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 tyopgraphy a style already prevalent among the engravers. The third point in which the design was modified was in the amount of variation between the thick and thin strokes, and in the degree of abruptness of the variation. In the fifteenth century the stress was slight and gradual, in the nineteenth it was extreme and abrupt.

Americana
Americana

Ancient Roman
Ancient Roman

Antique
Antique Extended No. 53

Artcraft
Artcraft Italic

Baskerville
Baskerville Roman, ATF
Baskerville Italic, ATF
Baskerville Roman, Monotype
Baskerville Italic, Monotype

Bembo
Bembo
Bembo Italic

Bernhard Modern Roman
Bernhard Modern Roman
Bernhard Modern Roman Bold
   Italic

Bodoni
Bodoni
Bodoni Italic
Bodoni Bold
Bodoni Bold Italic
Bodoni Condensed
Bauer Bodoni Bold
Ultra Bodoni
Ultra Bodoni Italic

Caslon
Caslon Oldstyle
Caslon Oldstyle No. 471
Caslon Oldstyle No. 471 Italic
Caslon Bold
Caslon Bold Italic
Caslon Lightface
Caslon American
Caslon Openface
Caslon Oldface
Caslon No. 540
New Caslon Italic

Century
Century Expanded
Century Bold Condensed
Century Schoolbook
Century Schoolbook Italic

Cheltenham
Cheltenham Oldstyle
Cheltenham Italic
Cheltenham Bold
Cheltenham Bold Italic
Cheltenham Bold Condensed
Cheltenham Bold Condensed
   Italic
Cheltenham Bold Extra
   Condensed
Cheltenham Bold Outline

Clarendon
Clarendon

Cloister Oldstyle
Cloister Oldstyle
Cloister Oldstyle Italic
Cloister Lightface
Cloister Lightface Italic

Cooper Black
Cooper Black
Cooper Black Italic
Cooper Black Condensed
Cooper Hilite

Craw Clarendon
Craw Clarendon
Craw Clarendon Condensed

Craw Modern
Craw Modern

Deepdene
Deepdene Italic

Eden
Eden Bold

Encore
Encore

Engravers Roman
Engravers Roman
Engravers Roman Bold

Foster
Foster

Garamond
Garamond Bold
Garamond Bold Italic

Garamont
Garamont
Garamount Italic

Goudy
Goudly Light Oldstyle
Goudly Bold
Goudy Extra-Bold
Goudy Open
Goudytype

Hadriano
Hadriano
Hadriano Stonecut

Hellenic Wide
Hellenic Wide

Kennerly
Kennerly Italic

Louvaine
Louvaine Bold Italic

MacFarland
MacFarland Regular
MacFarland Condensed
MacFarland Italic

Nubian
Nubian

Palatino
Palatino Italic
Palatino Semi-Bold

Paramount
Paramount

Pencraft Oldstyle
Pencraft Oldstyle

Rivoli
Rivoli Italic

Stymie
Stymie Light
Stymie Medium Italic
Stymie Bold Condensed
Stymie Extra Bold
Stymie Black

Times Roman
Times Roman Bold
Times Roman Bold Italic
Times New Roman Bold
Times New Roman Bold Italic

Typewriter
Typewriter

Typo Roman
Typo Roman Shaded

Unknown
Unknown

Van Dijck
Van Djick
Van Djick 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.

PT. SIZE	CASE NO.
Americana	
36	1
60	2

Ancient Roman

Ancient Roman

ABCDEFGHIJKLMNOPRSTUVWXYZ&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.

Antique

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnoprstuvwxyz

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

PT. SIZE	CASE NO.
Antique Extended No. 53	
12 5	

Artcraft

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fiflffiffl.,-:;'!? $12345
ABDMNPRTChthctgstry ty of

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

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

PT. SIZE	CASE NO.
Artcraft Italic	
14	2034
18	2035
24	2036
30	2037

Baskerville

Baskerville Roman, ATF

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

Baskerville Italic, ATF

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABDEGMNPRY
abcdefghijklmnopqrstuvwxyz ct fffifffiflffl ,.-;:'!?& $1234567890

Baskerville Roman, Monotype

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ 1234567890
abcdefghijklmnopqrstuvwxyzæœffflffiffl1234567890[(&$.,-'':;!?)]

Baskerville Italic, Monotype

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzfifflflffi 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.*

Bembo

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz&$1234567890.,-:;"''!?fiflffffiffl ★†§

Bembo Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ   ÆŒ $1234567890
abcdefghijklmnopqrstuvwxyz   æœ fffiffiflffl [ ]( ),.-;':'!?& 1234567890

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

PT. SIZE	CASE NO.
Bembo	
12	22
18	23, 24
24	25
30	26
36	27
48	28
60	29
72	30
Bembo Italic	
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.,-:;'""!?&Th£ $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*.

Bodoni

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

Bodoni Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ''"''
abcdefghijklmnopqrstuvvwxyz 1234567890$.,-:;'!?&fiflffffiffl

Bodoni Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ $1234567890&
abcdefghijklmnopqrstuvwxyzfffflffiffl.,-:;""''"!? g j p q y ,;Q

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

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

PT. SIZE	CASE NO.
Bodoni	
6	41, 2016
8	2015
10	42, 2014
12	2013
14	43, 2012
18	44, 2011
24	45, 2010
30	46, 2009
36	47, 2008
42	48, 2007
Bodoni Italic	
6	2006
8	2005
10	2004
12	2003
14	2030
18	2002
24	2001
Bodoni Bold	
24	49
36	50

Bodoni Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ $1234567890
abcdefghijklmnopqrstuvwxyz.,-:;'!?&fiflffffiffl fgjpqy ''""'' vw
A B C D M N P R S W
ATF

Bauer Bodoni Bold

ABCDEFGHIJKLMNOPQRSTUVWXY
abcdefghijklmnopqrstuvw$1234567890

Ultra Bodoni

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

Ultra Bodoni Italic

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

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.

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PT. SIZE	CASE NO.
Bodoni Bold Italic	
18	51
48	52
60	53
72	54
Bodoni Condensed	
36	286
Bauer Bodoni Bold	
18	20
24	21
Ultra Bodoni	
14	270
36	271
60	272
Ultra Bodoni Italic	
36	273

Caslon Oldstyle No. 471

ABCDEFGHIJKLMNOPQRSTUVWXYZ& .,-:;'!?()[]

abcdefghijklmnopqrstuvwxyz 1234567890$ ffflffiffflAfl

ABCDEFGHIJKLMNOPQRSTUVWXYZ& f fi fl ff ffi ffl fb fh fk ft ct st

Caslon Oldstyle No. 471 Italic

ABCDEFGHIJJKLMNOPQQRSTTUVWXYZ& .,-:;'!?

abcdeefghhijklmnopqrstuvvwxyzz 1234567890$ fffiffiflfffl

ʃ ʃi ʃl ʃʃ ʃʃi ʃʃl ʃb ʃh ʃk ʃt ct st

Caslon Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;'!?&

abcdefghijklmnopqrstuvwxyz $1234567890

ÆŒfifflffffifflœctst Tg   AGas

Caslon Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXY

abcdefghijklmnopqrstuvwxyz 123456789

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

PT. SIZE	CASE NO.

Caslon Oldstyle

8 (Caps)	66
8 (Small Caps)	65, 66
10 (Small Caps)	65
12 (Small Caps)	68

Caslon Oldstyle No. 471

6	72
8	73
8 (Caps)	66
8 (Small Caps)	65
10 (Small Caps)	65, 67
12	68, 74, 75
12 (Small Caps)	67, 68
14	76–79
14 (Small Caps)	67, 69
18	55, 70, 80, 81, 99
18 (Small Caps)	55
22	82, 83
24	86, 288
24 (Small Caps)	84, 85

Caslon Oldstyle No. 471 Italic

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

Caslon Openface

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

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

PT. SIZE	CASE NO.
Caslon Bold	
36	58
60	59
60 (Caps)	60
Caslon Bold Italic	
6	61
8	62
Caslon Lightface	
37	287
Caslon American	
6 (Small Caps) . .	65
30	87
30 (Caps)	89
30 (Small Caps) . .	88
36	90, 91
Caslon Openface	
8	103
10	299.20
12	104
14	299.21
18	105
Caslon Oldface	
14	64
Caslon No. 540	
72 (Caps)	63
New Caslon Italic	
10	231
18	232
30 (Lowercase) . .	233

Century

Century Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Century Bold Condensed

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

Century Schoolbook

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Century Schoolbook Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ ,.-;':'!?&
abcdefghijklmnopqrstuvwxyz ff fi ffi fl ffl $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 Typograhical Union standards. The result was issued in 1900 as *Century Expanded. Century Bold Condensed* and *Extended* were both designed in by Morris Fuller Benton in 1906 but not released until 1909 and 1910, respectively.

PT. SIZE	CASE NO.
Century Expanded	
4	108
6	110
8	109
10	110, 2022
Century Expanded Italic	
6	2142
8	2143
10	2144
Century Bold Condensed	
14	2177
18	2175
24	2176
30	106, 2177
36	107
Century Schoolbook	
5	111
24	112
Century Schoolbook Italic	
8 (Lowercase) .	113
12	114
18	115

Cheltenham Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ Gg
abcdefghijklmnopqrstuvwxyz $1234567890.,-:;'!?&
fi fl ff ffi ffl æ œ Æ Œ Ga ¼½¾⅓⅔⅛⅜⅝⅞%¢
Ludlow

Cheltenham Bold Italic

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

Cheltenham Bold Condensed

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

Cheltenham Bold Condensed Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz $1234567890

Cheltenham Bold Extra Condensed

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

Cheltenham. The design of *Cheltenham Oldstyle* and *Italic* is credited to Bertram Grosvenor Goodhue, an architect who had peviously 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 readablility.

PT. SIZE	CASE NO.
Cheltenham Oldstyle	
6	116
10	289
14	290
18	117
24	118
Cheltenham Italic	
6	291
10	133
14	290
18	134
24	292
Cheltenham Bold	
10	119
24	120
Cheltenham Bold Italic	
48	126
Cheltenham Bold Condensed	
14	121
36	122
Cheltenham Bold Condensed Italic	
36	299.27
Cheltenham Bold Extra Condensed	
30	123
36	124
72	125

Cheltenham Bold Outline

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

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PT. SIZE	CASE NO.
Cheltenham Bold Outline	
18	127
18	128
24	129
36 (Caps Only) . .	130
48	131
72	132

Clarendon

ABCDEFGHIJKLMNOPQRSTUVWXYZ fiflffffi
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*.

Cloister Oldstyle

Cloister Oldstyle

ABCDEFGHIJKLMNOPQRRSTTUVWXYZ& 1234567890   ijſ.,;:'’!?
Cloister No. 2
abcdefghijklmnopqrstuvwxyz 1234567890$ ffiflffffiffl Qu ct .,-:; ‘’ “”!? () []

Cloister Oldstyle Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijkklmnopqrstuvvwwxyz
1234567890$ABCDEGFMNPRTUY

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

PT. SIZE	CASE NO.
Cloister Oldstyle	
18	136
24	137
30	138
48	139
Cloister Oldstyle Italic	
24	140
30	141
36	142
Cloister Lightface	
10	299.6, 299.7
10 (Small Caps) . .	299.8
14	299.11,
. . . .	299.12
14 (Small Caps) . .	299.13
24	299.15
Cloister Lightface Italic	
10	299.9
10 (Alternates) . .	299.10
14	299.14

Cooper Black

Cooper Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz.,-:;"'!?{}·—ℚ
$1234567890

Cooper Black Italic

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

Cooper Black Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;"!?{ }—
abcdefghijklmnopqrstuvwxyz $1234567890ℚ

Cooper Hilite

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz.,-:;"'!?{}—
$1234567890

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

PT. SIZE	CASE NO.
Cooper Black	
8	143
10	144
12	145
14	146
18	147
24	148
30	149
36	299.24
48	150
48	151
60	152
Cooper Black Italic	
14	158
Cooper Black Condensed	
14	153
24	154
30	155
36	156
48	157
Cooper Hilite	
18	159
24	159

Craw Clarendon

Craw Clarendon

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

Craw Clarendon Condensed

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

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

PT. SIZE	CASE NO.
Craw Clarendon	
24	179
36	299.23
48 (Caps)	162
60	180
Craw Clarendon Condensed	
60	181

Craw Modern

ABCDEFGHIJKLMNOPQRSTUVW
abcdefghijklmnopqrstuvwxyz XYZ
$1234567890.,:;-'''""!?&%¢–

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

PT. SIZE	CASE NO.
Craw Modern	
18	182
24	299.22
36	183

Deepdene

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEGMPRT
abcdefg ghijkklmnopqrstuvwxyzz fifflffiffl 1234567890&$.,-':;!? gygg

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

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

Eden

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz $1234567890

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

PT. SIZE	CASE NO.
Eden Bold	
14	2169
18	2170
24	2171

Encore

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

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

PT. SIZE	CASE NO.
Encore	
24	185

Engravers Roman

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

Engravers Roman Shaded

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

Engravers Roman Bold

ABCDEFGHIJKLMNOPQRSTUV
WXYZ& .,:;-!? 1234567890$

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 C*ard Mercantile, Brandon, Litho* series.

PT. SIZE	CASE NO.
Engravers Roman	
6 (Small)	7
6 (Medium)	222
6 (Large)	295
14 (Large).	7
18	186
24	186
Engravers Roman Bold	
6	2020, 2021
12	2019
18	2018
24	2017
30	2017
36	2017

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.

A A A A BASELINE

X-SMALL SMALL MEDIUM LARGE

Foster

Foster

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890.

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

Mac McGrew, American Metal Typefaces of the Twentieth Century

PT. SIZE	CASE NO.
Foster	
30	299.28

Garamond

ABCDEFGHIJKLMNOPQRSTUVWXYZ&$1234567890
abcdefghijklmnopqrstuvwxyzfffiflffiffl&st.,;:-''!?
a e m n t ꝭ 1 2 3 4 5 6 7 8 9 0
¶ @ % ‰ ℔ ℞ * § † ( ) [ ] ‖ [ ] † - – — ¢ « » ⁓ ⁓

Garamond Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&$1234567890 J& Jfj £
abcdefghijklmnopqrstuvvwrwxyz .,-:;''!? fffif/ffiffl&stas is us frll ßp tt
ABCDEGLMNPRTY& The a e m n t
1 2 3 4 5 6 7 8 9 0 ſſſſſiſſlſbſiſlſpßſl gy

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

PT. SIZE	CASE NO.
Garamond	
6 (Small Caps) . .	187, 298
8 (Small Caps) . .	298
10	296
10 (Caps)	198
10 (Small Caps) . .	298
12	188
14	189
14 (Small Caps) . .	187
16	190
18	191, 192
18 (Small Caps) . .	187
24	193
30	211
36	212
42	194, 195
48	196, 197
Garamond Italic	
12	204
16	205
18	206
24	207
30	213
36	208
42	209
48	210, 299.3

Garamond Bold

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

Garamond Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-:;'!?$1234567890
abcdefghijklmnopqrstuvwxyz ABCDEGLMNPRTY&
a e k m n t ctst as is us ll sp tt fr gy ke The {} fi ff fl ffl ffi 1234567890

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PT. SIZE	CASE NO.
Garamond Bold	
8	203
18	199
24	200, 299.29
48	299.5
72	299.4
Garamond Bold Italic	
18	201
24	202
60 (Caps)	297

Garamont

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890$
abcdefghijklmnopqrstuvwxyz fi fl ff ffi ffl . , ; : - ' ' ? ! 1234567890
Æ Œ æœ ⅽⅼst ( ) [ ] ☾ QU Qu

Garamont Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
abcdefghhijkklmnopqrstuvwxyz 1234567890$.,-:;'!? fi fl ff ffi ffl
ABCDEGMNPRTUQu llæægyⅽtst gg Æ Œ a e m n

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

PT. SIZE	CASE NO.
Garamont	
30	211
36	212
Garamont Italic	
18	299
30	213

Goudy

Goudy Light Oldstyle

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

Goudy Bold

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

Goudy Extra-Bold

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

Goudy Open

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

Goudytype

A A B B C D D E F G H H I J K L M M
N N O P P Q R R S T T U V W X Y Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
ff fi fl ffi ffl ct . , - ' ' : ; ! ? $ 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 resposible for most but not all of the types bearing his name.

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

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

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

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

PT. SIZE	CASE NO.
Goudy Light Oldstyle	
36	215
Goudy Bold	
36	214
48	299.1,
. . . .	299.30
Goudy Open	
18	216
24	216
30	216
Goudytype	
18	217
24	218
30	219
36	220

Hadriano

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ffffiffifflffl QQU
$1234567890 .,´:;'!? ✤

Goudy

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.

PT. SIZE	CASE NO.
Hadriano	
12	221
18	222
36	221
Hadriano Stonecut	
24	223
36	223

Hellenic Wide

Hellenic Wide

ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuv

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.

Kennerly

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

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

Louvaine

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

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

PT. SIZE	CASE NO.
Louvaine Bold Italic	
18	226
24	227
30	228
36	229
48	230

MacFarland

MacFarland Regular

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

MacFarland Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ$!?-.
abcdefghijklmnopqrstuvwxyz1234567890:;

MacFarland Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ .,
abcdefghijklmnopqrstuvwxyz 1234567890&

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

PT. SIZE	CASE NO.
MacFarland Regular	
36	2166
48	2167
60	2166
84	2168
MacFarland Condensed	
6	2178
8	2179
10	2180
12	2181
14	2182
18	2183
24	2184
30	2185
36	2186
48	2187
60	2188
72	2189
84	2190
MacFarland Italic	
6	2192
8	2193
10	2194
12	2195
14	2196
18	2197
24	2198
30	2199
36	2200
48	2201

Nubian

ABCDEFGHIJKLMNOPQRSTUV
abcdefghijklmnopqrstuvwxyz ʃ
1234567890.,-"'!?$&

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

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

Palatino

Palatino Italic

ABCDEFGHIJKLMNOPQR STUVWXYZ&abcdefghijklmn opqrstuvwxyzfifffl1234567890$.,"-:;!?""

Palatino Semi-Bold

ABCDEFGHIJKLMNOP QRSTUVWXYZ&abcdefg hijklmnopqrstuvwxyzfifffl 1234567890$.,"-:;!?""

PT. SIZE	CASE NO.
Palatino Italic	
14	234
18	235
24	236
Palatino Semi-Bold	
14	237
18	238
24	239
30	240

Paramount

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

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

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

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

Pencraft Oldstyle

ABCDEFGHIJKLMNNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz.,:;'?!-~$1234567890
fffiflffiffl The bdthklpqr~
of ÷ ·~
by 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*.

PT. SIZE	CASE NO.
Pencraft Oldstyle	
36	241

Rivoli

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ABEGH
abcdefghijklmnopqrstuvwxyzct(.,=:;"!?)$£1234567890 JKLMR

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

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

Stymie

Stymie Light

AAABCDEFGHIJKLMNOPQRRSTUVWXYZ&.,-:;'`'!?
aabcdeffghijklmnopqrstuvwxyz 1234567890$ˢ

Stymie Medium

AAABCDEFGHIJKLMNOPQRSTUVWXYZ&().,-:;'`'!?
aabcdeffghijklmnopqrrsttuvwxyyz 1234567890

Stymie Bold

AAABCDEFGHIJKLMNOPQRRST
aabcdeffghijklmnopqrrsttuvwxyyz   bdfghjklpqy
$1234567890 .,-:;'!? ' UVWXYZ&

Stymie Bold Condensed

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

Stymie Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
$1234567890&.,-:;'`'!? ˢ¢Aat

Stymie Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&$?!.,:;'-
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 redesgined it as *Stymie Bold* in the same year, refining some characters and generally tightening the fit. *Stymie Light* and *Medium* and their *Italics* were also drawn by Benton in 1931. *Stymie Bold Italic* followed later.

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

PT. SIZE	CASE NO.
Stymie Light	
12 (Caps)	130
42	258
Stymie Medium	
18	256
24	259
30	260
Stymie Medium Italic	
30	257
Stymie Bold	
12 (Caps)	250
18 (Caps)	178
36	251–253
48	254
60	299.34
Stymie Bold Condensed	
18	255
Stymie Extra Bold	
24 (Caps)	256
36 (Caps)	163
Stymie Black	
14	247
24	248
48	249

Times Roman

Times Roman Bold

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

Times Roman Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890

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

Typewriter

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890$¢/,.:;-'"?!|—()
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890$¢/,.:;-'"?!|—()

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.

Typo Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz ay ay, o'ty r. ff fi ffi fl ffl , . - ; ' : ' ! ? & $1234567890

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

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

PT. SIZE	CASE NO.
Typo Roman Shaded	
12	299.2
18 (Small)	269
18 (Medium) . . .	268

Unknown

ABCDEFGHIJKLMNOPQRSTUVWXYZ $,.:;?!
abcdefghijklmnopqrstuvwxyz 1234567890

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

PT. SIZE	CASE NO.
Unknown	
24	299.35

Van Dijck

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Van Dijck Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

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

PT. SIZE	CASE NO.
Van Dijck	
16	274–280
18	281
36 (Caps)	282
Van Dijck Italic	
16	283

SANS SERIF

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

Advertisers Gothic
Advertisers Gothic

Advertisement Grotesque
Advertisement Grotesque
    Condensed

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

Bank Gothic
Bank Gothic Light
Bank Gothic Medium
Bank Gothic Bold

Bernhard Fashion
Bernhard Fashion

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

Commercial Grotesque
Commercial Grotesque

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

Eurostile
Eurostile
Eurostile Condensed
Eurostile Extended
Eurostile Bold Condensed

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

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

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

Helvetica
Helvetica
Helvetica Italic

Lightline Gothic
Lightline Gothic

Lydian
Lydian
Lydian Italic
Lydian Bold
Lydian Bold Italic

Narrow Grotesque
Narrow Grotesque

News Gothic
News Gothic
News Gothic Bold
News Gothic Condensed

Sans Serif
Sans Serif Light
Sans Serif Medium
Sans Serif Bold

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

Stationers Gothic
Stationers Gothic Medium

Times Gothic
Times Gothic

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

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

Venus
Venus Light
Venus Extra Bold Extended

Advertisers Gothic

Advertisers Gothic

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

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

Advertisement Grotesque

Advertisement Grotesque Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

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

Alternate Gothic

Alternate Gothic No. 1

ABCDEFGHIJKLMNOPQRSTUVWXYZ   AACEFGKMNRSWY
abcdefghijklmnopqrstuvwxyzfiflffiffl .,-:;   '!?&$1234567890
A C E F G K M N R S U W X Y v w x y

Alternate Gothic No. 2

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

Alternate Gothic No. 3

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

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

PT. SIZE	CASE NO.
Alternate Gothic No. 1	
6	2131
8	2132
10	2133
12	2134
14	706, 2135
18	707, 2136
24	703, 708,
. . . .	2137
30	709, 2138
36	710, 2139
42	711
48	712, 2140
60	713, 714
72	715, 2141
Alternate Gothic No. 2	
24	178
36	512
Alternate Gothic No. 3	
36	704
48	705

Bank Gothic

Bank Gothic Light

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

Bank Gothic Medium

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

Bank Gothic Bold

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

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

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

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.

X-SMALL SMALL MEDIUM LARGE BASELINE

Bernhard Fashion

ABCDEFGHIJKLMNOPQRSTUVWXYZ A A
abcdefghijklmnopqrstuvwxyz$¢1234567890.,-:;ˆ !?&-«» Є Ɛ Π Ƨ Ш

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

PT. SIZE	CASE NO.

Bernhard Fashion

12	723
14	724, 725
18	726
30	727

Bernhard Gothic

Bernhard Gothic Light

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

Bernhard Gothic Light Italic

ABBCDDEEFFGHHIJKKLMNOPPQRRSSTUVWXYZ&
aabcdeefghijkklmnopqrrsstuuvwxyz 1234567890 ,;:.-'!?'

Bernhard Gothic Medium

ABCDEEFGHIJKKLMNOPQRSTUVWXYZ&
aabcdeefghijkklmnopqrrsstuuvwxyz th Th
$$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*.

PT. SIZE	CASE NO.
Bernhard Gothic Light	
12	728
18	729
36	730
Bernhard Gothic Light Italic	
10	731
Bernhard Gothic Medium	
24	940
48	732
Bernhard Gothic Medium Condensed	
30	960
36	733, 970
48	971

Commercial Grotesque

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

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

PT. SIZE   CASE NO.

Commercial Grotesque

50 734

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.

X-SMALL   SMALL   MEDIUM   LARGE   BASELINE

Copperplate Gothic was designed in 1903 by Frederic W. Goudy, who is much better known for his classic roman faces. Other weights and widths were drawn shortly thereafter by Clarence C. Marder of ATF, except the Shaded, designed by Morris Fuller Benton in 1912. A rather wide, monotone, convention gothic with added feature on minute serifs, *Copperplate Gothic* is imitative of the work of engravers, as suggested by the name. It became ATF'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*.

PT. SIZE   CASE NO.

Copperplate Gothic Light Extended

18 (Large). 178

Copperplate Gothic Light

6 (Small) 160
6 (Medium) 175
12 (Large). 176
12 (Large). 177
24 (Large). 177

Copperplate Gothic Heavy

6 (Small) 293
6 (Medium) 294
6 (Large) 163, 164
12 (X-Small) . . . 161, 294
12 (Small) 161, 293
12 (Medium) . . . 161, 165
12 (Large). 161, 718
18 (Small) 167
18 (Large). 168
24 (Small) 169
24 (Large). 69, 162, 170
30 (Large). 6
36 (Large). 172

Copperplate Gothic Heavy Condensed

12 (X-Small) . . . 166
12 (Medium) . . . 173
12 (Small) 174

Copperplate Gothic Bold

12 (X-Small) . . . 162
18 (Large). 130
24 (Medium) . . . 171

Eurostile

Eurostile

ABCDEFGHIJKLMNOPQRST
UVWXYZ 1234567890
$✻%o&(,.-;!?

Eurostile Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 $&%o✻.,:-!?

Eurostile Extended

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrstu
vwxyz 1234567890
.-;:,)%o&$✻

Eurostile Bold Condensed

ABCDEFGHIJKLMNOPQRSTUV
WXYZ 1234567890&$%o✻;:-.,'!?
abcdefghijklmnopqrstuvwxyz

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

PT. SIZE	CASE NO.
Eurostile	
18 (Caps)	735
24 (Caps)	736
30 (Caps)	737, 738
Eurostile Condensed	
18 (Caps)	735
24 (Caps)	736
30 (Caps)	737, 738
Eurostile Extended	
14	742
18	743
24	744, 745
30	746
Eurostile Bold Condensed	
36	739
72 (Caps)	740
72 (Lowercase) . .	741

Franklin Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ,.-;:'!?&
abcdefghijklmnopqrstuvwxyz $1234567890
ff fi ffi fl ffl Æ Œ æ œ R t t ABCDEFGHIJKLMNOPQRSTUVWXYZ& .,-:;'!?
abcdefghijklmnopqrstuvwxyz fffifflffl $1234567890

Franklin Gothic Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ,.-;:'!?&
abcdefghijklmnopqrstuvwxyz ff fi $1234567890
abcdefghijklmnop 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 thes faces bear more resemblance to each other than do the faces within some other single families.

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

PT. SIZE	CASE NO.
Franklin Gothic	
5	747
6	748
8	749
10	750
12	751
14	753–755
18	756
24	757, 758
30	759, 760
36	761–763
42	764
48	765, 766
60	767, 768
72	769
Franklin Gothic Italic	
12	791, 792
14	793
18	794, 795
24	796

Franklin Gothic Condensed

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

Franklin Gothic Extra Condensed

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

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

Futura Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ ff fi ffi fl ffl
abcdefghijklmnopqrstuvwxyz   % * ( ) ,.-;':'!?—&
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ $1234567890

Futura Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ ff fi ffi fl ffl
abcdefghijklmnopqrstuvwxyz   % * ( ) ,.-;':'!?—&
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ $1234567890

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

PT. SIZE	CASE NO.
Futura Light	
36	807
48	808
Futura Oblique	
30	959

Futura Demi-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ ff fi ffi fl ffl
abcdefghijklmnopqrstuvwxyz   %*(),.-;':'!?—&
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ $1234567890

Futura Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ& $1234567890
abcdefghijklmnopqrstuvwxyz ½¼¾⅛⅜⅝⅞⅓⅔

Futura Extra Bold Extended

ABCDEFGHIJKLMNOPQRSTUVWX
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*.

PT. SIZE	CASE NO.
Futura Medium	
48 (Caps)	809
Futura Bold Condensed	
24	797
36	797
Futura Bold	
48	956
Futura Bold Extended	
36	799
Futura Extra Bold Extended	
14	800
18	801, 802
24	803–805
36	806
48	891

Gothic No. 544

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890$

Gothic No. 545

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

Gothic No. 578

ABCDEFGHIJKLMNOPQRSTUVWXYZ& G
abcdefghijklmnopqrstuvwxyz 1234567890

Lining Gothic Bold

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

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

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

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

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

Mac McGrew, American Metal Typefaces of the Twentieth Century

PT. SIZE	CASE NO.
Gothic No. 544	
10	950, 951
Gothic No. 545	
14 (Lowercase) . .	809
36	812
Gothic No. 578	
10	813
Lining Gothic Bold	
18	820

Gothic Italic Light

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

Gothic Outline Title No. 61

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

Gothic Condensed No. 117

ACDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890.,:;-'!?&$

Gothic Condensed No. 523

ABCDEFGHIJKLMNOPQRSTUVW   abcdefghijklmnopqrstuvw   123456

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

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Mac McGrew, American Metal Typefaces of the Twentieth Century

PT. SIZE	CASE NO.
Gothic Italic Light	
6	2202
8	2203
10	2204
12	2205
Gothic Italic No. 512	
14	2206
18	2207
24	2208
Gothic Outline Title No. 61	
24	545
30	546
Gothic Condensed No. 117	
54	810
Gothic Condensed No. 523	
24	811

Helvetica

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

PT. SIZE	CASE NO.
Helvetica	
24	814
38	815
60	816
Helvetica Italic	
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*.

PT. SIZE   CASE NO.

Lightline Gothic

12 . . . . 818, 819

Lydian

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

Lydian Italic

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

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 *Czarin*, *Stellar*, *Radiant*, *Optima*, *Samson*, *Valiant*.

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

Lydian Bold

AĀBCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz $1234567890¢&.,-:;''!?

Lydian Bold Italic

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

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 *Czarin*, *Stellar*, *Radiant*, *Optima*, *Samson*, *Valiant*.

PT. SIZE	CASE NO.
Lydian Bold	
10	944
12	945
14	833
18	834
24	835, 844
30	836
36	837
48	838
60	830, 839
72	840
Lydian Bold Italic	
14	841
18	842
24	843
30	845
36	846, 868
48	847
60	848
72	849

Narrow Grotesque

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstvwxyz

1234567890

Narrow Grotesque. A ninteenth-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*.

News Gothic

News Gothic

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

News Gothic Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ $1234567890
abcdefghijklmnopqrstuvwxyzg.,:;-"–!?&¢
ABCDEFGHIJKLMNOPQRSTUVWXYZ rstuvwxy**

News Gothic Condensed

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

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

PT. SIZE	CASE NO.
News Gothic	
36	870
48	871
News Gothic Bold	
48	872
News Gothic Condensed	
14	873
18	874–876
24	877

Sans Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz fffi 1234567890(&$.-':,!?)«»◆¶¶¶
AJWY'aegtu AEFKMNRSWeks ACEFGHYaefgijrstu

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

PT. SIZE	CASE NO.
Sans Serif Light	
8	878
10	879
14	880
Sans Serif Medium	
8	878, 973
Sans Serif Bold	
18	881
24	882

Spartan Medium

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

Spartan Bold

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

Spartan Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
[($£,.:;'-'?!*†‡§¶)] 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,* T*empo Alternate, Twentieth Century.*

PT. SIZE   CASE NO.

Spartan Medium

6 294
8 899
8 (Caps). 900
12 901
14 223

Spartan Medium Italic

14 964
24 966

Spartan Bold Condensed

48 889

Spartan Heavy

18 894
24 895
60 896

Spartan Heavy Italic

60 898

Spartan Heavy Condensed

72 798

Spartan Black

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

Spartan Black Condensed

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

Spartan Extra Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
.,:;!?()ˇ""„"- 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,* T*empo Alternate, Twentieth Century*.

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

Stationers Gothic

Stationers Gothic Medium

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

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

Times Gothic

ABCDEF MINER RESIGN
abcd $123 Defective Miter

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

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

Twentieth Century

Twentieth Century Medium

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

Twentieth Century Medium Italic

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

Twentieth Century Extrabold Condensed

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

Twentieth Century Ultra Bold

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

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

PT. SIZE	CASE NO.
Twentieth Century Medium	
6 (Caps)	903
8	902
10 (Caps)	110
Twentieth Century Medium Italic	
10	905, 906
14	907
Twentieth Century Medium Condensed	
18	904
Twentieth Century Bold	
72	953
Twentieth Century Extrabold Condensed	
48	972
Twentieth Century Ultrabold	
14	908
18	909
30	910
42	911
60	912
72	913, 914,
. . . .	987
Twentieth Century Ultrabold Extended	
18	942
48	893

Univers

Univers 45 (Light Roman)

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

Univers 46 (Light Italic)

Univers 46 ABCDEFGHIJKLMNOPQ125&

Univers 53 (Extended Roman)

Univers 53 ABCDEFGHIJKL 125&

Univers 75 (Bold Roman)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

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

PT. SIZE   CASE NO.

Univers 45 (Light Roman)

10 . . . . 916, 917

14 918–920

Univers 46 (Light Oblique)

10 921

12 936

14 923

Univers 53 (Extended Roman)

14 (Caps Only) . . 922

24 (Caps Only) . . 924

Univers 55 (Roman)

12 915,

. . . . 928–934

Univers 57 (Condensed Roman)

36 926

Univers 58 (Condensed Oblique)

36 927

Univers 75 (Bold Roman)

36 . . . . 925, 935

Venus

ABCDEFGHIJKLMNTI
abcdefghijklmnopqri
1234567890

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

PT. SIZE	CASE NO.
Venus Light	
6	947
Venus Extra Bold Extended	
8	938

SCRIPT

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

Adscript
Adscript

Arabella
Arabella

Ariston
Ariston Medium

Bank Script
Bank Script

Bernhard Cursive
Bernhard Cursive

Brody
Brody

Brush
Brush

Cloister Cursive
Cloister Cursive

Commercial Script
Commercial Script

Dorchester Script
Dorchester Script

French Plate Script
French Plate Script

Kaufmann Script
Kaufmann Script
Kaufmann Bold

Keynote
Keynote

Liberty
Liberty

Lydian Cursive
Lydian Cursive

Murray Hill
Murray Hill
Murray Hill Bold

Park Avenue
Park Avenue

Piranesi
Piranesi Italic
Piranesi Bold Italic

Raleigh Cursive
Raleigh Cursive

Repro Script
Repro Script

Romany
Romany

Rondo
Rondo Bold

Typo Script
Typo Script
Typo Script Extended

Typo Upright
Typo Upright

Adscript

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

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

PT. SIZE	CASE NO.
Adscript	
12	300
18	300.1
24	300.2
36	417.1

Arabella

Arabella

*A B C D E F G H I J K L M N O P Qu
R S T U V W X Y Z 1234567890
abcdefghijklmnopqrstuvwxyzchckßffffiflftllstßtttz
A B C D E F G H I J
K L M N O P Qu 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*.

Ariston

Ariston Medium

ABCDEFGHIJKLMNOPQRST
abcdefghijklmnopqrstuvwxyz $123456

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

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 Y Z
abcdefghijklmnopqrstuvwxyz .,-:; !?&$1234567890
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz

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

PT. SIZE	CASE NO.
Bank Script	
14	303
18	304
24	305
36	306
48	307

Bernhard Cursive

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

abcdefghijklmnopqr
stuvwxyz

1234567890

TYPE
MBLES:

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

PT. SIZE	CASE NO.
Bernhard Cursive	
18	308
24	417.2
30	309
36	310

Brody

ABCDEFGH99KLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

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

PT. SIZE	CASE NO.
Brody	
72	311

Brush

Brush

ABCDEFGHIJKLMNOPQRSTUVWXYZ&%¢ſ¹ʃˢᵉTh
abcdefghijklmnopqrstuvwxyz$$1234567890¢.,-:;""''!?().t thtt

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*.

Cloister Cursive

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvvwwxyz ff fi fl ffi ffl] [() & st .,- " " ' :;!? 1234567890

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

Commercial Script

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

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

PT. SIZE	CASE NO.
Commercial Script	
24	2214
30	2212
36	2213
48	2214

Dorchester Script

*ABCDEFGHIJKLMNOP2RS
TUVWXY abcdefghijklmnopqrstuvwxyz*

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

PT. SIZE	CASE NO.
Dorchester Script	
14	330
18	331
36	332

French Plate Script

French Plate Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz $1234567890 .,-:;'!? &c r r. rs. 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.

Kaufmann Script

Kaufmann Script

ABCDEFGHIJKLMNOP2RSTUVWXYZ
abcdefghijklmnopqrstuvwxyz's 1234567890&$.,-'´""":;!?¢

Kaufmann Bold

ABCDEFGHIJKLMNOP2RSTUVWXYZ
abcdefghijklmnopqrstuvwxyz's 1234567890&$.,-'´""":;!?¢

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

PT. SIZE	CASE NO.
Kaufmann Script	
18	346
24	347
36	348
48	350
60	349
Kaufmann Bold	
10	334
12	335
12 (Lowercase) . .	337
14	336, 338
18	339, 417.4
18 (Lowercase) . .	337
24	340, 341,
. . . .	417.5
30	342
36	343
48	344
60	345

Keynote

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Th
abcdefghijklmnopqrstuvwxyziseresorosthtt ,;:.-'!!' $1234567890£

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

PT. SIZE	CASE NO.
Keynote	
24	351
30	352
36	353
48	354

Liberty

Liberty

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

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*.

Lydian Cursive

Lydian Cursive

ABCDEFGHIJKLMNOPQRSTUVWXYZ$1234567890
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 *Czarin*, *Stellar*, *Radiant*, *Optima*, *Samson*, *Valiant*.

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

PT. SIZE	CASE NO.
Lydian Cursive	
24	364
36	365, 366
42	367
48	368

Murray Hill

$\mathcal{ABCDEFGHIJKLMNOPQRSTUVWXYZ}$
abcdefghijklmnopqrstuvwxyz.,.::--""'!?&()%$1234567890¢*

Murray Hill Bold

$\mathcal{ABCDEFGHIJKLMNOPQRSTUVWXYZ}$
abcdefghijklmnopqrstuvwxyz.,.::--""'!?&()%$1234567890¢*

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

PT. SIZE	CASE NO.
Murray Hill	
14	369
18	370, 371
Murray Hill Bold	
18	372
24	373
30	374
48	375

Park Avenue

Park Avenue

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,-:;"!?&£eres $1234567890
ABCDEFGHI JKLMN OP QRSTUVWXYZ$1234567890 abcdefghijklmnopqrstuvwxyz.,-:;"`"'!?

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

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

Piranesi

Piranesi Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstt_uvwxyzctst $1234567890 .,=:; ''!?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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 Itanlian engraver. Other versions were added by Morris Fuller Benton: *Piranesi Italic*, also in 1930; *Piranesi Bold Italic* in 1931; and *Piranesi Bold Roman* in 1933. The italics have a more calligraphic feeling, especially in the cursive capitals, but a separate set of Plain Capitals– essentially a slanted version of the roman–was produced for the italics. *Piranesi italic,* with regular cursive capitals, was also made by Intertype under the name Minuet.

PT. SIZE	CASE NO.
Piranesi Italic	
18	388, 389
Piranesi Bold Italic	
18	421

Raleigh Cursive

Raleigh Cursive

ABCDEFGHIJKLMNOPQRRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890$.,-:;"!?arerirasesisus&

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*.

Repro Script

Repro Script

ABCDEFGH99KLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,.:;-""'!?&()%$1234567890¢.—

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

PT. SIZE	CASE NO.
Repro Script	
30	395
36	394, 396
60	397

Romany

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

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 contExtended Compare *Keynote, Brody, Repro Script.*

Rondo

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

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

PT. SIZE	CASE NO.
Rondo Bold	
48	399

Typo Script

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
abcdefghijklmnopqrstuvwxyz ɔ's '.,;:.=:'!?& $1234567890

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
abcdefghijklmnopqrstuvwxyz 1234567890 (&.,.;.!?'""-*$ ¢%/£)

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

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

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

Typo Upright

ABCDEFGHIJKLMNOPQRSTUVWXYZ   P Th Tu

abcdefghijklmnopqrstuvwxyz   dho'rsofrs ',.-;:'!?& $1234567890

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*.

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DISPLAY

Ad Lib
Ad Lib

American Extra Condensed
American Extra Condensed

Balloon
Balloon Light
Balloon Bold
Balloon Extra Bold

Broadway
Broadway

Cartoon
Cartoon

Comstock
Comstock

Contour
Contour No. 6

Dom Casual
Dom Casual

Empire
Empire

Flash
Flash
Flash Bold

Freehand
Freehand

Gallia
Gallia

Gill Sans
Gill Sans Cameo Ruled
Gill Sans Shadow

Glamour
Glamour Medium

Greeting Monotone
Greeting Monotone

Headline Open
Headline Open

Huxley Vertical
Huxley Vertical

Neon
Neon

Onyx
Onyx

Phenix
Phenix

Whedons Gothic Outline
Whedons Gothic Outline

Ad Lib

Ad Lib

ABCDEEFGHIJKLMNNOOPQRRSSTTUVWXYZ

aabccdeeffgghijkllmmnoopqrrssttuvwxyz

12345678900

Ad Lib was designed by Freeman Craw 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.*

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 ninteenth-century style. It features 45-degree angles where curves would normally appear. Without the lowercase, similar designs were better known as *Chamfer Condensed* or *Herald Extra Condensed*, the latter introduced by Inland in 1909.

PT. SIZE   CASE NO.

American Extra Condensed

48 571

Balloon

Balloon Light

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

Balloon Bold

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

Balloon Extra Bold

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

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

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

Broadway

Broadway

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

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

PT. SIZE	CASE NO.
Broadway	
12 (Caps)	514

Cartoon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890 $¢?!.,:;-*()

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

PT. SIZE	CASE NO.
Cartoon	
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*.

PT. SIZE	CASE NO.
Comstock	
12	517
14	518
18	573.1
24	519

Contour

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.*

PT. SIZE	CASE NO.
Countour No. 6	
42	163

Dom Casual

Dom Casual

ABCDEFGHIJKLMNOPQRSTUVWXYZ‡1234567890‡&?%
abcdefghijklmnopqrstuvwxyz.,-:;! —ThTTttssflff""""

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.*

Empire

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;" !?&$1234567890

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

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

Flash

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

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

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

Freehand

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

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

PT. SIZE	CASE NO.
Freehand	
30	533
36	534
48	535

Gallia

AABCDEEFGHIJKLMNOPQRRSSTTUVW
$1234567890..~::°°!?&S   XYZ

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 initals or terminals, there are flourished alternate forms of several letters. Compare *Modernistic*.

PT. SIZE	CASE NO.
Gallia	
12	530
14	536
18	530
24	299.25

Gill Sans

Gill Sans Cameo Ruled

ABCDEFGHJKLMNOP

Gill Sans Shadow

ABCDEFGHIJKLMN

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

PT. SIZE	CASE NO.
Gill Sans Cameo Ruled	
36	537
48	537
Gill Sans Shadow	
42	961
72	961

Glamour

Glamour Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz $1234567890 .,-:;'!?()—*""†₵

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

PT. SIZE	CASE NO.
Glamour Medium	
10	538
12	539
14	540
18	541
24	542
30	543
36	544

Greeting Monotone

ABCDEFGHIJKLMNOPQRSTUVWXYZ& Th Th M
abcdefghijklmnopqrstuvwxyz $1234567890 .,-:;'!?' n d e g

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

PT. SIZE	CASE NO.
Greeting Monotone	
12	2029
14	547, 548
. . . .	2027
18	2028
24	2029

Headline Open

Headline Open

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

Huxley Vertical

Huxley Vertical

ABCDEFGHIJKLMNOPQRSTUVWXYZ& $1234567890

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

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

Neon

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.*

Onyx

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-:;"0!?&%$$1234567890
abcdefghijklmnopqrstuvwxyz

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

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

Phenix

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

$1234567890 .,-:;'!?

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

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

Whedons Gothic Outline

Whedons Gothic Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 &$¢£%.,--:;"'!?.°-□-()*

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

PT. SIZE	CASE NO.
Whedons Gothic Outline	
48	572
60	573

BLACKLETTER

Cloister Black
Cloister Black

Engravers Old English
Engravers Old English

Engravers Text
Engravers Text

Inland Copperplate
Inland Copperplate

Typo Text
Typo Text

Waldorf Text
Waldorf Text

Wedding Text
Wedding Text
Wedding Text Shaded

Cloister Black

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

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

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

Engravers Old English

ABCDEFGHIJKLMNOPQRSTUVWXYZ&$
abcdefghijklmnopqrstuvwxyzffffifffffffl.,-:;'!?,,æœckæŒÆ£
1234567890 I$ yz

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

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

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

Engravers Text

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

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

PT. SIZE	CASE NO.
Engravers Text	
12	1016
14	1017, 1018
18	1019
24	1020

Inland Copperplate

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

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

Mac McGrew, American Metal Typefaces of the Twentieth Century

PT. SIZE	CASE NO.
Inland Copperplate	
10	2173
12	2174
14	2173
18	2174

Typo Text

Typo Text

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

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

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

Waldorf Text

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz $1234567890 .,-:;'!?

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*ended

PT. SIZE	CASE NO.
Waldorf Text	
14	1024
18	1025
24	1026
36	1027

Wedding Text

Wedding Text

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

Wedding Text Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzo’c&$1234567890.,-:;’!?

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*ended

PT. SIZE	CASE NO.
Wedding Text	
8	1028
10	1029, 1031
12	1032, 1033
14	1034, 1035
18	1036, 1044
18 (Caps Only) . .	1042
24	1037
30	1038
36	1039, 1040,
. . . .	1041
48	1030
Wedding Text Shaded	
18	1043, 1044

INDEX, PT. SIZE (1/4)