotype. *sf*
Bembo Italic *sf*
Bernhard Modern Roman. . . *sf*
Bodoni. *sf*
Bodoni Italic *sf*
Caslon Oldface *sf*
Caslon Oldstyle No. 471 . . . *sf*
Caslon Oldstyle No. 471 Italic *sf*
Caslon Openface. *sf*
Century Bold Condensed. . . *sf*
Cheltenham Bold Condensed *sf*
Cheltenham Oldstyle. *sf*
Cloister Lightface *sf*
Cloister Lightface Italic. . . *sf*
Cooper Black. *sf*
Cooper Black Italic *sf*
Eden Bold *sf*
Engravers Roman *sf*
Garamond *sf*
MacFarland Condensed. . . . *sf*
MacFarland Italic *sf*
Nubian *sf*
Palatino Italic *sf*
Palatino Semi-Bold *sf*
Paramount *sf*
Stymie Extra Bold *sf*
Ultra Bodoni *sf*
Alternate Gothic No. 1 *ss*
Bernhard Fashion *ss*
Bernhard Gothic Heavy *ss*
Eurostile Extended. *ss*
Franklin Gothic Condensed . *ss*
Franklin Gothic Extra Condensed *ss*

INDEX, PT. SIZE (2/4)

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Franklin Gothic Italic. ss	Typo Script Extended sf	Cheltenham Oldstyle. sf	Alternate Gothic No. 1 sf	Greeting Monotone dp	Caslon Oldstyle No. 471 sf	Engravers Roman sf
Futura Extra Bold Extended . ss	Typo Upright sf	Cloister Oldstyle sf	Bank Gothic Bold. sf	Huxley Vertical. dp	Caslon Oldstyle No. 471 Italic sf	Engravers Roman Bold sf
Gothic Italic No. 512 ss	Engravers Old English. bl	Cooper Black. sf	Bank Gothic Light sf	Neon dp		Garamond sf
Gothic No. 545. ss	Engravers Text. bl	Cooper Hilite sf	Bank Gothic Medium sf	Onyx dp		Garamond Bold sf
Lydian ss	Inland Copperplate bl	Copperplate Gothic Bold sf	Bernhard Fashion sf	Adscript. st	24	Garamond Bold Italic sf
Lydian Bold ss	Typo Text bl	Copperplate Heavy sf	Bernhard Gothic Light. sf	Arabella. st	Arrighi. sf	Garamond Italic sf
Lydian Bold Italic ss	Waldorf Text. bl	Copperplate Gothic Light	Eurostile sf	Ariston Medium. st	Artcraft Italic. sf	Goudy Open sf
Lydian Italic ss	Wedding Text. bl	Extended sf	Eurostile Condensed sf	Bank Script. st	Baskerville Roman, ATF. sf	Goudytype sf
News Gothic Condensed . . . ss		Craw Modern. sf	Eurostile Extended. sf	Bernhard Cursive st	Bauer Bodoni Bold. sf	Hadriano Stonecut. sf
Sans Serif Light. ss	16	Eden Bold sf	Franklin Gothic sf	Brush st	Bembo. sf	Louvaine Bold Italic. sf
Spartan Black ss	Bembo Italic sf	Engravers Roman sf	Franklin Gothic Condensed . sf	Cloister Cursive. st	Bembo Italic sf	MacFarland Condensed. sf
Spartan Medium Italic. ss	Garamond sf	Engravers Roman Bold sf	Franklin Gothic Extra	Dorchester Script. st	Bodoni. sf	MacFarland Italic sf
Spartan Medium ss	Garamond Italic sf	Garamond Bold sf	Condensed. sf	Flash st	Bodoni Bold. sf	Nubian sf
Times Gothic ss	Van Dijk. sf	Garamond Bold Italic sf	Franklin Gothic Italic. sf	Flash Bold st	Bodoni Italic sf	Palatino Italic sf
Twentieth Century Medium	Van Dijk Italic sf	Garamond Italic sf	Futura Bold Condensed. sf	Kaufmann Bold st	Caslon Oldstyle No. 471 sf	Palatino Semi-Bold sf
Italic ss		Garamond sf	Futura Extra Bold Extended. sf	Kaufmann Script. st	Centaur. sf	Paramount sf
Twentieth Century Ultrabold ss	18	Garamont Italic. sf	Lining Gothic Bold. sf	Liberty. st	Century Bold Condensed sf	Stymie Black sf
Univers 45 (Light Roman) . . ss	Arrighi. sf	Goudy Open sf	Lydian sf	Murray Hill. st	Century Schoolbook. sf	Stymie Extra Bold sf
Univers 46 (Light Oblique) . ss	Artcraft Italic. sf	Hadriano Regular sf	Lydian Bold sf	Murray Hill Bold. st	Cheltenham Bold. sf	Stymie Medium sf
Univers 53 (Extended Roman)ss	Baskerville Italic, ATF sf	Jensen. sf	Lydian Bold Italic sf	Parisian Ronde st	Cheltenham Bold Outline sf	Times New Roman Bold Italic sf
Balloon Bold dp	Baskerville Roman, ATF. sf	Louvaine Bold Italic. sf	Lydian Italic sf	Park Avenue st	Cheltenham Italic sf	Times Roman Bold. sf
Balloon Extra Bold. dp	Bembo. sf	MacFarland Condensed. sf	News Gothic Condensed sf	Piranesi Bold Italic st	Cheltenham Oldstyle. sf	Unknown sf
Balloon Light. dp	Bembo Italic sf	MacFarland Italic sf	Sans Serif Bold sf	Piranesi Italic st	Clarendon sf	Alternate Gothic No. 1 ss
Comstock dp	Bernhard Modern Roman. sf	New Caslon Italic sf	Spartan Heavy. sf	Raleigh Cursive. st	Cloister Lightface sf	Alternate Gothic No. 2 ss
Flash Bold dp	Bernhard Modern Roman Bold	Nubian sf	Spartan Medium Italic. sf	Typo Script. st	Cloister Oldstyle sf	Bernhard Gothic Medium. ss
Gallia dp	Italic sf	Palatino Italic sf	Times Gothic sf	Typo Script Extended st	Cloister Oldstyle Italic. sf	Eurostile ss
Glamour Medium. dp	Bodoni. sf	Palatino Semi-Bold sf	Twentieth Century Ultrabold sf	Typo Upright st	Cooper Black. sf	Eurostile Condensed ss
Greeting Monotone dp	Bodoni Bold Italic sf	Paramount sf	Twentieth Century Ultrabold	Cloister Black bl	Cooper Black Condensed. sf	Eurostile Extended. ss
Bank Script. st	Bodoni Italic sf	Rivoli Italic sf	Extended sf	Engravers Old English. bl	Cooper Hilite sf	Franklin Gothic ss
Brush st	Caslon Oldstyle No. 471 sf	Roman Bold. sf	Balloon Extra Bold. dp	Engravers Text. bl	Copperplate Gothic Bold sf	Franklin Gothic Condensed . . . ss
Dorchester Script. st	Caslon Oldstyle No. 471 Italic sf	Stymie Bold sf	Balloon Light. dp	Inland Copperplate bl	Copperplate Gothic Heavy sf	Franklin Gothic Extra
French Plate Script st	Caslon Openface. sf	Stymie Bold Condensed. sf	Cartoon dp	Typo Text bl	Copperplate Gothic Light	Condensed. ss
Kaufmann Bold st	Centaur. sf	Stymie Medium sf	Comstock dp	Waldorf Text. bl	Copperplate Gothic Light	Franklin Gothic Italic. ss
Liberty. st	Century Bold Condensed sf	Times New Roman Bold. sf	Dom Casual. dp	Wedding Text. bl	Extended sf	Futura Bold Condensed. ss
Murray Hill. st	Century Italic. sf	Times Roman Bold. sf	Flash dp	Wedding Text Shaded bl	Craw Clarendon. sf	Futura Extra Bold Extended. . . ss
Park Avenue st	Cheltenham Bold Outline sf	Typo Roman Shaded sf	Flash Bold. dp		Craw Modern. sf	Gothic Condensed No. 523 . . . ss
Raleigh Cursive. st			Gallia dp		DeVenne. sf	Gothic Italic No. 512 ss
					Eden Bold sf	

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Gothic Outline Title No. 61. . . ss	Flash. st	Cloister Oldstyle Italic. . . . sf	Times Gothic ss	Caslon Lightface. sf	Alternate Gothic No. 1 ss	Freehand. dp
Helvetica ss	Flash Bold st	Cooper Black. sf	Twentieth Century Ultrabold ss	Caslon Oldstyle No. 471 Italic sf	Alternate Gothic No. 2 ss	Gill Sans Cameo Ruled dp
Helvetica Italic ss	Kaufmann Bold st	Cooper Black Condensed. . . sf	Balloon Bold dp	Century Bold Condensed . . . sf	Alternate Gothic No. 3 ss	Glamour Medium. dp
Lydian ss	Kaufmann Script. st	Copperplate Gothic Bold . . sf	Balloon Light. dp	Cheltenham Bold Condensed sf	Bernhard Gothic Light ss	Huxley Vertical. dp
Lydian Bold ss	Keynote st	Engravers Roman Bold . . . sf	Dom Casual. dp	Cheltenham Bold Extra Condensed. sf	Bernhard Gothic Medium Condensed. ss	Onyx dp
Lydian Bold Italic ss	Liberty. st	Foster sf	Flash. dp	Cheltenham Bold Italic Condensed. sf	Eurostile Bold Condensed . . ss	Phenix dp
Lydian Cursive. ss	Lydian Cursive. st	Garamont sf	Freehand. dp	Cheltenham Bold Italic Condensed. sf	Franklin Gothic ss	Adscript. st
Lydian Italic ss	Murray Hill Bold. st	Garamont Italic sf	Glamour Medium. dp	Cloister Oldstyle Italic. . . . sf	Franklin Gothic Condensed . ss	Bank Script st
News Gothic Condensed . . ss	Park Avenue st	Goudy Open sf	Huxley Vertical. dp	Cooper Black. sf	Franklin Gothic Extra Condensed. ss	Bernhard Cursive st
Sans Serif Bold ss	Raleigh Cursive. st	Goudytype sf	Onyx dp	Cooper Black Condensed. . . sf	Flash st	Brush st
Spartan Black ss	Rockwell Shaded. dp	Louvaine Bold Italic. . . . sf	Phenix dp	Copperplate Gothic Heavy. . sf	Gothic No. 545. ss	Commercial Script. st
Spartan Extra Black ss	Typo Script. st	MacFarland Condensed. . . sf	Bernhard Cursive st	Craw Clarendon. sf	Lydian ss	Dorchester Script. st
Spartan Heavy. ss	Typo Script Extended . . . st	MacFarland Italic sf	Brush st	Craw Modern. sf	Lydian Bold ss	Flash st
Spartan Medium Italic. . . ss	Cloister Black bl	New Caslon Italic sf	Commercial Script. st	Deepdene Italic sf	Lydian Bold Italic ss	Kaufmann Bold st
Stationers Gothic Medium. . ss	Engravers Old English. . . bl	Nubian sf	Flash st	Engravers Roman Bold . . . sf	Lydian Cursive. ss	Kaufmann Script. st
Times Gothic ss	Engravers Text bl	Palatino Semi-Bold sf	Kaufmann Bold st	Garamond Italic sf	Lydian Italic ss	Keynote st
Univers 53 (Extended Roman) ss	Typo Text bl	Paramount sf	Keynote st	Goudy Bold sf	Lydian Italic Bold ss	Liberty. st
Balloon Bold dp	Waldorf Text. bl	Rivoli Italic sf	Liberty. st	Goudy Light Oldstyle sf	News Gothic ss	Lydian Cursive. st
Balloon Extra Bold. dp	Wedding Text. bl	Stymie Medium sf	Murray Hill Bold. st	Goudytype sf	Spartan Medium ss	Park Avenue st
Balloon Light. dp	28	Stymie Medium Italic. . . . sf	Park Avenue st	Hadriano Regular sf	Times Gothic ss	Raleigh Cursive. st
Cartoon. dp	Gothic Italic No. 512 ss	Alternate Gothic No. 1 . . . ss	Raleigh Cursive. st	Hadriano Stonecut. sf	Twentieth Century Ultrabold ss	Repro Script st
Comstock dp		Bernhard Fashion ss	Repro Script st	Louvaine Bold Italic. . . . sf	Univers 57 (Condensed Roman) ss	Typo Script. st
Dom Casual. dp	30	Bernhard Gothic Medium Condensed. ss	Typo Script. st	MacFarland Condensed. . . sf	Univers 58 (Condensed Oblique). ss	Cloister Black bl
Flash dp		Eurostile ss	Typo Script Extended . . . st	MacFarland Italic sf	Univers 75 (Bold Roman) . . ss	Engravers Old English. . . . bl
Flash Bold dp	Ancient Roman sf	Eurostile Condensed ss	Cloister Black bl	MacFarland Regular sf	Balloon Bold dp	Waldorf Text. bl
Gallia dp	Artcraft Italic. sf	Eurostile Extended. ss	Engravers Old English. . . bl	Nubian sf	Balloon Extra Bold. dp	Wedding Text. bl
Glamour Medium. dp	Baskerville Roman, ATF. . . sf	Franklin Gothic ss	Wedding Text bl	Paramount sf		
Greeting Monotone dp	Bembo. sf	Franklin Gothic Condensed . ss	36	Pencraft Oldstyle. sf		38
Huxley Vertical. dp	Bembo Italic sf	Franklin Gothic Extra Condensed. ss	Americana. sf	Stymie Bold. sf		Advertisement Grotesque Condensed. ss
Onyx dp	Bodoni. sf	Futura Oblique ss	Baskerville Roman, ATF. . . sf	Stymie Extra Bold sf		
Phenix dp	Caslon American. sf	Gothic Outline Title No. 61. ss	Bembo. sf	Ultra Bodoni sf		42
Adscript. st	Caslon Oldstyle No. 471 Italic sf	Lydian ss	Bembo Italic sf	Ultra Bodoni Italic. sf		Bodoni. sf
Bank Script. st	Century Bold Condensed . . sf	Lydian Bold ss	Bodoni. sf	Van Dijck. sf		Garamound sf
Bernhard Cursive st	Cheltenham Bold Extra Condensed. sf	Lydian Bold Italic ss	Bodoni Bold. sf	Advertisers Gothic. ss		Garamound Italic sf
Brush st	Cloister Oldstyle sf	Lydian Italic ss	Bodoni Condensed. sf			Nubian sf
Cloister Cursive. st		Spartan Black Condensed. . ss	Caslon American. sf			Paramount sf
Commercial Script. st			Caslon Bold. sf			

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Rivoli Italic *sf*
Alternate Gothic No. 1 *ss*
Franklin Gothic *ss*
Franklin Gothic Extra
Condensed *ss*
.Helvetica *ss*
Lydian Cursive *ss*
Twentieth Century Ultrabold *ss*
Coutour No. 6 *dp*
Onyx *dp*
Brush *st*
Lydian Cursive *st*
Park Avenue *st*
Raleigh Cursive *st*

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Baskerville Roman, ATF *sf*
Bembo *sf*
Bodoni Bold Italic *sf*
Cheltenham Bold Italic *sf*
Cheltenham Bold Outline *sf*
Cloister Oldstyle *sf*
Cooper Black *sf*
Cooper Black Condensed *sf*
Craw Clarendon *sf*
Garamond *sf*
Garamond Bold *sf*
Garamond Italic *sf*
Goudy Bold *sf*
Louvaine Bold Italic *sf*
MacFarland Condensed *sf*
MacFarland Italic *sf*
MacFarland Regular *sf*
Nubian *sf*
Stymie Black *sf*
Stymie Bold *sf*
Stymie Light *sf*
Alternate Gothic No. 1 *ss*

Alternate Gothic No. 3 *ss*
Bernhard Gothic Medium *ss*
Bernhard Gothic Medium
Condensed *ss*
Franklin Gothic *ss*
Franklin Gothic Condensed *ss*
Franklin Gothic Extra
Condensed *ss*
Futura Bold *ss*
Futura Light *ss*
Lydian *ss*
Lydian Bold *ss*
Lydian Bold Italic *ss*
Lydian Cursive *ss*
Lydian Italic *ss*
News Gothic *ss*
News Gothic Bold *ss*
Spartan Black Condensed *ss*
Spartan Bold Condensed *ss*
Spartan Extra Black *ss*
Times Gothic *ss*
Twentieth Century Extrabold
Condensed *ss*
Twentieth Century Ultrabold
Extended *ss*
American Extra Condensed *dp*
Balloon Bold *dp*
Balloon Extra Bold *dp*
Balloon Light *dp*
Dom Casual *dp*
Empire *dp*
Flash *dp*
Freehand *dp*
Gill Sans Cameo Ruled *dp*
Huxley Vertical *dp*
Onyx *dp*
Phenix *dp*
Whedons Gothic Outline *dp*

Bank Script *st*
Brush *st*
Commercial Script *st*
Kaufmann Bold *st*
Kaufmann Script *st*
Keynote *st*
Liberty *st*
Lydian Cursive *st*
Murray Hill Bold *st*
Park Avenue *st*
Raleigh Cursive *st*
Romany *st*
Rondo Bold *st*
Cloister Black *bl*
Engravers Old English *bl*
Wedding Text *bl*

50

Commercial Grotesque *ss*

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Gothic Condensed No. 117 *ss*

60

Americana *sf*
Bembo *sf*
Bodoni Bold Italic *sf*
Caslon *sf*
Caslon Bold *sf*
Cooper Black *sf*
Craw Clarendon *sf*
Craw Clarendon Condensed *sf*
Garamond Bold Italic *sf*
MacFarland Condensed *sf*
MacFarland Regular *sf*
Stymie Bold *sf*
Ultra Bodoni *sf*

Alternate Gothic No. 1 *ss*
Franklin Gothic *ss*
Franklin Gothic Condensed *ss*
Franklin Gothic Extra
Condensed *ss*
Helvetica *ss*
Lydian Bold *ss*
Lydian Bold Italic *ss*
Spartan Black *ss*
Spartan Extra Black *ss*
Spartan Heavy *ss*
Spartan Heavy Italic *ss*
Times Gothic *ss*
Twentieth Century Ultrabold *ss*
Ad Lib *dp*
Balloon Light *dp*
Dom Casual *dp*
Empire *dp*
Huxley Vertical *dp*
Onyx *dp*
Phenix *dp*
Whedons Gothic Outline *dp*
Brush *st*
Kaufmann Bold *st*
Kaufmann Script *st*
Park Avenue *st*
Repro Script *st*
Engravers Old English *st*

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Narrow Grotesque *ss*

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Headline Open *dp*

72

Bembo *sf*

Bodoni Bold Italic *sf*
Caslon No. 540 *sf*
Cheltenham Bold Extra
Condensed *sf*
Cheltenham Bold Outline *sf*
Garamond Bold *sf*
MacFarland Condensed *sf*
Alternate Gothic No. 1 *ss*
Eurostile Bold Condensed *ss*
Franklin Gothic *ss*
Franklin Gothic Condensed *ss*
Franklin Gothic Extra
Condensed *ss*
Gill Sans Shadow *ss*
Lydian Bold *ss*
Lydian Bold Italic *ss*
Lydian Italic *ss*
Spartan Extra Black *ss*
Spartan Heavy Condensed *ss*
Twentieth Century Bold *ss*
Twentieth Century Ultrabold *ss*
Balloon Light *dp*
Empire *dp*
Flash *dp*
Huxley Vertical *dp*
Onyx *dp*
Phenix *dp*
Brody *st*
Brush *st*
Park Avenue *st*
Raleigh Cursive *st*

84

MacFarland Condensed *sf*
MacFarland Regular *sf*
Lydian Italic *ss*
Huxley Vertical *dp*

96

Lydian Italic *ss*
Balloon Light *dp*
Empire *dp*
Onyx *dp*

120

Huxley Vertical *dp*