

TABLE OF CONTENTS

TYPEFACE NAME (LINE SIZE)	PAGE	TYPEFACE NAME (LINE SIZE)	PAGE
Aldine (6 Line)	3	Grecian X Condensed (19 Line).....	43
Antique Condensed (6 Line)	5	Hamilton Unit Gothic 716 (5 Line)	45
Antique Extended (2 Line)	7	Jenson Old Style (5 Line)	47
Antique Extended (4 Line)	9	Latin Extended (5 Line).....	49
Antique Tuscan Expanded (4 Line)	11	No. 20 (8 Line)	51
Antique Tuscan Expanded (6 Line)	13	No. 202 (8 Line)	53
Antique Tuscan Expanded (25 Line)	15	No. 202 (8 Line)	55
Antique Tuscan XX Condensed (8 Line)	17	No. 228 (8 Line)	57
Caslon Oldstyle (5 Line)	19	No. 229 (6 Line)	59
Clarendon Extended (6 Line)	21	No. 229 (8 Line)	61
Clarendon No. 1 (10 Line)	23	No. 510 (7 Line)	63
Clarendon No. 1 (15 Line)	25	No. 510 (8 Line)	65
Clarendon XX Condensed (20 Line)	27	Page (6 Line).....	67
Concave Antique Tuscan (6 Line)	29	Page (10 Line).....	69
Egyptian Ornamented (12 Line)	31	Poster (6 Line).....	71
French Clarendon (5 Line)	33	Poster (8 Line)	73
French Clarendon (10 Line)	35	Poster (10 Line)	75
French Clarendon (12 Line)	37	Poster (12 Line)	77
French Clarendon (12 Line)	39	Poster (15 Line)	79
Gothic Tuscan Condensed (18 Line)	41	Teniers (8 Line).....	81

ALDINE

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1405	6	GOOD			

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

ACTUAL SIZE SPECIMEN **ALDINE**

A B C D E F G H I J

ANTIQUE CONDENSED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1403	2	GOOD		b	

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZabcdefghijklmnopqrstuvwxyz
xyzffiffiffi&**

ACTUAL SIZE SPECIMEN **TYPEFACE NAME**

ABCDEFGHIJKL

ANTIQUE EXTENDED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1403	2	GOOD			

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
a b c d e f g h i j k l m n o
p q r s t u v w x y z

ACTUAL SIZE SPECIMEN **ANTIQUE EXTENDED**

A B C D E F G H

ANTIQUE EXTENDED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1404	4	POOR	F K L W Z	ijlm	

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

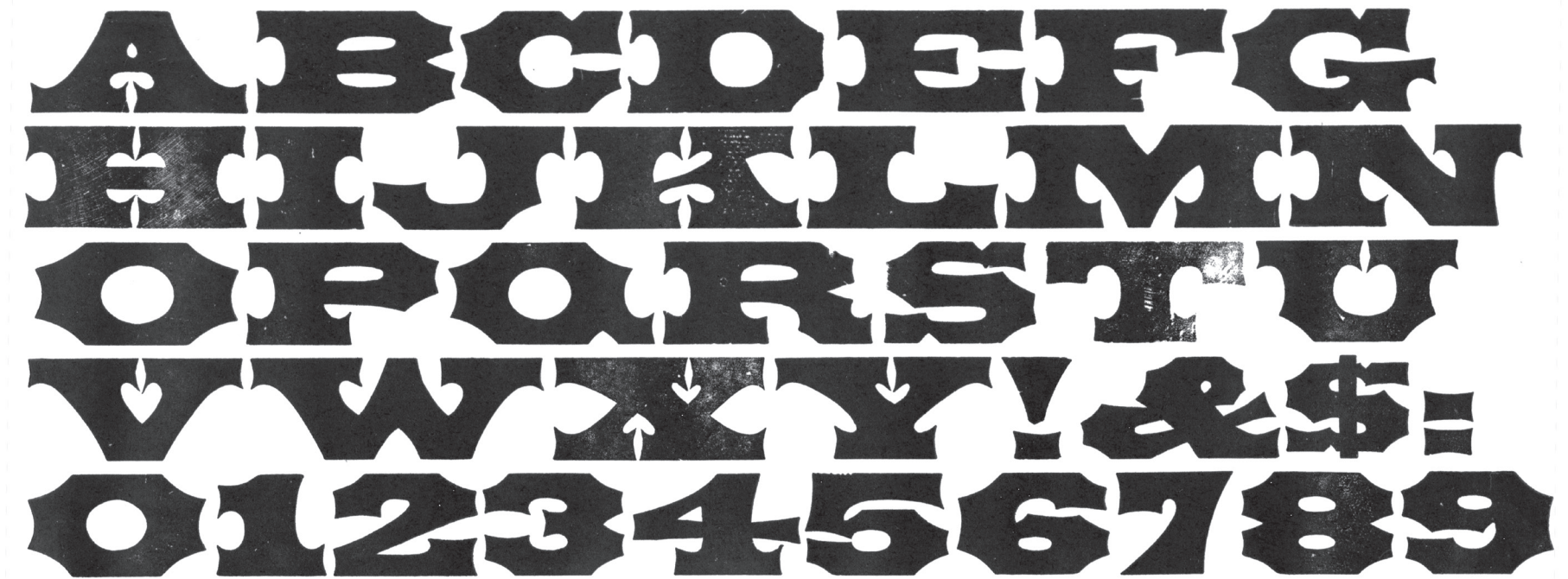
ACTUAL SIZE SPECIMEN **ANTIQUE EXTENDED**

A B C D E

ANTIQUE TUSCAN EXPANDED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1411	4	GOOD	z		●



ACTUAL SIZE SPECIMEN **ANTIQUE TUSCAN EXPANDED**

A B C D E F G

ANTIQUE TUSCAN EXPANDED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1411	6	GOOD			

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

ACTUAL SIZE SPECIMEN **ANTIQUE TUSCAN EXPANDED**

A B C D E

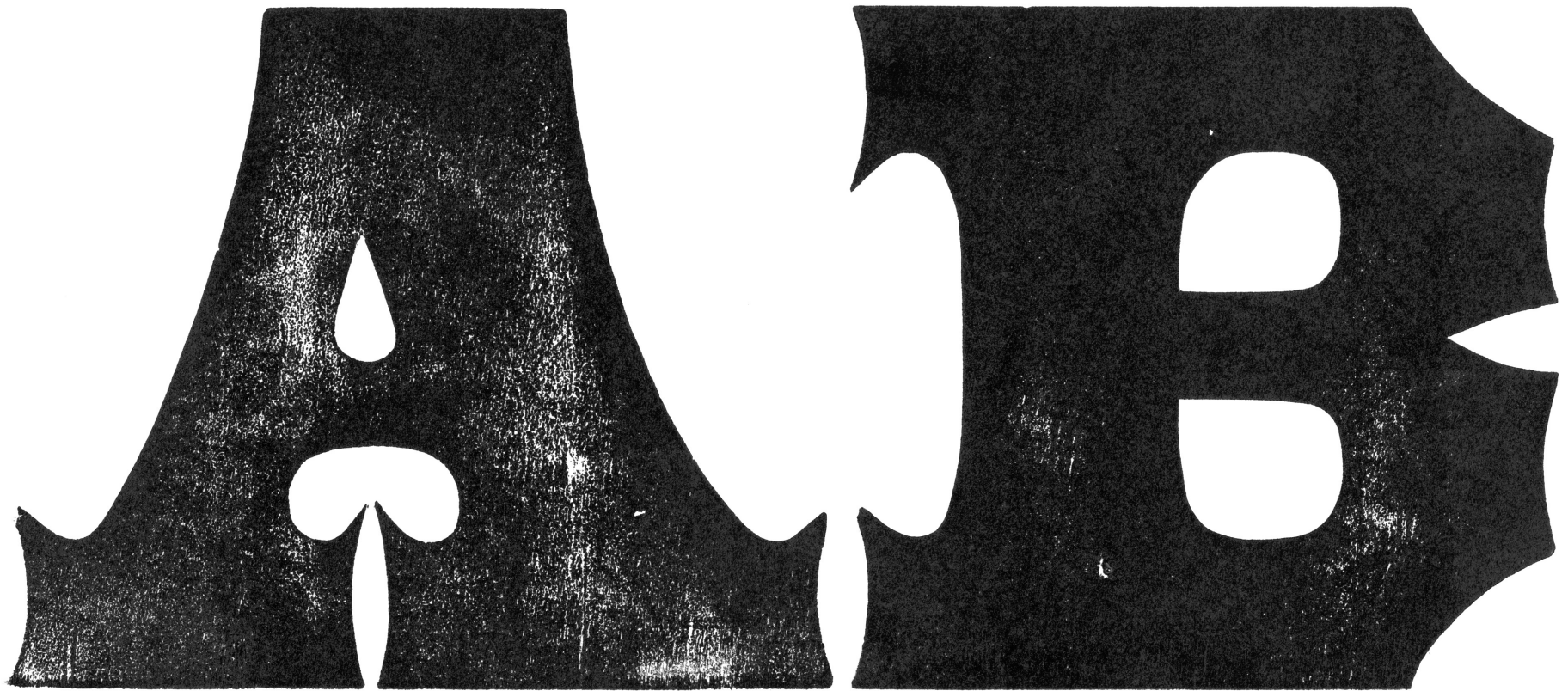
ANTIQUE TUSCAN EXPANDED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1418-20	25	POOR	●		

A B C

ACTUAL SIZE SPECIMEN **ANTIQUE TUSCAN EXPANDED**



ANTIQUE TUSCAN XX CONDENSED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1407	8	GOOD			

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

ACTUAL SIZE SPECIMEN **TYPEFACE NAME**

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

CASLON OLDSTYLE

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1401	5	GOOD	Q		

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

ACTUAL SIZE SPECIMEN **TYPEFACE NAME**

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

CLARENDON EXTENDED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1401	6	GOOD	Q		

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

ACTUAL SIZE SPECIMEN **CLARENDON EXTENDED**

A B C D E F G

CLARENDON NO. 1

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1406	10	GOOD			

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

ACTUAL SIZE SPECIMEN **CLARENDON NO. 1**

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

CLARENDON NO. 1

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1410	15	GOOD		a k m	

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  b c d e f g h i l n o r s t u v w x z
0 1 2 3 4 5 6 7 8 9 g j p q y

ACTUAL SIZE SPECIMEN **CLARENDON NO. 1**

A B C D E F G H

CLARENDON XX CONDENSED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1416-17	20	GOOD			

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

ACTUAL SIZE SPECIMEN **CLARENDON XX CONDENSED**

A B C D E F

CONCAVE ANTIQUE TUSCAN

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1408	6	GOOD			

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 k l
m n o r s t u v w x z f f f f f f f f g j o p y

ACTUAL SIZE SPECIMEN **CONCAVE ANTIQUE TUSCAN**

A B C D E F G H I

EGYPTIAN ORNAMENTED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1404	12	FAIR	SPARCE		

A G H I L N P S T

ACTUAL SIZE SPECIMEN **EGYPTIAN ORNAMENTED**

A G H I L N P S T

FRENCH CLARENDON

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1403	5	GOOD			

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z ! ? & - . , ' " : ;

ACTUAL SIZE SPECIMEN **FRENCH CLARENDON**

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

FRENCH CLARENDON

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1409	10	GOOD			

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 r s t u v w x z f f f f f f f f f f
g j p q y & ! \$ 0 1 2 3 4 5 6 7 8 9

ACTUAL SIZE SPECIMEN **FRENCH CLARENDON**

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

FRENCH CLARENDON

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1409	12	GOOD			

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

ACTUAL SIZE SPECIMEN **FRENCH CLARENDON**

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

FRENCH CLARENDON

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1407	12	GOOD			

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

ACTUAL SIZE SPECIMEN **FRENCH CLARENDON**

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

GOTHIC TUSCAN CONDENSED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1420	18	GOOD			

0123456789

ACTUAL SIZE SPECIMEN **GOTHIC TUSCAN CONDENSED**

0123

GRECIAN X CONDENSED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1421	19	GOOD			

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

ACTUAL SIZE SPECIMEN **GRECIAN X CONDENSED**

A B C D E F G H I

HAMILTON UNIT GOTHIC

HAMILTON UNIT GOTHIC History unknown.

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1405	6	GOOD			

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

ACTUAL SIZE SPECIMEN **HAMILTON UNIT GOTHIC**

A B C D E F G

JENSON OLD STYLE

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1401	5	GOOD	G H Q		

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

ACTUAL SIZE SPECIMEN **JENSON OLD STYLE**

A B C D E F I K L M N

LATIN EXTENDED

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1406	5	POOR			


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

ACTUAL SIZE SPECIMEN **LATIN EXTENDED**

A B C D E

NO. 20

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1407	8	GOOD			

A B C D E F G H I L K J 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 H M H & \$. ' - , *
0 1 2 3 4 5 6 7 8 9

ACTUAL SIZE SPECIMEN NO. 20

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

NO. 202

NO. 202 first shown by Hamilton in 1889.

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1414	8	GOOD			

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

ACTUAL SIZE SPECIMEN **NO. 202**

A B C D E F G H I J K

NO. 202

NO. 202 first shown by Hamilton in 1889.

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1415	12	GOOD			


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

ACTUAL SIZE SPECIMEN NO. 202

A B C D E F G

NO. 228

NO. 228 first shown by Hamilton

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1405	6	GOOD	B		

A C D E F G H I J 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

ACTUAL SIZE SPECIMEN NO. 228

ACDEFGHIJLMNO

NO. 229

NO. 229 history unknown

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1400	6	GOOD			

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

ACTUAL SIZE SPECIMEN NO. 229

A B C D E F G H

NO. 229

NO. 229 history unknown.

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1400	8	GOOD			

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

ACTUAL SIZE SPECIMEN **NO. 229**

A B C D F G H

NO. 510

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1403	7	POOR	YZ		

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

ACTUAL SIZE SPECIMEN **NO. 510**

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

NO. 510

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1404	8	FAIR			

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z . ' - ! ,

ACTUAL SIZE SPECIMEN **NO. 510**

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

PAGE

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1402	6	FAIR	JZ		

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

ACTUAL SIZE SPECIMEN **PAGE**

Aa Bb Cc Dd Ee Ff

PAGE

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1402	10	FAIR	JZ		

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

ACTUAL SIZE SPECIMEN **PAGE**

Aa Bb Cc

POSTER

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1412	6	GOOD			

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

ACTUAL SIZE SPECIMEN **POSTER**

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

POSTER

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1412	8	GOOD			

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

ACTUAL SIZE SPECIMEN **POSTER**

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

POSTER

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1412	10	GOOD			

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 & ! n n n n n n n

ACTUAL SIZE SPECIMEN **POSTER**

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

POSTER

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1414	12	GOOD			

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

ACTUAL SIZE SPECIMEN **POSTER**

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

POSTER

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1413	15	GOOD			

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

ACTUAL SIZE SPECIMEN **POSTER**

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

TENIERS

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

CASE	LINE SIZE	CONDITION	A-Z	a-z	123
1403	8	GOOD			

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 2 3 4 5 6 7 8 &

ACTUAL SIZE SPECIMEN **TENIERS**

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

WOOD TYPE

COLLECTION OVERVIEW

● COMPLETE ○ INCOMPLETE

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

NO. 202	1414	6	●	●	●
NO. 229	1400	6	●	●	●
NO. 510	1404	6	●	●	
POSTER	1412	6	●	●	
TENIERS	1403	6	●		●
CLARENDON NO. 1	1406	6	●		●
FRENCH CLARENDON	1409	8	●	●	●
PAGE	1402	6	○	●	
POSTER	1412	6	●	●	
EGYPTIAN ORNAMENTED	1404	8	○		
FRENCH CLARENDON	1407	6	●	●	●
FRENCH CLARENDON	1409	8	●		●
NO. 202	1415	8	●	●	
POSTER	1414	8	●	●	
CLARENDON NO. 1	1410	6	●	○	●
POSTER	1413	6	●	●	
GOthic TUSCAN CONDENSED	1401	8			●
GRECIAN X CONDENSED	1421	8	●		●
CLARENDON XX CONDENSED	1416-17	8	●	●	●
ANTIQUE TUSCAN EXPANDED	1418-20	8	●		

HOW TO USE

SPECIAL USE TYPE BIBLE

WAYS TO SELECT YOUR TYPE

Browse through the pages

The type is organized alphabetically.

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

Table of Contents

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

Collection Overview

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

TYPEFACE NAME

GOTHIC REGULAR

SPECIMEN

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
VZabcdefghijklmnopqrstuvwxyz
opqrstuvwxyz&?!
ffffff

CASE STATUS

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

HISTORY

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

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

Not to scale

ACTUAL SIZE SPECIMEN **GOTHIC REGULAR**

ABCDE ABCD ABCD

Case 1217, 6 line

Case 1239, 8 line

Case 1246, 10 line

BCDEF

Case 1274, 20 line

SPECIMENS
(ACTUAL SIZE)