

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	Century Schoolbook	Craw Clarendon	MacFarland	Van Dijk
Ancient Roman	Century Schoolbook Italic	Craw Clarendon Condensed	MacFarland Condensed	Van Dijk Italic
Antique Extended No. 53	Cheltenham	Craw Modern	MacFarland Italic	
Artcraft Italic	Cheltenham Bold	Deepdene Italic	Nubian	
Baskerville	Cheltenham Bold Condensed	Eden	Palatino Italic	
Baskerville Italic	Cheltenham Bold Extra Condensed	Encore	Palatino Semi-Bold	
Bauer Bodoni Bold	Cheltenham Bold Italic	Engravers Roman	Paramount	
Bembo	Cheltenham Bold Outline	Engravers Roman Bold	Pencraft Oldstyle	
Bembo Italic	Cheltenham Italic	Engravers Roman Shaded	Rivoli Italic	
Bernhard Modern Roman	Clarendon Medium	Garamond	Stymie Black	
Bernhard Modern Roman Italic	Cloister Oldstyle	Garamond Bold	Stymie Bold	
Bodoni	Cloister Oldstyle Italic	Garamond Bold Italic	Stymie Bold Condensed	
Bodoni Bold	Cooper Black	Garamond Italic	Stymie Extra Bold	
Bodoni Bold Italic	Cooper Black Condensed	Garamont	Stymie Italic	
Bodoni Italic	Cooper Black Italic	Garamont Italic	Stymie Light	
Caslon Bold	Cooper Hilite	Goudy Bold	Stymie Medium	
Caslon Bold Italic	Copperplate Gothic	Goudy Light Oldstyle	Times New Roman Bold	
Caslon No. 540	Copperplate Gothic Bold	Goudy Open	Times New Roman Bold Italic	
Caslon Old Face	Copperplate Gothic Heavy	Goudytype	Times Roman Bold	
Caslon Oldstyle No. 471	Copperplate Gothic Heavy Condensed	Hadriano Regular	Times Roman Bold Italic	
Caslon Oldstyle No. 471 Italic	Copperplate Gothic Light	Hadriano Stonecut	Typewriter	
Caslon Openface	Copperplate Gothic Light Extended	Hellenic Wide	Typo Roman Shaded	
Century Bold Condensed		Kennerly Italic	Ultra Bodoni	
Century Expanded		Louvaine Bold Italic	Ultra Bodoni Italic	

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.

Point size	Case No.
36	1
60	2

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.

Point size	Case No.
14	3
30	4

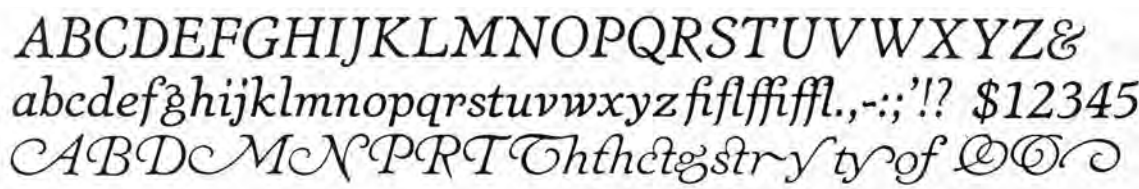
Antique Extended No. 53

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.

Point size	Case No.
12	5

Artcraft Italic



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.

Point size	Case No.
14	1034
18	1035
24	1036
30	1037

Baskerville

Baskerville Roman, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz fi fl ffi ffl .,:;!?'& \$1234567890&t

Baskerville Italic, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ *ABDE&G MNP RY*
abcdefghijklmnopqrstuvwxyz et ffi ffl fl ffl ,.-:;!?'& \$1234567890

Baskerville Roman, Monotype

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ 1234567890
abcdefghijklmnopqrstuvwxyzæ œ ffi fl ffl i 234567890 [(& \$. , - ‘ ’ ; : ! ?]

Baskerville Italic, Monotype

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz f i f f l f f l 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*.

Point size	Case No.
<i>Baskerville Roman ATF</i>	
14	8
18	9
18	10
24	11
30	12
36	13
48	14
<i>Baskerville Italic ATF</i>	
18	18
18	19
<i>Baskerville Roman, Mono</i>	
10	6
14	8
<i>Baskerville Italic, Mono</i>	
10	15
12	16
14	17
<i>Baskerville Roman, Small Caps Only</i>	
12	7

Bembo

Bembo

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz&\$!234567890.,-:;“”!?’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*.

Point size	Case No.
<i>Bembo</i>	
12	22
18	23
18	24
24	25
30	26
36	27
48	28
60	29
72	30
<i>Bembo Italic</i>	
14	31
16	32
18	33
24	34
30	35
36	36

Bernhard Modern Roman

Bernhard Modern Roman

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

Bernhard Modern Roman Italic

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

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*.

Point size	Case No.
<i>Bernhard Modern Roman</i>	
10	37
14	38
18	39
<i>Bernhard Modern Roman Italic</i>	
18	40

Bodoni

Bodoni

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz fi fl ff fi fl .,:;! ? & \$ 1 2 3 4 5 6 7 8 9 0 “ ”

Bodoni Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& “ ”
abcdefghijklmnopqrstuvwxyz 1234567890\$.,:;! ? & fi fl ff fi fl

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*.

Point size	Case No.
<i>Bodoni</i>	
6	41
6	1016
8	1015
10	42
10	1014
12	1013
14	43
14	1012
18	44
18	1011
24	45
24	1010
30	46
30	1009
36	47
36	1008
42	48
42	1007
<i>Bodoni Italic</i>	
6	1006
8	1005
10	1004
12	1003
14	1030
18	1002
24	1001

Bodoni [continued]

Bodoni Bold

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

Bodoni Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$1234567890
abcdefghijklmnopqrstuvwxyz.,-;’!?&fiflffffl fgj p q y ” ” ” ”
A B C D M N P R S W ATF

Bauer Bodoni Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz\$1234567890

Ultra Bodoni

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

Ultra Bodoni Italic

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

Point size Case No.

Bodoni Condensed

36 286

Bodoni Bold

14

24 49

36 50

Bodoni Bold Italic

18 51

48 52

60 53

72 54

Bauer Bodoni Bold

18 20

24 21

Ultra Bodoni

14 270

36 271

60 272

Ultra Bodoni Italic

36 273

Caslon

Caslon Oldstyle No. 471

ABCDEFGHIJKLMNOPQRSTUVWXYZ& .,:;'!()?[]
abcdefghijklmnopqrstuvwxyz i 2 3 4 5 6 7 8 9 0 \$ % & ' () * + , - . : ;
ABCDEFGHIJKLMNOPQRSTUVWXYZ& f f i l f f m m n b n h k k t t s t

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.

(Continued on next page...)

Point size Case No.

Caslon Oldstyle No. 471

6	65 sm. caps
6	72
8	65 sm. caps
8	66, 73
10	65 sm. caps
10	67
12	67, 68, 74, 75
14	67, 69, 76-79
18	55, 70, 80, 81, 99
22	82, 83
24	84-86
30	56, 57, 87-89
36	90, 91

Caslon Oldstyle

14	64
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Caslon No. 540 Caps Only

72	63
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Caslon Open

8	103
10	299.20
12	104
14	299.21

Caslon (continued)

Caslon Oldstyle No. 471 Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;’!?
abcdefghijklmnopqrstuvwxyz 1234567890\$ ffi ffi fl ffi
f fi fl ffi fl fb fb fk ft ct st

Caslon Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;’!&
abcdefghijklmnopqrstuvwxyz \$1234567890
ÆŒfi fl ffi ffi fl œ ct st Tg AGas

Caslon Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 123456789

Caslon Openface

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ffi fl fl, - : ; ’ ! ? \$ 1 2 3 4 5 6 7 8 9 0

New Caslon Italic

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

Point size Case No.

Caslon Oldstyle No. 471 Italic

8	92
10	93
12	94
14	95
14	96
18	71
18	97
18	98
22	100
30	101
36	102

Caslon Bold

36	58
60	59
60	60

Caslon Bold Italic

6	61
8	62

Caslon Openface

8	103
12	104
18	105

New Caslon Italic

10	231
18	232
30	233

Century

Century Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Century Bold Condensed

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

Century Schoolbook

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Century Schoolbook Italic

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

Point size Case No.

20th Century Medium Caps

10 110

Century Expanded

4 108

6 110

8 109

10 1022, 110

Century Bold Condensed

14 1177

18 1175

24 1176

30 1177, 106

36 107

Century Schoolbook

5 111

24 112

Century Schoolbook Italic

8 113

12 114

18 115

Cheltenham

Cheltenham Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ Gg
abcdefghijklmnopqrstuvwxyz \$1234567890.,-:;!?'&
fi fl ff fi ll æ œ Æ Œ Ga ¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞ ⅑ ⅒

Cheltenham Bold Italic

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

Cheltenham Bold Condensed

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

Cheltenham Bold Extra Condensed

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

Cheltenham Bold Outline

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

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.

Point size Case No.

Cheltenham

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
14	120

Cheltenham Bold Italic

48	126
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Cheltenham Bold Cond.

14	121
36	122, 124

Cheltenham Bold Extra Cond.

30	123
36	124
72	.....	125

Cheltenham Bold Outline

18	.....	127, 128
24	.....	129
36	.....	130
48	.....	131
72	.....	132

Clarendon

ABCDEFGHIJKLMNOPQRSTUVWXYZ fiffm
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*.

Point size	Case No.
24	135

Cloister Oldstyle

Cloister Oldstyle

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890 ijf.,;:'!?
abcdefghijklmnopqrstuvwxyz 1234567890\$ fffflfffl Qu ct .,:;"'“”!? () []

Cloister Oldstyle Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890\$ ABCDEFGH MN PRTU Y

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

Point size	Case No.
<i>Cloister Oldstyle</i>	
18	136
24	137
30	138
48	139
<i>Cloister Oldstyle Italic</i>	
24	140
30	141
36	142

Cooper Black

Cooper Black

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

Cooper Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,-;“’![]·—Q
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*.

Point 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

Copperplate Gothic

Copperplate Gothic Light Extended

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

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.



Cooperplate 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, a ssuggested by the name. It became ATF'f all-time best seller, being used extensively for stationery and form work, expecially 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*.

Point size	Case No.
<i>Copperplate Gothic Light Ext.</i>	
18 (L)	178
<i>Copperplate Gothic Light</i>	
6	175
12 (L)	176
12 (L)	177
24 (L)	177
<i>Copperplate Gothic Heavy</i>	
6 (SM)	293
6 (M)	294
6 (L)	163, 164
12 (XSM)	294
12 (SM)	293
12 (M)	165
12 (L)	718
18 (L)	168
18 (S)	167
24 (S)	169
24 (L)	162, 69, 170
24 (M)	171
30 (L)	6
36 (L)	172
<i>Copperplate Gothic Heavy Cond.</i>	
12 (M)	173
12 (S)	174
12 (XS)	166
<i>Copperplate Gothic Bold</i>	
12 (XS)	162
18 (L)	130

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*.

Point size	Case No.
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Craw Clarendon

24	179
36	299.23
48 (caps)	162
60	180

Craw Clarendon Condensed

60	181
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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.

Point size	Case No.
18	182
24	299.22
36	183

Deepdene Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDE&GMPRT
abcdefghijklmnopqrstuvwxyz fffffl 1234567890&\$,-':;! gygg

Deepdene Italic. 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.

Point size	Case No.
24	184
36	184

Eden Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$1234567890

Eden Bold. 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*.

Point size	Case No.
14	1169
18	1170
24	1171

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.

Point size	Case No.
24	185

Engravers Roman

Engravers Roman

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

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

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.

Point size Case No.

Engravers Roman

6 (S)	7
6 (M)	222
6 (L)	295
14 (L)	7
18	186
24	186

Engravers Roman Shaded

12 (XS)	
12 (S)	
12 (L)	
12 (M)	
12 (XL)	

Engravers Roman Bold

6	1021
6	1020
12	1019
18	1018
24	1017
30	1017
36	1017

Engravers Roman Light

6	1031
12 (S)	1032
12 (L)	1033

Garamond

Garamond Italic

Point size	Case No.
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Garamond

6 (SC)	187, 298
8 (SC)	298
10	296
10 (SC)	298
10 (caps)	198
12	188
14	189
14 (SC)	187
16	190
18	191, 192
18 (SC)	187
24	193
30	211
36	212
42	194, 195
48	196, 197
60	
72 (caps)	

Garamond Italic

8	203
12	204
16	205
18	200
24	207
30	213
36	208
42	209
48	210, 299.3
60	

Garamond (continued)

Garamond Bold

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

Garamond Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;'!?'\$1234567890
abcdefghijklmnopqrstuvwxyz A B C D E G L M N P R T Y &
a e k m n L ct st as is us ll sp tt fr gy ke The {} fi ff fl ffl ffi 1234567890

Point size Case No.

Garamond Bold

18	.....	199
24	.....	200
48	.....	299.5
72	.....	299.4

Garamond Bold Italic

18	.....	201
24	.....	202
60	.....	297

Garamont

Garamont

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

Garamont Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890\$
abcdefghijklmnopqrstuvwxyz fi fl ffi ffl . , ; - ' ? ! 1234567890\$. , ; - ' ? ! fi fl ffi ffl
ABCDEF G MN P R T U Qu ll æ æ gy ç t st 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.

Point size	Case No.
<i>Garamont</i>	
30	211
36	212
<i>Garamont Italic</i>	
18	299
30	213
36	

Goudy

Goudy Light Oldstyle

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

Goudy Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;’!Qff
abcdefghijklmnopqrstuvwxyz fi fl ff ffi ffl \$1234567890

Goudy Open

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ı234567890
abcdefghijklmnopqrstuvwxyz \$?!.,;’- fi fl ff ffi ffl J Q

Goudy Extra-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;’!‘
abcdefghijklmnopqrstuvwxyz fffiffi fl ffl \$1234567890

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 ffi ffl 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.

Point size Case No.

Goudy Light Oldstyle
36 215

Goudy Bold
36 214
48 299.1

Goudy Extra Bold
60
72

Goudy Open
18 216
24 216
30 216

Goudytype
18 217
24 218
30 219
36 220

Hadriano

Hadriano

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fffiffiffi QQU
\$1234567890 .,:;’!? ❖

Hadriano Stonecut

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.,’&

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.

Point size	Case No.
<i>Hadriano</i>	
12	221
18	222
36	221
<i>Hadriano Stonecut</i>	
24	223
36	223

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.

Point size	Case No.
8	224

Kennerly Italic

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

Kennerly Italic. 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.

Point size	Case No.
10	225

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*.

Point size	Case No.
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 Genssch & 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.

Point size Case No.

MacFarland Regular

36	1166
48	1167
60	1166
84	1168

MacFarland Condensed

6	1178
8	1179
10	1180
12	1181
14	1182
18	1183
24	1184
30	1185
36	1186
48	1187
60	1188
72	1189
84	1190

MacFarland Italic

6	1192
8	1193
10	1194
12	1195
14	1196
18	1197
24	1198
30	1199
36	1200
48	1201

Nubian

A B C D E F G H I J K L M N O P Q R S T U V
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 . , - ' " ! ? \$ &

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.

Point size	Case No.
6	1145
8	1146
10	1147
12	1148
14	1149
18	1150
24	1151
30	1152
36	1153
42	1154
48	1155

Palatino Italic

Palatino Semi-Bold

Point size	Case No.
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30 240

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.

Point size	Case No.
6	1111
8	1112
10	1113
12	1114
14	1115
18	1116
24	1117
30	1118
36	1119

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
of ÷ · = and o u and

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*.

Point size	Case No.
36	241

Rivoli Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&A BEGH
abcdefghijklmnopqrstuvwxyzct(.,=; " ! ?) \$ £ 1 2 3 4 5 6 7 8 9 0 J K L M R*

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*.

Point size	Case No.
10	242
12	243
18	244
30	245
42	246

Stymie

Stymie Light

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

Stymie Medium

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

Stymie Bold

AAABCDEFGHJKLMNOPQRRST
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*.

Point size Case No.

Stymie Light

12 130
42 258

Stymie Medium

18 256
24 259
30 260

Stymie Bold

12 250
18 178
36 251
36 252
36 253
48 254

Stymie Bold Condensed

18 255

Stymie Extra Bold

24 256
36 163

Stymie Italic

30 257

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*.

Point size	Case No.
<i>Times Roman Bold</i>	
8	261
18	262
24	263
<i>Times Roman Bold Italic</i>	
18	264
24	265
<i>Times New Roman Bold</i>	
18	299.16
<i>Times New Roman Bold Italic</i>	
24	265

Typewriter

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

Point size	Case No.
12	266
12	267

Typo Roman Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz ay ay, o'ty r. ff fi ffi 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.

Point size	Case No.
18 (S)	268
18 (M)	269

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*.

Point size	Case No.
<i>Van Dijck</i>	
16	277
16	278
16	279
16	276
16	275
16	274
16	280
18	281
36 (caps)	282
<i>Van Dijck Italic</i>	
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 20th 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	Franklin Gothic Extra Condensed	News Gothic	Univers 58
Advertisement Grotesque Cond.	Franklin Gothic Italic	News Gothic Bold	Univers Bold
Alternate Gothic No.1	Futura Bold Condensed	News Gothic Condensed	Venus Extra Bold Extended
Alternate Gothic No.2	Futura Bold Extended	Sans Serif Bold	
Alternate Gothic No. 3	Futura Extra Bold Expanded	Spartan Black	
American Extra Condensed	Futura Light	Spartan Black Condensed	
Bank Gothic	Futura Medium	Spartan Extra Black	
Bank Gothic Bold	Gothic Condensed No. 117	Spartan Extra Black Extended	
Bank Gothic Light	Gothic Condensed No. 523	Spartan Heavy	
Bank Gothic Medium	Gothic No. 545	Spartan Heavy Italic	
Bernhard Fashion	Gothic No. 578	Spartan Medium	
Bernhard Gothic Light	Gothic Outline No. 61	Stationers Gothic Medium	
Bernhard Gothic Light Italic	Gothic Italic Light	Times Gothic	
Bernhard Gothic Medium	Helvetica	Twentieth Century Medium	
Bernhard Gothic Medium Condensed	Helvetica Italic	Twentieth Century Medium Condensed	
Commercial Grotesque	Lightline Gothic	Twentieth Century Medium Italic	
Eurostile	Lining Gothic Bold	Twentieth Century Ultrabold	
Eurostile Bold Condensed	Lydian	Univers	
Eurostile Condensed	Lydian Bold	Univers 45 Roman	
Eurostile Extended	Lydian Bold Italic	Univers 46 Italic	
Franklin Gothic	Lydian Italic	Univers 53	
Franklin Gothic Condensed	MacKellar Gothic No. 544	Univers 57	
	Narrow Grotesque		

Advertiser's Gothic

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

Advertiser's 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.*

Point size	Case No.
12	700
36	701

Advertisement Grotesque Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Advertisement 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.

Point size	Case No.
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.*

Point size	Case No.
<i>Alternate Gothic No.1</i>	
6	1131
8	1132
10	1133
12	1134
14	706
14	1135
18	707
18	1136
24	708
24	703
24	1137
30	709
30	1138
36	710
36	1139
42	711
48	712
48	1140
60	713
60	714
72	715
72	1141
<i>Alternate Gothic No.2</i>	
24	178
36	512
<i>Alternate Gothic No.3</i>	
36	704
48	705

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.

Point size	Case No.
48	571

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.

Point size	Case No.
<i>Bank Gothic</i>	
6	717
<i>Bank Gothic Medium</i>	
6 (L)	718
6 (M)	720
6 (L)	721
6 (XS)	716
6 (S)	719
6 (M)	537
12 (L)	721
12 (M)	719
12 (S)	69
12 (M)	722
18 (L)	50
18 (M)	501
18 (L)	722
<i>Bank Gothic Bold</i>	
18	718
12 (M)	171
12 (S)	6
18 (L)	165
18 (M)	174

XS = extra small
S = small
M = medium
L = large

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 \$ % 1 2 3 4 5 6 7 8 9 0 . , - : ; ^ _ ! ? & « » € £ ¢ ¤ ¥

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.

Point size	Case No.
12	723
14	724
14	725
18	726
30	727

Bernhard Gothic

Bernhard Gothic Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&\$1234567890
abcdefghijklmnopqrstuvwxyz.,;:'!?!234567890 ✱ €K\$ækrꞤu3

Bernhard Gothic Light Italic

ABBCDDDEEEFFGHHIJKKLMNOPPPQRRSSTUVWXYZ&
aabcdeefghijkklnopqrrsstuuvxyz \$1234567890\$,,:-'!?'

Bernhard Gothic Medium

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

Bernhard Gothic Medium Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ AEFKMNW
abcdefghijklmnopqrstuvwxyz ,,:-'!?"¢\$& 1234567890 \$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*.

Point size	Case No.
<i>Bernhard Gothic Light</i>	
12	728
18	729
36	730
<i>Bernhard Gothic Light Italic</i>	
10	731
<i>Bernhard Gothic Medium</i>	
48	732
<i>Bernhard Gothic Medium Cond.</i>	
30	959
30	960
36	733

Commercial Grotesque

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

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

Point size	Case No.
50	734

Eurostile

Eurostile

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
\$%&'()*+,-;:!

Eurostile Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 \$%&'()*+,-;:!

Eurostile Extended

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrstu
vwxyz 1234567890
.-;:~)'%&\$%&'()*+,-;:!

Eurostile Bold Condensed

ABCDEFGHIJKLMN**OP****QRST****UV**
WXYZ 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*.

Point size Case No.

Eurostile

18 (caps) 735
24 (caps) 736
30 (caps) 737
30 738

Eurostile Condensed

18 (caps) 735
24 (caps) 736
30 (caps) 737
30 (caps) 738

Eurostile Extended

14 742
18 743
24 744
24 745
30 746

Eurostile Bold Condensed

36 739
72 (caps) 740
72 (lc) 741

Franklin Gothic

Franklin Gothic

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

Point size Case No.

<i>Franklin Gothic</i>	
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
<i>Franklin Gothic Italic</i>	
12	791
12	792
14	793
18	794
18	795
24	796

Continued on next page...

Franklin Gothic (continued)

Franklin Gothic Condensed

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

Franklin Gothic Extra Condensed

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

Franklin Gothic Condensed Outline

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

Point size Case No.

Franklin Gothic Condensed

12	.....	752
14	.....	770
18	.....	771
24	.....	772
30	.....	773
36	.....	774
60	.....	776
72	.....	777

Franklin Gothic Extra Cond.

6 (caps)	.....	716
12	.....	778
14	.....	778, 779
18	.....	780
24	.....	781
30	.....	782
36	.....	783
42	.....	784
48	.....	785
48	.....	786
48	.....	775
60	.....	787
60	.....	788
72	.....	789
72	.....	790

Franklin Gothic Cond. Outline

36	.....
48	.....

Futura

Futura Light

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

Futura Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz ffi ffi ffi fl \$1234567890 . , - ; ' ! ? () — * %

Futura Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ ff fi ffi fl ff
abcdefghijklmnopqrstuvwxyz % * () , . - ; ' ! ? — &

Futura Demi-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ ff fi ffi fl ff
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 fi 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*.

Point size Case No.

Futura Light

12
36 807
48 808

Futura Book

10

Futura Oblique

30 959

Futura Medium

48 (caps) 809

Futura Bold Condensed

36 797

Futura Bold

48 956

Futura Bold Extended

36 799

Futura Extra Bold Extended

14 800
18 801
18 802
24 803
24 804
24 805
30 806
48 891

Gothic

Gothic Condensed No. 523

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 123456

Gothic No. 545

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

Gothic No. 578

ABCDEFGHIJKLMNOPQRSTUVWXYZ & G
abcdefghijklmnopqrstuvwxyz 1234567890

Gothic Outline Title No. 61

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

Gothic Condensed No. 117

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

Gothic, also referred to as sans serif, has become established in American usage to mean a plain block letter without serifs or hairlines. Originating in Germany with the Bahaus movement of the 1920’s, the preferred general term is serifless. The term “Lining” was added to many names when they were realigned to new standards around the turn of the century.

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.

Point size Case No.

Gothic Condensed No. 523

24 811

Gothic No. 545

14 809

36 812

Gothic No. 578

10 813

Gothic Outline Title No. 61

24

30

Gothic Condensed No. 117

54 810

Gothic Italic Light

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

Gothic Italic Light. *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.”

Point size	Case No.
6	1202
8	1203
10	1204
12	1205
14	1206
18	1207
24	1208

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 copeid by Mergenthaler Linotype in 1965, and later adding several versions of their own design. Compare *Record Gothic Medium-Extended*.

Point size	Case No.
<i>Helvetica</i>	
24	814
38	815
60	816
<i>Helvetica Italic</i>	
24	817

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*.

Point size	Case No.
12	818
12	819

Lining Gothic Bold

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

Lining Gothic Bold. Monotype has several faces designated simply Lining Gothic. Those not cross-referenced were undoubtedly copied or adapted from undetermined foundry faces.

Point size	Case No.
18	820

Lydian

Lydian

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890\$.~:;!?'`

Lydian Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz \$!234567890 .,-:;!?'`

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.

Continued on next page...

Point size Case No.

<i>Lydian</i>	
10	821
12	822
14	823, 854
18	823
24	824
30	825
36	826
36	827
48	828
48	829
60	830
84	831
96	832, 867

<i>Lydian Italic</i>	
10	850
10	851
12	852
12	853
18	855
18	856
24	857
24	858
24	859
30	860
36	861
36	862
36	863
48	864
72	865
84	866

Lydian (continued)

Lydian Bold

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

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

Lydian 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 \$! 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 . , - : ; ' " ! ? ¢ £ &

Point size Case No.

Lydian Italic

96 867

Lydian Bold

14 833

18 834

18 835

24 844

30 836

36 837

48 838

60 839

72 840

Lydian Bold Italic

14 841

18 842

24 843

30 845

36 846

36 868

48 847

60 848

72 849

Lydian Cursive

24 364

36 365

36 366

42 367

48 368

MacKellar Gothic No. 544

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890\$

MacKellar Gothic No. 544 is a somewhat rustic sans serif which originated at MacKellar, Smiths and Jordan, circa 1889. Between 2010–13, revival castings of 10-point only were produced by the Dale Guild Type Foundry.

Point size	Case No.
10	950, 951

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*.

Point size	Case No.
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*.

Point size	Case No.
<i>News Gothic</i>	
36	870
48	871
<i>News Gothic Bold</i>	
48	872
<i>News Gothic Condensed</i>	
14	873
18	874
18	875
18	876
24	877

Sans Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz ffi 1234567890(&\$.-':;!?)«»◆♣♠
AJWY'aegtu ÆfKMNRSW€ks 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.

Point size	Case No.
8	878
10	879
14	880
18	881
24	882

Spartan

Spartan Medium

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

Spartan Bold

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

Spartan Heavy

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

Spartan Black

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

Spartan Black Condensed

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

Point size Case No.

Spartan Medium

8	899
8 (caps)	900
12	901
14	223

Spartan Heavy

18	894
24	895
60	896

Spartan Heavy Italic

60	898
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Spartan Black

14	883
24	884
60	885

Spartan Black Condensed

10	886
30	887
48	888
72 (caps)	
72 (lc)	

Spartan Extra Black

24 (caps)	173
48	890
48	891
60	892

Spartan Extra Black Extended

48	893
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Stationers Gothic

Stationers Gothic Medium

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 . , ; : - " () ! ?

Stationers Gothic Medium 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.

Point size Case No.

Stationers Gothic Medium
24 (caps) 173

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.

Point size	Case No.
6	1120
8	1121
10	1122
12	1123
14	1124
18	1125
24	1126
30	1127
36	1128
48	1129
60	1130

Twentieth Century

20th Century Medium

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

20th Century Medium Italic

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

20th 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.

Point size Case No.

<i>20th Century Medium</i>	
6 (caps)	903
8	902
10	110
<i>20th Century Medium Italic</i>	
10	905
10	906
14	907
<i>20th Century Medium Cond.</i>	
18	904
<i>20th Century Ultrabold</i>	
14	908
18	909
30	910
42	911
60	912
72	913
72	914
72	987

Univers

Univers 45

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

Univers 46 Italic

Univers 46 ABCDEFGHIJKLMNOPQ125&

Univers 53

Univers 53 ABCDEFGHIJKL 12 5&

Univers 75

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*.

Point size	Case No.
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<u>Univers</u>	
12	935
12	930
12	929
12	932
12	934
12	933
12	915
12	931

<u>Univers Italic</u>	
12	936

<u>Univers 45</u>	
10	916
10	917
14	918
14	919
14	920

<u>Univers 46 Italic</u>	
10	921
14	923

<u>Univers 53</u>	
14	922
24	924

<u>Univers Condensed Italic</u>	
36	927

<u>Univers Condensed</u>	
36	926

<u>Univers Bold</u>	
36	925

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 Extra Bold Extended. 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.

Point size	Case No.
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, *Civillite*, 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	Typo Script
Arabella	Typo Script Extended
Ariston Medium	Typo Upright
Bank Script	
Bernhard Cursive	
Brody	
Brush	
Cloister Cursive	
Dorchester Script	
Flash	
French Plate Script	
Kaufmann Bold	
Kaufmann Script	
Keynote	
Liberty	
Lydian Cursive	
Murray Hill	
Murray Hill Bold	
Park Avenue	
Piranesi Italic	
Raleigh Cursive	
Repro Script	
Romany	
Rondo Bold	

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 ‘ ’ , - . : ; ! ? ,

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.

Point size	Case No.
12	300

Arabella

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 c h c k f l f i f l f t l l s t ß t t z
A B C D E F G H I J
K L M N O P Q R S

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*.

Point size	Case No.
18	301
18	
24	
36	

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 Medium. 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.

Point size	Case No.
18

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 .,:;! ? @ \$ % ^ & * ' () _ { } | ~ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
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, traditional 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 *Commercial 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.

Point size	Case No.
14	303
18	304
24	305
36	306
48	307

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
W&P

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*.

Point size	Case No.
18	308
24	
30	309
36	310

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*.

Point size	Case No.
72	311

Brush

ABCDEFGHIJKLMNOPQRSTUVWXYZ&%'&^*~
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*.

Point size	Case No.
12	312
14	313
18	314, 315
24	316
24	317
30	318
36	319
36	320
42	321
48	322
48	323
60	324
60	325
72	326
72	327

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 ff fi fl ffi ffl] [() & Æ . , - “ ” ‘ ’ ; : ! ? 1 2 3 4 5 6 7 8 9 0

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

Point size	Case No.
18	328
24	329

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 , = : ; ‘ ’ ! ? ’ ¢ \$ 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.

Point size	Case No.
24	1214
30	1212
36	1213
48	1214

Coronet

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 J 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 7 8 9 0 . , - ; ' " [] () ! ? & % 1/4 1/3 1/2 2/3 3/4

Coronet and *Coronet Bold* are popular script types designed by R. Hunter Middleton in 1937 for Ludlow, taking full advantage fo the 17-degree mats of the Ludlow system. The bold in particular has been popular with newspapers and most other applications of Ludlow equipment around the world. Fonts of separate type have been cast by secondary suppliers. Compare *Trafton Script*, *Stylescript*.

Point size	Case No.
48 ?

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.

Point size	Case No.
14	330
18	331
36	332

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*.

Point size	Case No.
18	529
24 (caps)	530
30	531
36	532

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. s

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.

Point size	Case No.
14	333

Gillies Gothic

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 h

Gillies Gothic is an unusual monotone cursive style, rather than a gothic. It was designed by William S. Gilles of New York City in 1935 in two weights, but cast only by Bauer in Germany. It is somewhat similar to *Kaufmann*, but is not a connected script.

Point size	Case No.
24

Kaufmann Script

Kaufmann Script

ABCDEF GHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&\$%,-'":;.!/?¢

Kaufmann Bold

ABCDEF GHIJKLMNOPQRSTUVWXYZ
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*.

Point size	Case No.
<i>Kaufmann Script</i>	
18	346
24	347
36	348
36	349
48	350
<i>Kaufmann Bold</i>	
10	334
12	335
14	336
14	337
14	338
18	339
18	337
18	
24	
24	340
24	341
30	342
36	343
48	344
60	345

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 , ; . - ' ! ? \$ % ' & * () _ { } [] ^ ` ~ ¡ ¢ £

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.

Point size	Case No.
24	351
30	352
36	353
48	354

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*.

Point size	Case No.
12	355
14	356
14	357
18	358
18	359
24	360
30	361
36	362
48	363

Lydian Cursive

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

Point size	Case No.
24	364
36	365
36	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.

Point size	Case No.
<i>Murray Hill</i>	
14	369
18	370
18	371
<i>Murray Hill Bold</i>	
18	372
24	373
30	374
48	375
72	

Park Avenue

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

Point size	Case No.
12	376
14	377
18	378
24	379
24	380
30	381
36	382
42	383
48	384
60	385
60	386
72	387

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.

Point size	Case No.
<u><i>Piranesi Italic</i></u>	
18	388
18	389
<u><i>Piranesi Bold Italic</i></u>	
18	421

Raleigh Cursive

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

Point size	Case No.
10	416
12	417
14	418
18	419
24	390
30	391
36	392
42	420
48	393

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*.

Point size	Case No.
30	394
30	395
36	396
60	397

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. Compare *Keynote*, *Brody*, *Repro Script*.

Point size	Case No.
48	398

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*.

Point size	Case No.
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.

Point size	Case No.
<i>Typo Script</i>	
14	400
18	401
18	402
18	403
24	404
30	405
36	406
36	407
<i>Typo Script Extended</i>	
12	408
14	409
18	410
24	411
30	412

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 Th 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.

Point size	Case No.
14	413
18	414
18	415

Display

Ad Lib

Balloon Bold

Balloon Extra Bold

Balloon Light

Broadway

Cartoon

Comstock

Contour No. 6

Dom Casual

Empire

Freehand

Gallia

Gill Sans Cameo Ruled

Gill Sans Shadow

Glamour

Greeting Monotone

Headline Open

Huxley Vertical

Neon

Onyx

Phenix

Whedons Gothic Outline

Ad Lib

ABCDEEFGHIJKLMNNOOPQRRSSTTUVWXYZ
aabccdeeffgghijklmmnoopqrrsstuvwxyz
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.*

Point size	Case No.
60	500

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.

Point size Case No.

Balloon Light

10	509
12	509
14	509
18	510
24	510
30	510
36	511
48	511
60	172
72	512
96	513

Balloon Bold

10	125
12 (caps)	501
14 (caps)	502
24	504
30	503
36	505
48	506

Balloon Extra Bold

12	507
18	507
24	508
36	508

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*.

Point size	Case No.
12 (caps)	. . . . 514

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*.

Point size	Case No.
12	515
18	515
24	516
36	516

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*.

Point size	Case No.
12	517
14	518
18	519

Contour No. 6

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

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*.

Point size	Case No.
42	163

Dom Casual

ABCDEFGHIJKLMNOPQRSTUVWXYZ\$1234567890÷&?%
abcdefghijklmnopqrstuvwxyz.,-:;! _ThTtHssflff'''''#

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*.

Point size	Case No.
18	520
24	521
30	522
36	523
48	524
48	525
60	526

Empire

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

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.

Point size	Case No.
36	177
60	176
72	527
72	176
96	528

Freehand

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

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*.

Point size	Case No.
30	533
36	534
48	535

Gallia

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

Point size	Case No.
12	530
14	536
18	530
24	299.25

Gill Sans

Gill Sans Cameo Ruled



Gill Sans Shadow



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.

Point size Case No.

Gill Sans Cameo Ruled

36 537
48 537

Gill Sans Shadow

42 961
72 961

Glamour

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*.

Point size	Case No.
10	538
12	539
14	540
18	541
24	542
30	543
36	544

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.

Point size	Case No.
12	1029
14	547
14	548
14	1027
18	1028
24	1029

Headline Open



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

Point size	Case No.
62	549

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*.

Point size	Case No.
18	550
18	551
24	552
24	553
30	554
30	555
36	556
36	557
36	574
48	558
48	575
60	559
72	560
72	186
84	576
120	576

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*.

Point size	Case No.
18	42

Onyx

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:”O!?”&%\$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*.

Point size	Case No.
18	561
18	562
18	563
24	577
24	564
30	565
30	578
36	566
36	579
42	567
48	568
48	580
60	569
60	581
72	570
72	582
96	583

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*.

Point size	Case No.
24	584
30	585
36	586
48	587
60	588
72	589

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*.

Point size	Case No.
48	572
60	573

Blackletter

Cloister Black

Engravers Old English

Engravers Text

Typo Text

Waldorf Text

Wedding Text

Wedding Text Shaded

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 Æ V W

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*.

Point size	Case No.
18	1000
18	1001
24	1002
30	1002
36	1003
36	1004
48	1003
48	1005

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 t k æ Œ Æ 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 Text*.

Point size	Case No.
<i>Engravers Old English</i>	
8	1156
10	1006
10	1007
10	1157
12	1008
12	1158
14	1009
14	1159
18	1160
24	1010
24	1011
24	1161
30	1012
30	1013
30	1162
36	1014
36	1163
48	1015
48	1164
60	1165

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 Text*.

Point size	Case No.
12	1016
14	1017
14	1018
18	1019
24	1020

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

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.

Point size	Case No.
12	1021
14	1022
18	1023

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 Text*.

Point size	Case No.
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 Text*.

Point size	Case No.
<i>Wedding Text</i>	
8	1028
10	1029
10	1031
12	1032
12	1033
14	1034
14	1035
18 (caps)	1042
18	1036
18	1042
24	1037
30	1038
36	1039
36	1040
36	1041
48	1030
<i>Wedding Text Shaded</i>	
18	1043
18	1044

Index of Typefaces, Alphabetical

Key	Bank Gothic ss	Broadway dp	Clarendon Medium s	Deepdene Italic s
sf — serif	Bank Gothic Bold ss	Brody st	Cloister Black bl	Dom Casual dp
ss — sans serif	Bank Gothic Light ss	Brush st	Cloister Cursive st	Dorchester Script st
dp — display	Bank Gothic Medium ss	Cartoon dp	Cloister Oldstyle s	Eden s
st — script	Bank Script st	Caslon s	Cloister Oldstyle Italic s	Empire dp
bl — blackletter	Baskerville s	Caslon Bold s	Commercial Grotesque ss	Encore s
	Baskerville Italic s	Caslon Bold Italic s	Commercial Script st	Engravers Old English bl
Ad Lib dp	Bauer Bodoni Bold s	Caslon No. 540 s	Comstock dp	Engravers Roman s
Ad Script st	Bembo s	Caslon Old Face s	Contour No. 6 dp	Engravers Text bl
Advertisers Gothic ss	Bembo Italic s	Caslon Oldstyle s	Cooper Black s	Eurostile ss
Advertisement Grotesque Condensed ss	Bernhard Cursive st	Caslon Oldstyle No. 471 s	Cooper Black Condensed s	Eurostile Condensed ss
Alternate Gothic No. 1 ss	Bernhard Fashion ss	Caslon Oldstyle No. 471 Italic s	Cooper Black Italic s	Eurostile Extended ss
Alternate Gothic No. 2 ss	Bernhard Gothic Light ss	Caslon Openface s	Cooper Black Hilite s	Eurostile Bold Condensed ss
Alternate Gothic No. 3 ss	Bernhard Gothic Light Italic ss	Century Bold Condensed s	Copperplate Gothic s	Flash st
American Extra Condensed ss	Bernhard Gothic Medium ss	Century Expanded s	Copperplate Gothic Bold s	Folio Bold Extra Condensed
Americana s	Bernhard Gothic Medium Condensed ss	Century Schoolbook s	Copperplate Gothic Heavy s	Franklin Gothic ss
Ancient Roman s	Bernhard Modern Roman s	Century Schoolbook Italic s	Copperplate Gothic Heavy Condensed s	Franklin Gothic Italic ss
Antique Extended No. 53 s	Bernhard Modern Roman Italic s	Cheltenham s	Copperplate Gothic Light s	Franklin Gothic Condensed ss
Arabella st	Bodoni s	Cheltenham Bold s	Copperplate Gothic Light Extended s	Franklin Gothic Extra Cond. ss
Ariston Medium st	Bodoni Bold s	Cheltenham Bold Condensed s	Coronet Cursive st	Franklin Gothic Cond. Outline ss
Artcraft Italic s	Bodoni Bold Italic s	Cheltenham Bold Extra Condensed s	Craw Clarendon s	Freehand dp
Balloon Light ds	Bodoni Condensed s	Cheltenham Bold Italic s	Craw Clarendon Condensed s	French Plate Script st
Balloon Bold ds	Bodoni Italic s	Cheltenham Bold Outline s	Craw Modern s	Futura Light ss
Balloon Extra Bold ds	Bold Engravers s	Cheltenham Italic s	Dark Gothic s	Futura Medium ss

Index of Typefaces, Alphabetical (Continued)

Futura Bold Condensed ss	Greeting Monotone dp	MacFarland Italic s	Sans Serif Bold ss	Twentieth Century Medium
Futura Bold Extended ss	Hadriano Regular s	MacKellar Gothic No. 544 ss	Shaded Old English bl	Italic Condensed ss
Futura Extra Bold Expanded ss	Hadriano Stonecut s	Murray Hill st	Spartan Medium ss	Twentieth Century Ultrabold
Gallia dp	Headline Open ds	Murray Hill Bold st	Spartan Heavy ss	ss
Garamond s	Hellenic Wide s	Narrow Grotesque ss	Spartan Heavy Italic ss	Typewriter s
Garamond Bold s	Helvetica ss	Neon dp	Spartan Black ss	Typo Roman Shaded s
Garamond Bold Italic s	Helvetica Italic ss	New Caslon Italic s	Spartan Black Condensed st	Typo Script st
Garamond Italic s	Huxley Vertical dp	News Gothic ss	Spartan Extra Black ss	Typo Script Extended st
Garamont s	Kaufmann Bold st	News Gothic Condensed ss	Spartan Extra Black Extended ss	Typo Text bl
Garamont Italic s	Kaufmann Script st	New Gothic Bold ss	Stationers Gothic Medium ss	Typo Upright st
Gill Sans Cameo Ruled dp	Kennerly Italic s	Nubian s	Stymie Black s	Ultra Bodoni s
Gill Sans Shadow dp	Keynote st	Onyx dp	Stymie Bold s	Ultra Bodoni Italic s
Glamour dp	Liberty st	Palatino Italic s	Stymie Bold Condensed s	Univers ss
Gothic Condensed No. 117 ss	Light Gothic s	Palatino Semi-Bold s	Stymie Extra Bold s	Univers Italic ss
Gothic Condensed No. 523 ss	Lightline Gothic ss	Paramount s	Stymie Italic s	Univers 45 Roman ss
Gothic No. 545 ss	Lining Gothic Bold ss	Park Avenue st	Stymie Light s	Univers 46 Italic ss
Gothic No. 578 ss	Louvaine Bold Italic s	Pencraft Oldstyle s	Stymie Medium s	Univers 53 Roman ss
Gothic Outline Title No. 61 ss	Lydian ss	Phenix dp	Times Gothic ss	Univers 57 ss
Gothic Italic ss	Lydian Italic ss	Piranesi Italic st	Times New Roman s	Univers 58 ss
Goudy Bold s	Lydian Bold ss	Raleigh Cursive st	Times New Roman Bold s	Univers Bold ss
Goudy Extra Bold s	Lydian Bold Italic ss	Repro Script st	Times Roman Bold s	Van Dijck s
Goudy Light Oldstyle s	Lydian Curisve st	Rivoli Italic s	Times Roman Bold Italic s	Van Dijck Italic s
Goudy Open s	MacFarland s	Romany st	Twentieth Century Medium ss	Venus Light s
Goudytype s	MacFarland Condensed s	Rondo Bold st	Twentieth Century Medium Italic ss	Venus Extra Bold Extended s

Index of Typefaces, Alphabetical (Continued)

Waldorf Text bl

Wedding Text bl

Wedding Text Shaded bl

Whedons Gothic Outline dp

Index of Point Sizes, Numerical

4	Engravers Roman Light	Century Expanded	Alternate Gothic No.1	Engravers Old English	Twentieth Century Bold	Bodoni
Century Expanded	Franklin Gothic	Century Schoolbook Italic	Balloon Bold	Franklin Gothic	Twentieth Century Medium	Bodoni Italic
	Franklin Gothic Extra	Cooper Black	Balloon Light	Futura Book	Twentieth Century Medium Italic	Broadway
5	Condensed	Engravers Old English	Balloon Medium	Garamond	Univers 45	Brush
Franklin Gothic	Garamond	Franklin Gothic	Baskerville Roman, Mono	Glamour	Univers 46 Italic	Cartoon
Century Schoolbook	Gothic Italic	Garamond	Baskerville Italic, Mono	Gothic	Wedding Text	Caslon Oldstyle No. 471
	MacFarland Condensed	Garamond Italic	Bernhard Gothic Light Italic	Gothic Italic		Caslon Oldstyle No. 471 Italic
6	MacFarland Italic	Gothic Italic	Bernhard Modern Roman	Gothic No. 578	12	Caslon Openface
Alternate Gothic No.1	Nubian	Hellenic Wide	Bembo	Kaufmann Bold	Adscript	Century Schoolbook Italic
Bank Gothic Light	Paramount	MacFarland Condensed	Bembo Italic	Kennerly Italic	Advertisers Gothic	Comstock
Bank Gothic Medium	Spartan Medium	MacFarland Italic	Bodoni	Lydian	Alternate Gothic No. 1	Cooper Black
Bodoni	Times Gothic	Nubian	Bodoni Italic	Lydian Italic	Antique Extended No. 53	Copperplate Gothic Bold
Bodoni Italic	Twentieth Century Medium	Paramount	Caslon Italic	MacFarland Condensed	Balloon Bold	Copperplate Gothic Heavy
Caslon Bold Italic	Venus Light	Sans Serif	Caslon Oldstyle No. 471	MacFarland Italic	Balloon Extra Bold	Copperplate Gothic Heavy Condensed
Caslon Oldstyle No. 471		Spartan Medium	Caslon Oldstyle No. 471 (small caps)	MacKellar Gothic No. 544	Balloon Light	Copperplate Gothic Light
Caslon Oldstyle No. 471 (small caps)	8	Stymie Light	Caslon Oldstyle No. 471 Italic	New Caslon Italic	Bank Gothic Bold	Engravers Old English
Century Expanded	Alternate Gothic No.1	Times Gothic	Caslon Oldstyle No. 540 Italic	Nubian	Bank Gothic Medium	Engravers Roman Bold
Cheltenham	Bodoni	Times Roman Bold	Caslon Openface	Paramount	Baskerville Italic	Engravers Roman Light
Cheltenham Italic	Bodoni Italic	Twentieth Century Medium	Century Expanded	Raleigh Cursive	Baskerville (small caps)	Engravers Roman Shaded
Copperplate Gothic Heavy	Caslon Bold Italic	Venus Extra Bold Extended	Cheltenham	Rivoli Italic	Bembo	Engravers Text
Copperplate Gothic Light	Caslon Oldstyle No. 471	Wedding Text	Cheltenham Bold	Sans Serif Bold	Bembo (small caps)	Franklin Gothic
Engravers Roman	Caslon Oldstyle No. 471 (small caps)	10	Cheltenham Italic	Spartan Black Condensed	Bernhard Fashion	Franklin Gothic Extra
Engravers Roman Bold	Caslon Oldstyle No. 471 Italic	20th Century Medium Caps	Cooper Black	Spartan Medium	Bernhard Gothic Light	Condensed
	Caslon Openface			Times Gothic		

Index of Point Sizes, Numerical (Continued)

Franklin Gothic Italic	Times Gothic	Bernhard Fashion	Franklin Gothic	Palatino Semi-Bold	16	Bernhard Gothic Light
Futura	Twentieth Century Medium	Bernhard Modern Roman	Franklin Gothic Condensed	Paramount		Bernhard Modern Roman
Gallia	Twentieth Century Ultra Bold	Bodoni	Franklin Gothic Extra Condensed	Park Avenue		Bernhard Modern Roman Italic
Garamond	Typewriter	Bodoni Italic	Franklin Gothic Italic	Raleigh Cursive		Bodoni
Garamond Italic	Typo Script Extended	Brush	French Plate Script	Sans Serif Bold	Van Djick	Bodoni Bold
Glamour	Typo Text	Caslon Oldface	Futura Extra Bold Expanded	Spartan Black	Van Djick Italic	Bodoni Bold Italic
Gothic Italic	Univers	Caslon Oldstyle No. 471	Gallia	Spartan Heavy	18	Bodoni Italic
Greeting Monotone	Univers Italic	Caslon Oldstyle No. 471 Italic	Garamond	Spartan Medium		Brush
Hadriano Regular	Van Djick	Caslon Openface	Glamour	Stymie Black		Cartoon
Kaufmann Bold	Wedding Text	Century Bold Condensed	Gothic Italic	Times Gothic		Caslon Oldstyle No. 471
Liberty	14	Cheltenham	Gothic No. 545	Twentieth Century Medium Italic	Arabella	Caslon Oldstyle No. 471 Italic
Lightline Gothic		Cheltenham Italic	Greeting Monotone	Twentieth Century Ultrabold	Ariston Medium	Caslon Openface
Lydian		Cheltenham Bold	Kaufmann Bold	Typo Script	Artcraft Italic	Century Bold Condensed
Lydian Italic		Cheltenham Bold Condensed	Liberty	Typo Script Extended	Balloon Extra Bold	Century Schoolbook Italic
MacFarland Condensed	Artcraft Italic	Comstock	Lydian	Typo Text	Balloon Light	Cheltenham
MacFarland Italic	Balloon Bold	Cooper Black	Lydian Bold	Typo Upright	Bank Gothic Bold	Cheltenham Bold Outline
Nubian	Balloon Light	Cooper Black Condensed	Lydian Bold Italic	Ultra Bodoni	Bank Gothic Medium	Cheltenham Italic
Paramount	Balloon Medium	Cooper Black Italic	MacFarland Condensed	Univers Bodoni	Bank Script	Cloister Black
Park Avenue	Bank Gothic Medium	Dorchester Script	MacFarland Italic	Univers 45	Baskerville	Cloister Cursive
Raleigh Cursive	Bank Script	Eden Bold	Murray Hill	Univers 45 Italic	Baskerville Italic	Cloister Oldstyle
Rivoli Italic	Baskerville Roman	Engravers Old English	New Gothic Condensed	Univers 53	Bauer Bodoni Bold	Comstock
Spartan Medium	Baskerville Roman, Mono	Engravers Roman	Nubian	Waldorf Text	Bembo	Cooper Black
Stymie Bold	Baskerville Italic, Mono	Engravers Text	Palatino Italic	Wedding Text	Bembo Italic	Cooper Hilite
Stymie Light	Bembo Italic	Eurostile Extended			Bernhard Cursive	Copperplate Gothic Bold
					Bernhard Fashion	

Index of Point Sizes, Numerical (Continued)

Copperplate Gothic Heavy	Garamond Bold Italic	New Gothic Condensed	Typo Roman Shaded	Bembo	Craw Clarendon	Garamond Bold Italic
Copperplate Gothic Light	Garamond Italic	Neon	Typo Script	Bembo Italic	Craw Modern	Garamond Italic
Extended	Garamont Italic	Nubian	Typo Script Extended	Bodoni	Deepdene Italic	Glamour
Craw Modern	Glamour	Onyx	Typo Text	Bodoni Bold	Dom Casual	Gothic Condensed No. 523
Dom Casual	Gothic Italic	Palatino Italic	Typo Upright	Bodoni Italic	Eden Bold	Gothic Italic
Dorchester Script	Goudy Open	Palatino Semi-Bold	Van Djick	Brush	Encore	Gothic Outline Title No. 61
Eden Bold	Goudytype	Paramount	Waldorf Text	Cartoon	Engravers Old English	Goudy Open
Engravers Old English	Greeting Monotone	Park Avenue	Wedding Text	Caslon Oldstyle No. 471	Engravers Roman	Goudytype
Engravers Roman	Hadriano Regular	Piranesi Bold Italic	Wedding Text Shaded	Century Bold Condensed	Engravers Roman Bold	Greeting Monotone
Engravers Roman Bold	Huxley Vertical	Piranesi Italic	22	Century Schoolbook	Engravers Text	Hadriano Stonecut
Engravers Text	Kaufmann Bold	Raleigh Cursive		Cheltenham	Eurostile	Helvetica
Eurostile	Kaufmann Script	Rivoli Italic		Cheltenham Bold Outline	Eurostile Condensed	Helvetica Italic
Eurostile Condensed	Liberty	Sans Serif Bold	Caslon Oldstyle No. 471 Italic	Cheltenham Italic	Eurostile Extended	Huxley Vertical
Eurostile Extended	Lining Gothic Bold	Spartan Heavy	24	Clarendon Medium	Flash	Kaufmann Bold
Flash	Louvaine Bold Italic	Stymie Bold		Cloister Black	Franklin Gothic	Kaufmann Script
Franklin Gothic	Lydian	Stymie Bold Condensed		Cloister Cursive	Franklin Gothic Condensed	Keynote
Franklin Gothic Condensed	Lydian Bold	Stymie Medium	Alternate Gothic No. 2	Cloister Oldstyle	Franklin Gothic Extra Condensed	Liberty
Franklin Gothic Extra Condensed	Lydian Bold Italic	Times Gothic	Artcraft Italic	Cloister Oldstyle Italic	Franklin Gothic Italic	Louvaine Bold Italic
Franklin Gothic Italic	Lydian Italic	Times New Roman Bold	Balloon Bold	Commercial Script	Futura Bold Condensed	Lydian
Futura Extra Bold Expanded	MacFarland Condensed	Times Roman Bold	Balloon Extra Bold	Cooper Black	Futura Extra Bold Expanded	Lydian Bold
Gallia	MacFarland Italic	Times Roman Bold Italic	Balloon Light	Cooper Black Condensed	Gallia	Lydian Bold Italic
Garamond	Murray Hill	Twentieth Century Medium	Baskerville	Cooper Hilite	Garamond	Lydian Italic
Garamond Bold	Murray Hill Bold	Condensed	Bank Scrip	Copperplate Gothic Heavy	Garamond Bold	Lydian Cursive
	New Caslon Italic	Twentieth Century Ultrabold	Bauer Bodoni Bold	Copperplate Gothic Light		MacFarland Condensed

Index of Point Sizes, Numerical (Continued)

MacFarland Italic	Typo Script Extended	Cloister Black	Garamont Italic	Raleigh Cursive	Bembo Italic	Craw Clarendon
Murray Hill Bold	Univers 53	Cloister Oldstyle	Glamour	Repro Script	Bernhard Cursive	Craw Modern
News Gothic Condensed	Waldorf Text	Cloister Oldstyle Italic	Gothic Outline Title No. 61	Rivoli Italic	Bernhard Gothic Light	Deepdene Italic
Nubian	Wedding Text	Commercial Script	Goudy Open	Spartan Black Condensed	Bernhard Gothic Medium	Dom Casual
Onyx	30	Cooper Black	Goudytype	Stymie Italic	Condensed	Dorchester Script
Palatino Italic		Cooper Black Condensed	Huxley Vertical	Stymie Medium	Bodoni	Empire
Palatino Semi-Bold		Copperplate Gothic Heavy	Kaufmann Bold	Times Gothic	Bodoni Bold	Engravers Old English
Paramount		Dom Casual	Keynote	Twentieth Century Ultrabold	Bodoni Condensed	Engravers Roman Bold
Park Avenue	Artcraft Italic	Engravers Old English	Liberty	Typo Script	Brush	Eurostile Bold Condensed
Phenix	Balloon Bold	Engravers Roman Bold	Louvaine Bold Italic	Typo Script Extended	Cartoon	Flash
Raleigh Cursive	Balloon Light	Eurostile	Lydian	Wedding Text	Caslon Bold	Franklin Gothic
Sans Serif Bold	Baskerville	Eurostile Condensed	Lydian Bold	36	Caslon Oldstyle No. 471	Franklin Gothic Condensed
Spartan Black	Bembo	Eurostile Extended	Lydian Bold Italic		Caslon Oldstyle No. 471 Italic	Franklin Gothic Extra
Spartan Extra Black	Bembo Italic	Flash	Lydian Italic		Century Bold Condensed	Condensed
Spartan Heavy	Bernhard Cursive	Franklin Gothic	MacFarland Condensed		Cheltenham Bold Condensed	Freehand
Stationers Gothic Medium	Bernhard Fashion	Franklin Gothic Condensed	MacFarland Italic	Alternate Gothic No. 1	Cheltenham Bold Extra	Futura Bold Condensed
Stymie Black	Bernhard Gothic Medium Cond.	Franklin Gothic Extra	Murray Hill Bold	Alternate Gothic No. 2	Condensed	Futura Bold Extended
Stymie Extra Bold	Bodoni	Condensed	New Caslon Italic	Alternate Gothic No. 3	Cheltenham Bold Outline	Futura Light
Stymie Medium	Brush	Freehand	Nubian	Americana	Cloister Black	Garamond
Times Gothic	Caslon Oldtyle No. 471	Futura Extra Bold Expanded	Onyx	Balloon Bold	Cloister Oldstyle Italic	Garamond Italic
Times New Roman Bold Italic	Caslon Oldstyle No. 471 Italic	Futura Oblique	Palatino Semi-Bold	Balloon Extra Bold	Commercial Script	Garamont
Times Roman Bold	Century Bold Condensed	Garamond	Paramount	Baskerville	Cooper Black	Glamour
Times Roman Bold Italic	Cheltenham Bold Extra	Garamond Italic	Park Avenue	Bank Script	Cooper Black Condensed	Gothic Condensed No. 545
Typo Script	Condensed	Garamont	Phenix	Bembo	Copperplate Gothic Heavy	Gill Sans Cameo Ruled

Index of Point Sizes, Numerical (Continued)

Goudy Bold	Pencraft Oldstyle	Bodoni	Balloon Bold	Futura Extra Bold Extended	Nubian	Alternate Gothic No. 1
Goudy Light Oldstyle	Phenix	Brush	Balloon Light	Futura Medium	Onyx	Americana
Goudytype	Raleigh Cursive	Contour No. 6	Bank Script	Garamond	Park Avenue	Balloon Light
Hadriano Regular	Repro Script	Franklin Gothic	Baskerville	Garamond Bold	Phenix	Bembo
Hadriano Stonecut	Stymie Bold	Franklin Gothic Extra Condensed	Bembo	Garamond Italic	Raleigh Cursive	Bodoni Bold Italic
Huxley Vertical	Stymie Extra Bold	Futura Medium	Bernhard Gothic Medium	Gill Sans Cameo Ruled	Romany	Brush
Kaufmann Bold	Times Gothic	Garamond	Bodoni Bold Italic	Goudy Bold	Rondo Bold	Caslon Bold
Kaufmann Script	Typo Script	Garamond Italic	Brush	Huxley Vertical	Spartan Black Condensed	Cooper Black
Keynote	Ultra Bodoni	Gill Sans Shadow	Cloister Black	Kaufmann Bold	Spartan Extra Black	Craw Clarendon
Liberty	Ultra Bodoni Italic	Helvetica	Cloister Oldstyle	Kaufmann Script	Spartan Extra Black Extended	Craw Clarendon Condensed
Louvaine Bold Italic	Univers Bold	Lydian Cursive	Cheltenham Bold Italic	Keynote	Stymie Black	Dom Casual
Lydian	Univers Condensed	Nubian	Cheltenham Bold Outline	Liberty	Stymie Bold	Empire
Lydian Bold	Univers Condensed Italic	Onyx	Commercial Script	Louvaine Bold Italic	Times Gothic	Engravers Old English
Lydian Bold Italic	Van Djick	Park Avenue	Cooper Black	Lydian	Wedding Text	Franklin Gothic
Lydian Italic	Waldorf Text	Raleigh Cursive	Cooper Black Condensed	Lydian Bold	Whedons Gothic Outline	Franklin Gothic Condensed
Lydian Cursive	Wedding Text	Rivoli Italic	Craw Clarendon	Lydian Bold Italic	50	Franklin Gothic Extra Condensed
MacFarland Condensed	38	Stymie Light	Dom Casual	Lydian Italic		Garamond Bold Italic
MacFarland Italic		Twentieth Century Ultrabold	Engravers Old English	Lydian Cursive	Commercial Grotesque	Helvetica
MacFarland Regular	Advertisement Grotesque Condensed	48	Franklin Gothic	MacFarland Condensed	54	Huxley Vertical
News Gothic	Helvetica		Franklin Gothic Extra Condensed	MacFarland Italic		Kaufmann Bold
Nubian	42	Alternate Gothic No. 1	Freehand	MacFarland Regular	Gothic Condensed No. 117	Lydian
Onyx		Alternate Gothic No. 3	Futura Light	Murray Hill Bold	60	Lydian Bold
Paramount		American Extra Condensed	Futura Bold	News Gothic		Lydian Bold Italic
Park Avenue				News Gothic Bold	Ad Lib	

Index of Point Sizes, Numerical (Continued)

MacFarland Condensed	Brody	Twentieth Century Ultrabold
MacFarland Regular	Brush	
Onyx	Caslon No. 540 (caps only)	84
Park Avenue	Cheltenham Bold Extra	Huxley Vertical
Phenix	Condensed	Lydian
Repro Script	Cheltenham Bold Outline	Lydian Italic
Spartan Black	Empire	MacFarland Condensed
Spartan Extra Black	Eurostile Bold Condensed	MacFarland Regular
Spartan Heavy	Franklin Gothic	
Spartan Heavy Italic	Franklin Gothic Condensed	96
Times Gothic	Franklin Gothic Extra	Balloon Light
Twentieth Century Ultrabold	Condensed	Empire
Ultra Bodoni	Futura Bold Condensed	Lydian
Whedons Gothic Outline	Garamond Bold	Lydian Italic
	Gill Sans Shadow	Onyx
	Huxley Vertical	
62	Lydian Bold	120
Narrow Grotesque	Lydian Bold Italic	Huxley Vertical
Headline Open	Lydian Italic	
	MacFarland Condensed	
72	Onyx	
Alternate Gothic No. 1	Park Avenue	
Balloon Light	Phenix	
Bembo	Spartan Black Condensed	
Bodoni Bold Italic		