MONOTYPE CATALOG & SPECIMEN BOOK
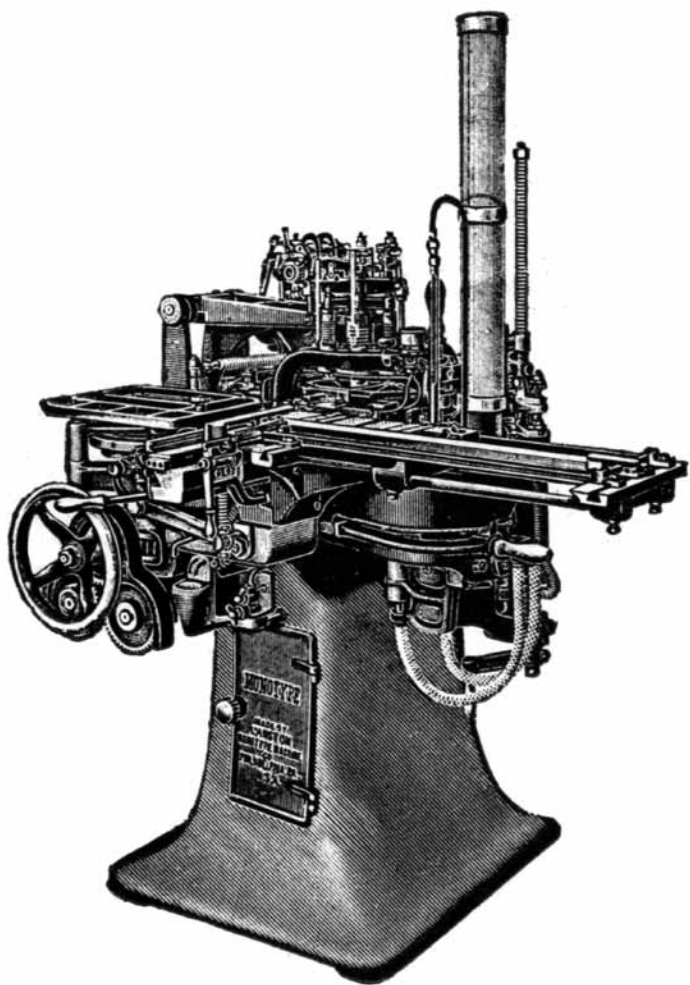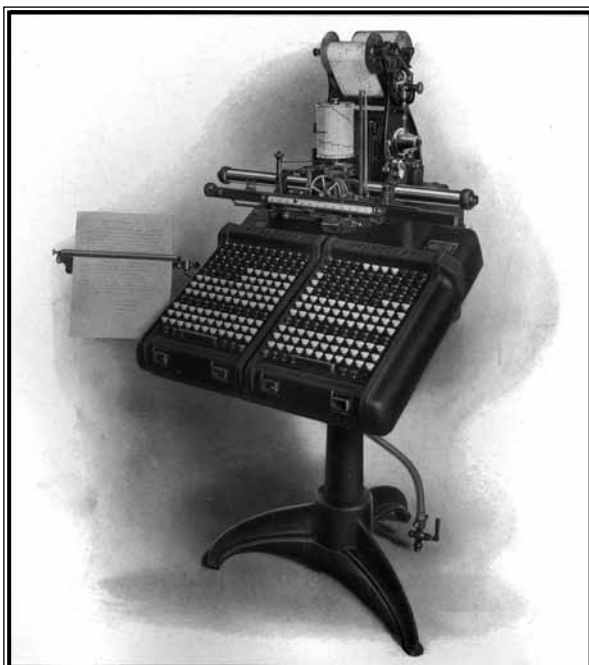
The Monotype Keyboard, which punches a paper ribbon that governs the caster so that a text may be cast to your specifications, and ready for the press.

The *Welliver* is a Mac-driven digital interface that now runs the composition caster. Your text file is prepared digitally then the Mac hooked up to a circuit board runs valves regulating the air used to control the caster via the "spaghetti" you see above right, top. Below right are the solenoid valves & the circuit board below them.
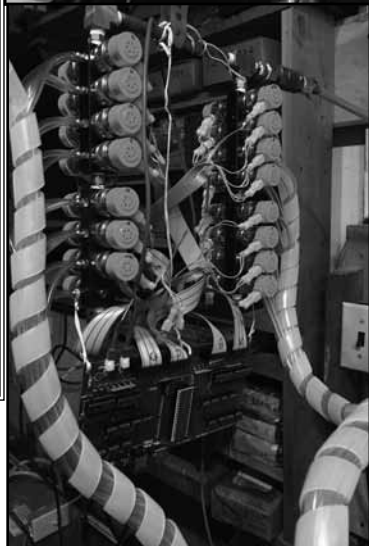
Swamp Press Type Catalog and Specimen Book

• NOTE • *No catalog is ever complete.* If you do not see what you want, INQUIRE. Sometimes I can borrow matrices for sizes and faces not listed here. • The specimens SOMETIMES show characters which are NOT AVAILABLE. If you have specific requirements, let me know. • If you are MIXING new type into your drawers *send me a cap* H so that my type will align with yours. • "COMPOSITION" means machine typesetting can be done to your specifications. Your manuscript can be set with spacing, justification etc. & ready for the press. When done with your project, you may return the metal for a REFUND of the metal charge or you may *keep some or all of the type* to put into cases for future hand setting. • We now have the WELLIVER digital system for driving the caster, thus eliminating the keyboard. DISPLAY means that one character is cast until it is done and then a new character is cast, and so on, allowing only fonts, sorts and hand composition to be available. IN GENERAL machine composition runs 6 to 12 point although some faces have comp up to 24 point. Many of the classic and newer designs run "small comp" to 14 point and "large comp" to 24 point. But in general 14 to 72 point is hand comp. • Full page SPECIMEN SHEETS, showing particular faces in their many sizes and variations are available in pdf or printed versions. • Separate catalogs of our vast holding of ORNAMENTS and SIGNS are available.

Ed Rayher

This book is divided into four sections:

I. Serif
II. Sans Serif & Scripts
III. Gothics
IV. Unique & Foreign Faces

End Matter: Font Schemes & Misc. Info
Faces are shown in alphabetical order within each section.

INDEX

Cheltenham Old Style Bold #86
Cheltenham Bold Cond. #88
Cheltenham Bold Ext. #287
Cheltenham Bold Ex Cond #141
Cheltenham Bold Outline #12
Cheltenham Bold Shaded #218
Cheltenham Inline #286
Cheltenham Inline Extended #285
Cheltenham Old Style Condensed #264
Cheltenham Medium #186
Cheltenham Wide #164
Cherokee — § Unique & Foreign
Clearface #89 (Bold)
Clearface Italic (Light) #2891
Cloister Black #95
Cloister Bold #295
Cloister Old Style #395
Cochin #61
Cochin Bold #616
Cochin Open #262
Cochin, Nicolas #461
Cochin, Nicholas Bold #105 (Baltotype)
Compressed No. 30, #108
Comstock #202
Cooper #482
Cooper Black #282
Cooper Tooled #582
Copperplate Gothics —see Gothics
Coronet (Ludlow) — § Scripts
Coronet Bold (Ludlow) — § Scripts
Corvinus — see Glamour
Cosmopolitan #4
Craw Clarendon #65
Craw Clarendon Book #650
Cushing Old Style #25
Dante #592 (English)
Deepdene #315
Deepdene Bold #317
Della Robbia #231
Delphian (Ludlow)
DeVinne #11
DeVinne Condensed #111
DeVinne Outline #42
DeVinne Outline Italic #41
Dorchester Script § Sans

Doves
Draftsman Gothic
Eden Bold (Ludlow)
Eden Light (Ludlow)
Engravers Old English Bold #188
Engravers Roman #223
Engravers Bold #323
Engravers Roman #347
Engravers Text (Intertype)
Eusebius (Ludlow)
Eusebius Open (Ludlow)
Fabritius (English Monotype) #586
Farmer's Old Style #15
Flash #373— § Scripts
Flash Bold (Shaar) #473 — § Scripts
Florentine Cursive (Ludlow) § Scripts
Florentine #1 boxed ornaments (Skulls)
Formal Script (Ludlow) § Scripts
Forum Initials #274
Fournier Le Jeune #305
Frank Ruehl (Hebrew) § Foreign
French Cadmus #22
French Old Style No. 552, #71
French Round Face #150
Friedlander Initials
Futura— see Twentieth Century § Sans
Gaelic #24 (English)
Gallia #313
Garamond (English) #156
Garamont #248
Garamond Bold #548
Garamond, American #648
Gill Sans (English) #262   § Sans
Gill Sans Bold #275
Gill Sans Shadow #406
Gill Sans Titling Shadow #304
Glamour Light (Corvinus) #235
Glamour Medium #236
Glamour Bold #237
Glamour Condensed (Corvinus Skyline)
Gothic, Alternate No. 1, #51
Gothic, Alternate No. 2, #77
Gothic, Alternate Cond. No. 3, #177
Gothic, Caps Condensed #48
Gothic, Condensed #49

John Hancock #142
John Hancock Condensed # 245
Kasseler Fraktur #40 (English) § Foreign
Kasseler Fraktur #41 (English) § Foreign
Kabel Light— see Sans Serif Light #329
Kennerley Old Style #268
Kennerley Bold #269
Kennerley Open #368
Kino (English) § Sans
LatinAntique #63
Law Italic #23
Law Italic #115
Litho Roman Light (LithoAntique) #162
Lombardic Caps #310 Lanston 293 English
Lorimer (Russian (Linotype)) § Foreign
Lorrain Venus Extended
Lucian Bold #104 aka Graphic Bold
Lutetia #255 (English)
Lydian (Intertype) — § Sans
Lydian Bold (Intertype) — § Sans
MacFarland #68
Mandate (Ludlow) — § Scripts
Manila #92
Masterman #158
Mayfair Cursive (Ludlow) — § Sans
Melior #125
Melior Bold #180
Mirjam (Russian) § Unique & Foreign
Modern, Antique #26— see Antique M.
Modern, Antique Condensed #76—
    see Antique Condensed Modern
Modern Condensed #1
Modern Number 3 Extra Cond. #216
Modern #8
Modern #10
Modern Medium Condensed #14
Modern Number Four, #34
Modernistic #297
Narcissus (Linotype)
News Gothic Bold #93 aka News Gothic
News Gothic Cond. #204
News Gothic #206— see Gothic, News
Nicolas Cochin #461— see Cochin, N.
Nicholas Cochin Bold — see Cochin, N
Onyx #404

Othello #246, English
Pabst Old Style #45
Parisian (Intertype)— § Sans & Scripts
Park Avenue (Intertype)— § Scripts
Pastonchi (English) #206
Pepita (English) # 613 — § Scripts
Peninim Pointed #217 — § Foreign
Perpetua (English) #239
Perpetua Titling #258 (English)
Pilot Black (Fine Press Book Ass.) §Sans
Plantin (English Monotype) #110
Plantin Bold (English Monotype) $194
Plymouth #60
Porson Greek #155 — § Foreign Faces
Post #5
Powell #97
Process #138
Remson (Linotype— Russian)
Reverse (Ludlow) — § Sans
Rivoli (Intertype)
Rockwell Antique #189 see Stymie Bold
Rockwell Antique Shaded # 193 —
Ronaldson #16
Romulus 458 (English)
Runic Condensed
Ruthenian #308 — § Foreign (Russian)
Ruthenian #318 — Ukranian / Russian
Sans Serif Light #329 — aka Kabel
Sans Serif Light Condensed #357
Sans Serif Lined #430
Sans Serif Medium #331
Sans Serif Medium Condensed #354
Sans Serif Bold #330
Sans Serif Extra Bold #332
Sans Serif Extra Bd Cond. #333
Schoeffer #69
Scotch Roman #36
Script Bold (English) #322 § Sans
Shadow (Intertype/ATF)— § Scripts
Sonzino #218 — § Foreign Faces
Spartan (English) #140 — § Gothics
Spartan Heavy (Linotype) § Gothics
Spire #377
Stellar (Ludlow) — § Sans
Stencil (ATF #662)

Stylescript #425 — § Scripts
Stymie Light #190
Stymie Medium #290
Stymie Medium Condensed #590
Stymie Bold (RockwellAntique) #189
Stymie Bold Open — see Beton Open
Stymie Bold Shaded #193 (Rockwell Shaded)
Stymie Bold #790
Stymie Extra Bold #390
Stymie Extra Bold Condensed #490
Suburban French #172
Swing Bold #217 — § Scripts
Tallone Max Factor #32
Times New Roman #327 (English)
Times New Roman Bold #334 (English)
Title #28
Title, Half #905 see Half Title
Tourist Gothic see Modern Cond Goth
Twentieth Century Ex Bold #603 §Sans
Twentieth Century Bold #604
Twentieth Century Medium #605
Twentieth Century Light #606
Twentieth Century Ex. Bold Cond #607
Twentieth Century Med.Cond #608
Twentieth Century Ultrabold #609
Twentieth Cent. Ultrabold Cond #610
Twentieth Cent. Ultra Bold Ext. #614

Typewriter Remington Ribbon 17 L
Typewriter Remington #70 L
Typewriter Reproducing #72 L
Typewriter Mailing List #74 L
Typewriter Underwood #270 L
Typewriter Remington Underscore #370L
Typewriter Reproducing Underscore #372L
Typo Roman Shaded (Intertype)
Ultra Bodoni #675 see Bodoni, Ultra
Umbra (Ludlow) — § Sans
Univers Light (English) #685
  (Deberny & Peignot #45,46)— § Sans
Univers Light Cond. #686 (#47,48)
Univers Medium Expand. #688 (#53)
Univers Medium #689   (D&P #55,56)
Univers Medium Cond. #690 (57,58)
Univers Medium Ex Cond. #691 (#59)
Univers Bold #693   (D&P #65,66)
Univers Bold Condensed #694 (#67,68)
Univers Extra Bold #696 (D&P #75,76)
Valiant (Shaar) #412 — § Scripts
Veronese #59 (English Monotype)
Victoria Italic #224
Wave (Ludlow) § Scripts
Wedding Text #388
Winchell #39
Winchell Condensed #119

Below a Monotype caster moving a new line of type into the galley.
Note the lines are justified with all spacing included.
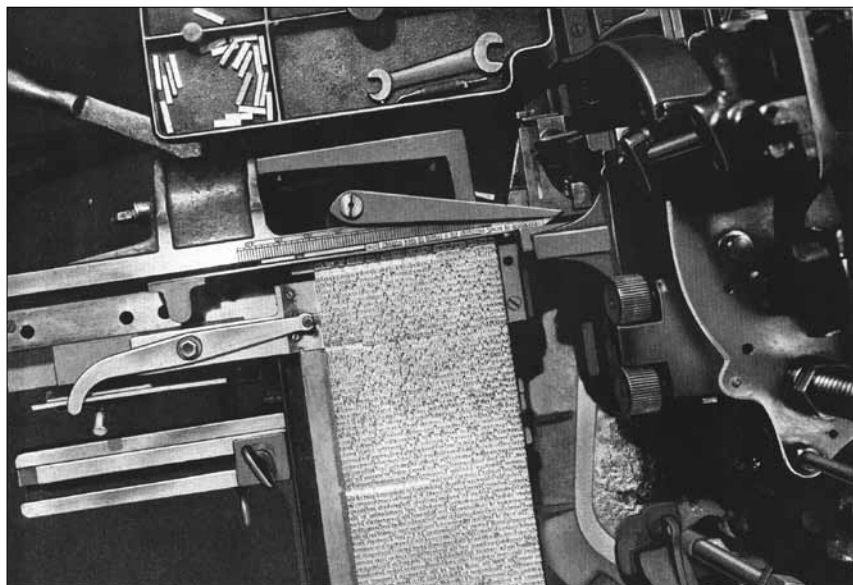
I. Serifs
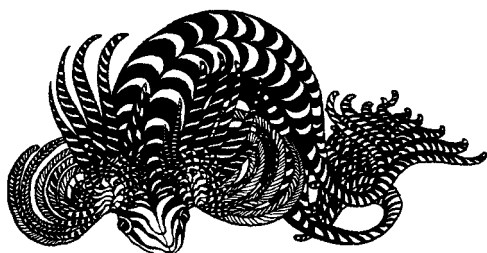
SWAMP PRESS

Adonis: see Section II: Sans Serif & Scripts

Alternate Gothics: see Section III: Gothics

American Garamond: see Garamond, American

American Caslon: see Caslon, American

Antique Bold #144

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 & Æ Œ
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 æ œ   fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 £   . , - ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30 (fonts, sorts, hand-setting only)

Antique, Bold Condensed #145

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 & Æ Œ
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 æ œ   fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 £   . , - ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36

Antique, Modern #26

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

Roman Composition: 8, 10, 12, 14 (+ accents) (fonts, sorts & machine composition)

Antique, Modern Condensed #76

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl

$1234567890   .,-'':;!?

Roman Composition: 9

Antique Old Style #161 (English Monotype)†

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

&ÆŒ   .,:;!?''-([†§£*—£])-''?!;:,.   &ÆŒ

ALTERNATIVE FIGURES F235

1234567890   1234567890   *1234567890*

Roman: 14, 18, 24 (all large composition)

Artcraft (Ludlow) (Lanston Monotype specimen shown)

(c. 1930, originally designed for BB&S by Robert Wiebking)

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &
a b c d e f f ß h i j k l m n o p q r s t u
v w x y z   fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

Roman: 18 (Special Ludlow casting only)

---

†Note: There were two companies making Monotype machines and matrices: the Lanston Monotype Machine Company based in Philadelphia, and The Monotype Corporation Limited, based in England. Although American and English mats and machines were engineered to be incompatible, we can work around that and cast from either type of matrix. Lanston comp mats have a 0.030'' drive, English Monotype 0.050''.

BAKER

BY RUSSELL MARET

An original font designed by Russell Maret, & cast from matrices engraved at Swamp Press. The design is based on letter carvings on the Tomb of Eurysaces the Baker (ca. 50-20BC) outside Rome, Italy.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & I T
$1234567890 – . , ; : ! ? ' ' – · •

24 Point 1/4 strength font (8A)
with extra kerned characters and
Tall "I" and "T" on 30 pt bodies $125.
(1/2 strength, $225)
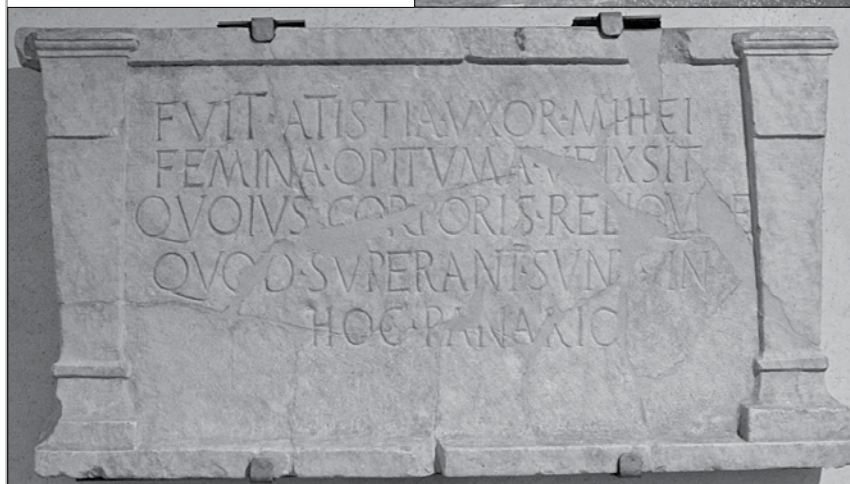
Baskerville (English Monotype) #169

(c. 1923 rendition of the type used by Baskerville in his 1757 quarto *Virgil*.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ`

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   .,:;!?''-([†‡§£$*—$''?!;:,   *1234567890*

Roman, Italic, SMALL CAPS Composition: 8, 9, 10, 11, 12; + Quaints;
Roman Large Composition: 14, 18
Small Composition: 12 on 14 Long ascenders & descenders
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36

Baskerville #353

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ

$1234567890 $1234567890

fi fl ff ffi ffl   .,-'':;!?   f fi ff ft ffi &

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ

$1234567890 $1234567890

fi fl ff ffi ffl   :;!?   ſ fi ff ft ffi &

Roman, Italic & SMALL CAPS Composition: 6, 7, 8, 9, 10, 11, 12 + accents & quaints
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36

Baskerville Bold #453

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz   fiflffffiffl

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

Roman Composition: 8, 9, 10, 11, 12

Bell (English Monotype) #341

c. 1932 copy based on the original punches & matrices by John Bell (1745-1831)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflff ffifflæœ

1234567890   *1234567890*

.,:;!?''-([†‡§£$*—§§‡†⅃)''?!;:,

Roman composition: 14   Display Italic: 14

Bembo (English Monotype) #270

Brought out by Stanley Morrison c. 1929, based on Griffo's roman for Cardinal
Bembo's *de Aetna* of 1495, published by Aldus Manutius.
The companion italic based on Tagliente's Chancery cursive c. 1529.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   .,:;!?''-([†‡§£$*—$£§‡†])-''?!;:,   *1234567890*

SELECTED ALTERNATIVE AND ADDITIONAL CHARACTERS

.234567890 F 537   R 203   M 145   *R* 224   *1234567890* F 538

Roman, Italic & SMALL CAPS Composition: 6, 8, 9,10,11,12,13,14 + accents
Roman & Italic Large Composition: 16

Bembo #405 (Lanston)

ABCDEFGHIJKLMNOPQRRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   .,-'':;!?[]()★†§ $1234567890

ABCDEFGHIJKLMNOPQRRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl

$1234567890   :;!? $1234567890

Roman & Italic Display: 14,18, 24, 30, 36

Bembo Bold (English Monotype) #428

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffiffflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   *1234567890*

.,:;!?''-([†‡§£$*—$£§‡†])''?!;:,

ALTERNATIVE CHARACTERS

1234567890 F839   **f** 180   **ff** 231   **R** 203   **R** 224   *1234567890* F1390

Roman and Italic Composition: 8, 9, 10, 12, 14 + accents

Letter Anatomy

hook or lobe

a

stem

bowl

arches

m

waist line

serif

serif line or base line

beak

ascender line

ascender

dp

counter

swell

descender

descender or drop line

Ben Franklin Initials #127
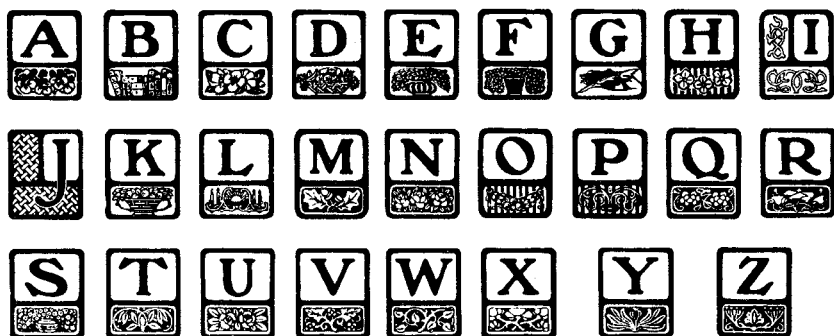
DISPLAY casting: 36

Bernhard Fashion — see Scripts

THE MONOTYPE KEYBOARD AND

The Keyboard

which handles with equal facility all kinds of copy from the plainest to the most intricate, setting it in any measure up to 90 ems. The universal arrangement of the keys makes it easy to operate, and its speed is so great that no operator can possibly be fast enough to stall it.

Composing Machine

This Machine produces all kinds of composition in any size of type from 4-point to 18-point in any measure up to 84 picas.

Type-&-Rule Caster

casts type in all sizes from 4-point to 36-point: Body Type, Display Type, Borders, Rules, Leads, Slugs, Spaces, and Quads.
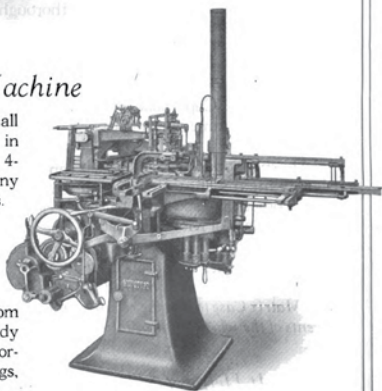
Beton (Linotype; Digital specimen below)
(Designed by Heinrich Jost, for Bauer, c 1931)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz .,;:!?'$1234567890

Special DISPLAY casting: 12, 14, 36

Beton Bold Caps (Linotype; Digital specimen below)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Special DISPLAY casting: 30

Beton Extra Bold (Linotype; Digital specimen below)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Special DISPLAY casting: 18, 30, 36

Beton Open[†] (Bauer)[††]aka "Antique Open" or "Stymie Bold Open"

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

DISPLAY: 24#1= 20 point   [†]Electroplated Thompson Mats

[††]In the parens is listed the foundries that made the mats and in this case the specimen is taken from Typefounders of Chicago. To make matters more complicated my matrices were probably made by the Thompson company. These mats were made by electro-depositing copper into a brass blank into which was inserted a piece of lead type. Once the electroplating was complete, the type was removed and the mat machined, making it was ready for casting. This method was used both legitimately (most Lanston Monotype display mats were made this way) and as a way to pirate designs from other foundries. Composition and English Display mats were made by plunging a hardened steel punch into brass, bronze or aluminum.

Binney Old Style #21

(Similar to Ronaldson, cut in Scotland c. 1863)

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!? $1234567890

Roman & Italic Composition: 4 1/2, 6, 7, 8, 10, 11, 12 + accents
SMALL CAPS: 4 1/2, 7, 8, 11, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

Bodoni Black (Ludlow # 3-H)

Characters in Complete Font

A B C D E F G H
I J K L M N O P
Q R S T U V W
X Y Z & $ 1 2 3
4 5 6 7 8 9 0
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
. : , ; - '' ! ? — ( ) [ ] ✦

The per cent mark is made for all sizes.
It may be purchased separately.
%

DESIGNS 67
Rare models
24 Point Ludlow 3-H Bodoni Black
Length of lower-case alphabet: 386 points

GOOD DESIGN 10
For display heads
18 Point Ludlow 3-H Bodoni Black
Length of lower-case alphabet: 284 points

VALUABLE TIME IS 11
Saved with this system
14 Point Ludlow 3-H Bodoni Black
Length of lower-case alphabet: 216 points

DISPLAY TYPEFACES 45
Are ever in active demand
12 Point Ludlow 3-H Bodoni Black
Length of lower-case alphabet: 186 points

A LUDLOW TYPE DESIGN 12
For newspaper display heads
10 Point Ludlow 3-H Bodoni Black
Length of lower-case alphabet: 167 points

(not shown to size)

Special DISPLAY casting: Roman: 24, 36, 60

Bodoni Light #175

Bodoni was created by Giambattista Bodoni c. 1760-1810 and was immensely popular up to the 1850's. Morris Fuller Benton of ATF popularized revised versions 1908-1915, and Bauer Bodoni, c. 1926 by Heinrich Jost is yet another updated version.

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ§ÆŒ
abcdefghijklmnopqrstuvwxyzæœ fiflffffiffl
$1234567890   :;!?

Roman Composition: 6, 7, 8, 9, 10, 12 + accents
Italic: 6, 7, 9, 10, 12
SMALL CAPS: 6, 7, 9, 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36

Bodoni #375

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

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

Roman & Italic & SMALL CAPS Composition: 6, 7, 8, 9, 10, 11, 12,
Roman & Italic Large Composition: 14, 18
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48, 72
Italic: 14, 18, 24, 30, 36, 42, 48, 60,72

The Monotype cellular composition matrix has a punched cavity at the top into which molten type metal is injected— which forms the printing surface of a piece of movable type. In the standard 15x15 matrix case 225 mats are arranged in 15 rows of 15 mats. Each row casts type with the same set width, thus in theory 15 set-sizes may be cast from one matrix case.

Bodoni Book #875

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz   fiflffffiffl
$1234567890   :;" "!?

Roman, Italic & Small Caps Composition: 6, 7, 8, 9, 10, 11, 12
DISPLAY: Roman: 14, 24, 30
Italic: 14 (inc), 18, 24, 30, 36

Bodoni Bold #275

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflff ffi ffl
$1234567890   .,-'':;!?

Roman & Italic Composition: 6, 7, 8, 9, 10, 11, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72

Bodoni Bold Condensed #775

**A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z &**
**a b c d e f g h i j k l m n o p q r s t u v
w x y z fi fl ff ffi ffl**
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 60, 72, 72H4

Bodoni Bold Panelled #575

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

DISPLAY: Roman: 24, 30, 36, 36H4 *

* Lanston's "H4" designation stands for a "Titling" version, in other words there is no lower case or descender position, so the whole body is taken up with the capitals. Thus a 36H4 reads much larger than the body size of 36 point suggests, and a cap in 72 point regular would be much smaller in height.

Bodoni Bold Shaded #194

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

DISPLAY: Roman: 12, 14, 18, 24, 30, 36

Bodoni, Ultra #675

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 & Æ Œ
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 æ œ
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ? [ ] ( )

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

DISPLAY: Roman & Italic: 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72

Bodoni, Recut Bold #975

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

Roman Composition: 6, 7, 8, 9, 10, 11, 12

Bookman Old Style #98   aka Antique Old Style

Originally made as a bold for Miller & Richard's "Old Style" c. 1925 by Ludlow

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

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

Roman & Italic & SMALL CAPS Composition: 6, 7, 8, 9, 10, 11, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36 Roman only 20, 48

Bookman, New #398

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 & Æ Œ
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 æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 £   . , - ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36, 48, 60, 72

Broadway #306

A B C D E F G
H I J K L M N O
P Q R ſ S ſſ T
U V W X Y Z &
$ 1 2 3 4 5
6 7 8 9 0
a b c d e f g h i
j k l m n o p q
r s ſ t u v w x
y z . , ; : - ' ! ?

DISPLAY: Roman: 12, 14, 18, 24, 30, 36

Broadway Engraved #307

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

DISPLAY: Roman: 14, 18, 24, 30, 36

Bruce Old Style #31

By Sol Hess in 1909, based on the Bruce Foundry Old Style #20 of 1869.

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

Roman, Italic & SMALL CAPS Composition: 6, 7, 8, 9, 10, 11, 12 + accents

Bulmer #462

This is the Lanston version, The English version which I don't have is c. 1936 based on William martin's design cut for William Bulmer in about 1790

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz   fiflffffiffl   .,-'':;!? ()
$1234567890%   ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ $1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz   fiflffffiffl
$1234567890   ,-'': ;!? $1234567890

Roman, Italic & SMALL CAPS Composition: 6, 7, 8, 9, 10, 11, 12
DISPLAY: Roman & Italic: 14, 16, 18, 24, 30, 36

Typical "flat mat" for display casting. Since it is hand-loaded into the caster (Monotype Orphan Annie, Type & Rule Caster, Thompson, English Monotype Supercaster or Lanston Giant Caster) only sorts casting is possible. When making up fonts each matrix is loaded and the appropriate number of casts performed, then the next matrix & etc. until enough type is made to hand-assemble into fonts. The comp caster can make fonts in a single run all on its own.

Display Matrix

Caledonia Bold (Linotype)*

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

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

Special DISPLAY casting: 18 (18Δ445)

*Linotype and Intertype were competitors with Monotype and made slug-casting machines. With a special mold and holder normal hand-set type may be cast from these mats on the Thompson caster, although the process is very slow and of course machine composition is impossible on the Thompson.

Cameo (Ludlow #19)

R.H. Middleton circa1926. Perhaps one of his first designs for Ludlow.

Seems to be an open face for Caslon.

For Fine Contrast 59

24 Point Ludlow No. 19 Cameo, 12 to 72 Point

Special DISPLAY casting: Roman: 12, 14, 18, 24, 30*

*(Caps only)

Giant type. Note the two hollows inside the type body. Giant type has a depth of drive of 0.065'' in most cases, deeper than Lanston composition Monotype (0.030''), or English composition (0.050'') or Thompson / Lanston / English Display to 36 point: 0.050''. The ''depth of drive'' is the business end of the character that rises up from the body, and includes the face and beard.

Giant Caster Matrix

Caslon, American #637

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

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

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

DISPLAY: Roman: 42, 60, 72; Italic: 42, 48, 60, 72

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

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

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

Caslon, New #537

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 & Æ

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

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

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

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 fi fl ff ffi ffl

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

DISPLAY: Roman: 14, 18, 24, 30, 36, 48 G
Italic: 14, 18, 24, 30, 36

Caslon Old Style, English #37 (Lanston)[†]

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890 :;!? $1234567890

Roman, Italic & SMALL CAPS Composition: 6, 7, 8, 9, 10, 11, 12; (7 no SMALL CAPS)
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36
Also see Foreign section for 30 pt Greek version of this face.

Caslon Old Face (English Monotype) #128

c. 1915 made from a Caslon specimen of 1734

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   .,:;!?''-([†‡§£$*—'?!;:,

Roman, Italic, small caps 12; swash + quaints (with long s)
Roman & Italic Large Composition: 18, 24

Caslon began in 1725 with William Caslon starting the Caslon Type
Foundry which endured for three generarions. The faces were based
on 17th century Dutch types. Versions of Caslon were introduced
in a specimen sheet in 1734. The US Constitution and Declaration of
Independence were both printed in Caslon.

Caslon Old Style, Inland #137

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

Roman, Italic & SMALL CAPS Composition: 8, 9, 10, 12

Caslon Old Style (Mackellar) #337

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

Roman, Italic & SMALL CAPS Composition: 7, 8, 9, 10, 11, 12 + accents
Long Descenders: 7, 8, 9, 10, 11, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36, + R: 22, 36H4
SMALL CAPS: 14, 18, 24
Swash: 11, 14, 18, 24, 30, 36, 42, 48
Quaint Characters: Roman & Italic: 14, 18, 24, 30, 36 (all incomplete.)

[†] I know this is confusing, but Lanston called the font "English Caslon Old Style" and the face has nothing to do with English Monotype in England. By the way, operating out of London, Monotype Hot Metal is the successor of "The Monotype Corporation Limited" (aka English Monotype) and is still punching Monotype composition matrices up to 24 point.

THE ORIGINAL OLD CASLON
ON THE MONOTYPE
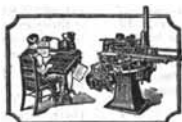
THIS NEW MONOTYPE CASLON (the No. 337 Series) is a faithful reproduction of a face that has steadfastly maintained its popularity in spite of defilement by designers who have distorted this beautiful old face to suit the so-called "standard line" and in other ways endeavored to "modernize" a classic.

WE confidently rest our typographic reputation upon this real Caslon, for, although these matrices have been made in the cellular sizes from 7 to 12 point, for use on a composing machine, surely there is nothing "machinery" about the face here shown; all the charm of the original hand-cut letters has been preserved.

CASLON should be set leaded, and therefore we have made the face with its distinctive long descenders; for those who must set this face solid, almost a desecration, we have provided, in the cellular point sizes, matrices for the shortened descenders, but these are much less stubby than the descenders of most of the modern adaptations of this face.

ONE other point should be noted; Caslon was made to be printed upon hand-made paper—there was no machine-finish in those good old days. We have not attempted the impossible, to make a face that would be Caslon under totally different printing conditions.

WE have two other Caslons, the Nos. 37 and 137E Series; therefore we have made this new-old Caslon for our own satisfaction and to delight those who love to mix type, paper and brains. To show the great difference that paper makes in this face we here print it both on antique and on coated paper. *In ordering, please be sure to specify whether you wish the long or the short descenders.*

A faithful reproduction of the real old Caslon Series cut in the year 1720, by William Caslon, the first, of London

Fonts of Matrices of the No. 337 Series shown on these pages are sold at Class A prices
NOT INCLUDED IN MATRIX LIBRARY AND WILL NOT BE LEASED

Caslon Old Style #437

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v
w x y z   fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0   . , - ' ' : ; ! ?)

A A B B C C D D E E F G G H I J J
K K L L M M N N O P P Q Q R R
S T T U V U W X Y Y Z &
a b c d e f g h i j k k l m n o p q r s t u v
v w w x y z z ct fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0   . , - ' ' : ; ! ?

DISPLAY: Roman: 42, 48, 72
Italic: 42, 48, 60, 72

True-Cut Caslon (Ludlow)
Special Display Casting: 22 pt Roman

Characters in Complete Font
A B C D E F G H I J K
L M N O P Q R S T U V
W X Y Z & $ 1 2 3 4 5 6
7 8 9 0 a b c d e f g h i j k
l m n o p q r s t u v w x y z
ff fi ffi fl ffl . : , ; - ' ' ! ? ( ) —

Other sizes available on special request: 18, 24, 30, 42, 48 [SE]

Caslon Old Style Bold #79

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

Standard C2 Arrangement for sizes up to and including 12 Point. Special Arrangement for 14 and 18 Point.

(Can be combined in Special Arrangement with Caslon Bold Italic for Monotype Machine Typesetting in sizes up to and including 12 Point.)

Machine Typesetting—5 to 12 Point, 82 Characters; 14 and 18 Point, 78 Characters

Long Descenders in 6, 8, 10 and 12 Point: g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

(Small Caps are available in 9, 10, 11 and 12 Point and can be combined in Special Arrangement with Caslon Bold and Caslon Bold Italic.)

Roman Composition: 5, 6, 7, 8, 9, 10, 11, 12
Italic Composition: 6, 8, 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72
Accents: Roman: 14, 18, 24, 30, 36

Caslon Condensed #113

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

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36, 60, 72

Caslon Old Roman #78

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 & Æ Œ
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
æ œ fi fl ff ffi ffl $1 2 3 4 5 6 7 8 9 0 £ .,-':;!?

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 36

Centaur (English Monotype) #252

c. 1929 by Bruce Rogers, based on Robert Wiebking's cuttings in 1914, ultimately based on Jenson's 1470 Venetain face. The italic, Arrighi, was designed by Frederick Warde and based on Chancery Face used by Arrighi in 1524.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz fiflffffifflæœ
1234567890   .,:;!?''-([†‡§£$*—$£§†])-'' ?!;:,.   1234567890

Roman, Italic & SMALL CAPS Composition: 10, 12 + accents;
Large Composition Roman & Italic: 14, 16, 18, 24
DISPLAY: Roman 30, 36
—See Eusebius and Eusebius Open for a nice companion display face—

Century Old Style #157

Designed by De Vinne and Linn Boyd Benton for the Century magazine in 1894. They wanted a darker, more readable face. Morris F. Benton designed more versions at ATF around 1900.

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

Roman, Italic & SMALL CAPS Composition: 6, 8, 9, 10, 12
DISPLAY: Roman: 14, 18, 36

Century Bold #118

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

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

Roman Composition: 6, 8, 10, 12
Italic Composition: 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36, 48, 72
Italic: 14, 18, 24, 30, 36

Century Bold Condensed #418
(Digital specimen below)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcedfghijklmnopqrstuvwxyz .,;:?! $1234567890

Roman Display: 24, 30, 36

Century Expanded #20

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?

Roman, Italic & SMALL CAPS Composition: 6, 7, 8, 9, 10, 11, 12
Large Composition: 14 Italic
DISPLAY: Roman: 14, 18, 24, 30, 36, 42
Italic: 14, 18, 24, 30, 36

Century School Book #420

Based on the type made for *Century* magazine in 1894

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz   fiflffffiffl
$1234567890   :;!?

Roman, Italic & SMALL CAPS Composition: 6, 7, 8, 9, 10, 11, 12 + accents
Roman Large Composition: 13, 14, 16, 18
DISPLAY: Roman: 14, 16, 18 (accents for 14, 18, 24, 30, 36)
Italic: 14, 16, 18, 24, 36, 48

Century School Book Bold #620

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

Roman Composition: 6, 8, 10, 11, 12
DISPLAY: Roman: 18, 24, 30, 36

Cheltenham Old Style #64

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   ctst   fiflffffiffl
$1234567890   .,-'':;!?'"

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

Roman & Italic Composition: 6, 8, 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36
14 & 18 Roman and Italic accented characters

Cheltenham Old Style Bold #86

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

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

Roman Composition: 8, 9, 10, 12   Italic Composition: 8, 9, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72

Cheltenham Bold Condensed #88

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$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 & Æ Œ
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
æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ?

Roman & Italic Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48, 60, 72
Italic: 14, 18, 24, 30, 36, 60, 72

Cheltenham Bold Extended #287

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 & Æ Œ
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 æ œ
$ 1 2 3 4 5 6 7 8 9 0 .,-':;!?

Roman Composition: 6
DISPLAY: Roman: 12, 14, 18, 24, 30, 36

Cheltenham-Bold Extra Cond #141

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 & Æ Œ

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 æ œ fi fl ff ffi ffl

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

DISPLAY: 14, 18, 24, 30, 36, 48, 60, 72

Cheltenham Bold Outline #12

CHARACTERS IN FONT

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 & Æ Œ £
$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j
k l m n o p q r s
t u v w x y z æ œ
° , ; : - ' ! ?
fi ff fl

8 to 12 Point—82 Characters
14, 24, and 36 Point—80 Characters
18 and 30 Point—82 Characters

Roman Composition: 12   DISPLAY: Roman: 18, 30, 36

Cheltenham Old Style was designed by Bertram Goodhue in 1896 for D.B. Updike who was inspired by a Mr Kimball of teh Cheltenham Press in NY. M.F. Benton designed 18 variations at ATF from 1904-1911. The faces were popular and eventually marketed as a family to printers.

Cheltenham Bold Shaded #218

MONOTYPE SHADED TYPE FACES
Cast brand new for every job, give
the job a sharp, clean-cut appearance

Cheltenham Old Style Condensed #264

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 & Qu
a b c d e f g h i j k l m n o p q r r s t u v w x y z
fi fl ff ffi ffl ct st $ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ? ' "

Cheltenham Inline #286

CAN BE REDUCED
The Monotype Does This Through
Its Non-Distribution System
$1234567890

Cheltenham Inline Extended #285

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o
p q r s t u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

Cheltenham Medium #186

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

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

Roman Composition: 12

DISPLAY: Roman: 72,   Italic: 36

Cheltenham Wide #164

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

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

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

Roman & Italic Composition: 10, 12; Roman: 6
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36

Cherokee, XenoType — see § Unique Faces

Clearface #89 (Bold)

By M.F. Benton of ATF, first introduced in 1907.

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 & Æ Œ
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 æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 £   . , - ' : ; ! ?

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

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36
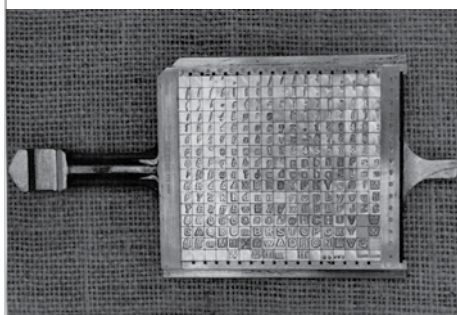
The typical matrix case includes five alphabets: roman caps, roman lower case, italic caps, italic lower case and small caps. Narrow characters occupy the top rows, wide characters the bottom rows. Sometimes not every character can be put into its appropriate row and must be cast separately or on a narrow body with a high space "underpin" to support the overhang. This is a 16x17 case.

Clearface Italic (Light) #2891

A B C D E F G

H I J K L M N

O P Q R S T U V

W X Y Z & $ 1 2

3 4 5 6 7 8 9 0

a b c d e f g h i j

k l m n o p q r s t

u v w x y z ff fi fl

ffi ffl . , - ' : ; ! ?

DISPLAY, Italic: 14, 18

Cloister Black #95

1904 by J.W. Phinney, although also credited tyo M.F. Benton.

𝔄𝔅ℭ𝔇𝔈𝔉𝔊ℌℑ𝔍𝔎𝔏𝔐𝔑𝔒𝔓
𝔔ℜ𝔖𝔗𝔘𝔙𝔙𝔚𝔚𝔛𝔜ℨ&ÆŒ
abcdefghijklmnopqrstubw
xyʒæœ& fi fl ff ffi ffl
$1234567890£ ., = ' : ; ! ?

Roman Composition: 8, 12
DISPLAY: Roman: 14, 18, 24, 30, 36
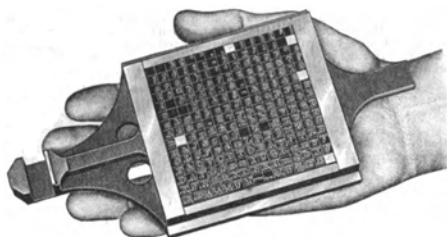
The Matrix Case

The Matrix Case, with its 225 individual matrices, is practically the heart of the Monotype, and, like the human heart, is vital to the successful use of the machine, though so small that it may be held in the hollow of one's hand.

The arrangement of the separate matrices in the Matrix Case is varied according to the character of the type face it contains: thus the machine is adjusted to the job and it is not necessary to change the job to suit the machine.

The Keyboard Arrangement
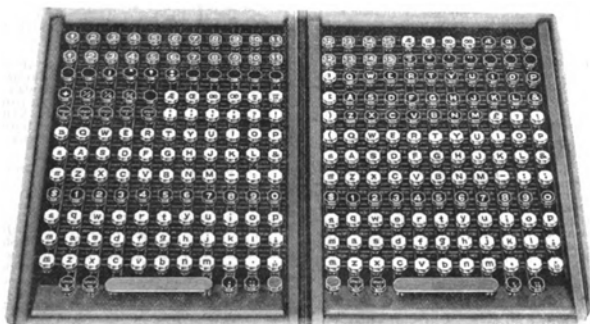
As will be seen by the engraving herewith, is arranged according to the universal typewriter layout, which has been proved by years of experiment and practical use to be the fastest arrangement possible, as well as the easiest for the operator.

The Monotype Keyboard is not changed when the Matrix Case arrangement is altered, but is adjusted by an intermediate part known as the keybar. Thus the speed of the operator is not reduced by an unfamiliar arrangement of the keys. This makes it possible for Monotype operators to acquire a very high speed by using the touch system.

Cloister Old Style was one of the early revival typefaces based on Venician Rennaissance faces. Morris Benton based his on Jenson's roman tyye, c. 1897.

Cloister Bold #295

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

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
fi fl ff ffi ffl ct

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

A A B B C D D E E F G G H I J J K L M M
N N O P P Q R R S T T U V U W X Y Y Z & Qu
a b c d e f g h i j k l m n o p q r s t u v v w w
x y z fi fl ff ffi ffl ct st
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' " " : ; ! ?

Roman & Italic Composition: 8, 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72

Cloister Old Style #395

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

a b c d e f g h i j k l m n o p q r s t u v
w x y z fi fl ff ffi ffl ct Qu . , - ' ' " " : ; ! ? ( ) [ ]

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

A A B B C C D D E E F G G H I J J K L M M N
N O P P Q R R S T T U V U W X Y Y Z &
a b c d e f g h i j k k l m n o p q r s t u v v w w x y z
fi fl ff ffi ffl   ct st Qu
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' " " : ; ! ? ( ) [ ] $ 1 2 3 4 5 6 7 8 9 0

DISPLAY: Roman & Italic: 14, 18, 24 Roman: 30, 36
Small Caps: 14,18 Swash: 14,18

• 35 •

Cochin #61 aka *Sonderdruk*

Based on Peignot's 1912 version of Nicolas Cochin's engraved lettering of the 18th century, called *Moreau-Le-Jeune*. Monotype's version by Sol Hess c.1915.

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzææ   fiflffffiffl
$1234567890   :;!?   ∂ ℰ b n p r s t ff

Roman, Italic & SMALL CAPS Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36
Italic: 14, 18, 24, 30, 36
Swash: 14

Cochin Bold #616   c. 1929, designed for Lanston Monotype by Hess.

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 & Æ Œ
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   æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0   . , - ' : ; ! ?

CHARACTERS IN FONTS

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 & Æ Œ
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 æ œ 's fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0   . , - ' : ; ! ?

Standard C2 Arrangement
Composition—6 to 12 Point, 82 Characters. Display—14 to 36 Point, 82 Characters.

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36   Italic: 14, 18, 24, 30, 36

Cochin Open #262

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r
s t u v w x y z   fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0   . , - ' : ; ! ?

DISPLAY: 18, 24, 36

Cochin, Nicolas #461

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' " " : ; ! ? — « » * (

DISPLAY: Roman: 14, 18#2, 24, 36

Cochin, Nicholas Bold #105 (Baltotype copy of Peignot's font)

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

DISPLAY: Roman: 18, 24, 30, 36, 48

Compressed No. 30, #108

ALL ROMAN, ITALIC AND BOLD FACES
On Standard Monotype Line for all Point Sizes from 5 to 12 Point Inclusive
can be cast to Line at One Operation
$1234567890

DISPLAY: 6, 8, 10, 12, 14, 18

Comstock #202

SAVING THE DISTRIBUTION EXPENSE
Full Cases of New Type and Rule
Saves Distribution Expense, and
the Monotype Makes New Type
and Rule Cheaper than a
Compositor Can Distribute

DISPLAY: Roman: 12

The Giant caster makes type up to 72 points. In general the type is "cored" with one or two hollow areas inside the type body to save weight and metal. Spacing material as well as bars of material of any length can be cast also.
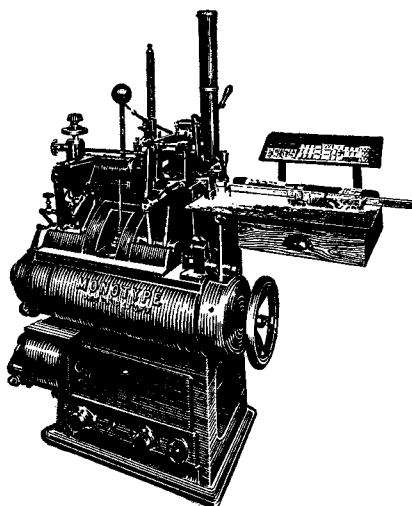
Cooper #482

Designed by Oswald B. Cooper for BB&S c. 1919-24.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
fi fl ff ffi ffl $1234567890   .,-':;!?
· — ❧ ❡ ∾ [

Display —8 to 18 Point, 83 Characters; 24 to 36 Point, 78

DISPLAY: Roman: 18, 24, 30, 36   Italic, 18, 24

Cooper Black #282

Designed by Oswald B. Cooper for BB&S c. 1921.

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & · [❡ —
a b c d e f g h i j k l m n o p q r s t
u v w x y z
$1234567890   .,-':;!?

DISPLAY: 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72

Cooper Tooled #582

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n
o p q r s t u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 £
. , - ' : ; ! ? — · ❡ [

DISPLAY: 24, 30, 36, 60

Copperplate Gothics- see Gothics
Corvinus - see Glamour

Cosmopolitan #4

Made in 1902 for the *Cosmopolitan* magazine,
later released by Monotype 1909-36.

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?

Roman & SMALL CAPS Composition: 10

Craw Clarendon #65

The braketed slab serifs made this distinctive style brought out by the Fann
St Foundry in England in 1845 very popular & widely copied. Designed by
Freeman Craw.

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

Roman Composition: 7, 8, 9, 10
DISPLAY: Roman: 12, 14, 18, 24, 30, 36

Craw Clarendon Book #650

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

Roman Composition: 7, 8, 9, 10
DISPLAY: Roman: 12, 14, 18, 24, 30, 36

Cushing Old Style #25

c. 1901 Lanston Monotype

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 & Æ Œ
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
æ œ fi fl ff ffi ffl
$1234567890 .,-'':;!? $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 & Æ Œ
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
æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ?

Roman & Italic Composition: 6, 7, 8, 9, 10, 11, 12 + accents
DISPLAY: Roman: 14, 18, 24, 30, 36 Italic: 14, 18, 24, 30, 36

Dante #592 (English Monotype)

Designed by Giovanni Mardersteig, released in 1959.,
cut by Charles Malin in 1954

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz fiflffffifflæœ
1234567890   .,:;!?''-([†‡§ £$★—§§†])-''?!;:,.   *1234567890*
1234567890 F1276   ll 557   *1234567890 F1373*

Roman, Italic & SMALL CAPS Composition: 10, 11, 12, 13, Roman & Italic: 14, 16

Deepdene #315

By Goudy, c.1929-34

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
A B C D E G M P T   gy gg ct
abcdefghijklmnopqrstuvwxyz   fiflffffiffl
$1234567890   :;!?

Roman, Italic, SMALL CAPS Composition: 8, 10, 12
DISPLAY: Roman: 14,16,18, 24, 30, 36, 42, 48, 60, 72
DISPLAY ROMAN SMALL CAPS: 14, 16, 18
Italic: 14,16, 24, 30, 36, 42, 48, 60, 72   Swash: 16, 24, 36

Deepdene Bold #317

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

DISPLAY: Roman: 42, 48, 60, 72   Italic: 42, 48, 60

Della Robbia #231

By Thomas Maitland Cleland for Lanston in 1902. The face was based on rubbings of inscriptions in Rome.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z   fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

Delphian (Ludlow)

By R. Hunter Middleton for Ludlow c. 1928, and based on the Trajan Column.

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 &
$1234567890
. . : , : . . - ' ' ! ? —

Parenthesis are sold separately

( )

Special DISPLAY casting: 36, 48

DeVinne #11 and italic #1111

Originally made in 1894 by Gustav Schroeder for the Central Type Foundry, later incorporated into the ATF, and named after T.L. DeVinne. aGoudy made a version in 1898. The origins of the design go to Romaans produced in Europe.

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 & Æ Œ
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
æ œ fi fl ff $ 1 2 3 4 5 6 7 8 9 0 £ . , = ' : ; ! ?

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &
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 . , = ' : ; ! ?

Roman Composition: 12
DISPLAY: Roman: 14, 18, 24, 30, 36
Italic: 14, 18

DeVinne Condensed #111

A B C D E F G H I J K L M N O P Q R R S T U
V W X Y Z & Æ Œ
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
fi fl ff æ œ
$ 1 2 3 4 5 6 7 8 9 0 £   . , = ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36

DeVinne Outline #42

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 & Æ Œ
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
æ œ fi fl ff $1234567890£ . , = ' : ; ! ?

Roman Composition: 11
DISPLAY: Roman: 14, 18, 24, 30, 36

DeVinne Outline Italic #41

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r
s t u v w x y z
$1234567890£ . , = ' : ; ! ?

DISPLAY: Italic: 14, 18, 30, 36

Doves (Propietary)

No, you can't order this. Swamp engraved English Monotype style large composition matrices in the original 16 point size. Although not, strictly speaking, a facsimilie of the original, it is almost indistinguishable from it. Due to the requirements of mechanical typesetting, the design had to be tweaked for the Monotype system, which means there are only certain set widths available, as opposed to foundry type wherein any set is possible.

The chart on the back of the case shows the layout of the matrices in their case, and below that and to the left the wedge, to the right the matrix case and in the foreground type produced from the mats.

Not wanting to upset the wonderful story of the Doves matrices and type tipped into the Thames river, the type will not be made available for general use. On our parts it was a proof of concept that large composition matrices could be made on the Benton. Also, we wanted Doves type for ourselves.
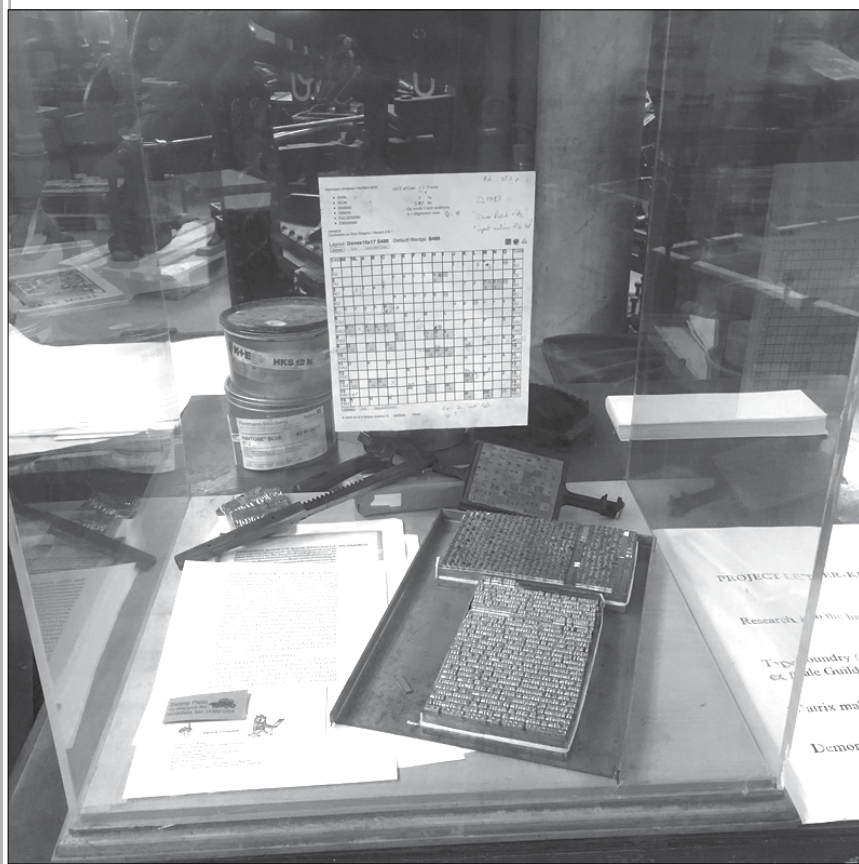
Eden Bold (Ludlow)
By R.H. Middleton c. 1934.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz.,:;!?1234567890

DISPLAY: 24, 36, 48 (Special sorts casting)

Eden Light (Ludlow)

Characters in Complete Font

A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Z & $

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j

k l m n o p q r s t

u v w x y z

. : , ; - ' ' ! ? — [ ] ( ) ·

The per cent mark is sold separately

%

DISPLAY: 18, 24, 36, 48 (Special sorts casting)

Ehrhardt #453 (English Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffiflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffiflæœ

1234567890 .,:;!?''-([†‡§£$*—§§ƒƒ''?!;:, *1234567890*

ALTERNATIVE CHARACTER AND FIGURES

1234567890 F1092   *h* 73   F1273 *1234567890*

Roman, Italic & Small Caps: 14 pt (14D)

Engravers Old English Bold #188

𝕬𝕭𝕮𝕯𝕰𝕱𝕲𝕳𝕴𝕵𝕶𝕷𝕸𝕹𝕺𝕻𝕼𝕽𝕾𝕿𝖀𝖁𝖂𝖃𝖄𝖅&

abcdefghijklmnopqrstuvwxyz

$1234567890   .,-'':;!?

Roman Composition: 12
DISPLAY: 18, 24

Engravers Roman #223

Originally by ATF c. 1924.

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   . , - ' : ; ! ?

DISPLAY: 10, 12, 18, 24

Engravers Bold #323

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   . , - ' : ; ! ?

Roman Composition: 6, 8
DISPLAY: Roman: 14, 18, 24

Engravers Roman #347

Characters in Fonts

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

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

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

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

Roman Composition: 6, Sizes 1-4

Engravers Text (Intertype)

INTERTYPE matrices excel in type design

and manufacturing methods w 12345

Special DISPLAY casting: 12, 14

The "large comp" matrix case is used to cast 14-24 point type. Due to larger matrices the roman and italic must run in separate cases. The caster must run slower in order to dissipate the heat generated by the larger volume of metal per cast.

Eusebius (Ludlow)
aka Nicolas Jenson

By E.F. Detterer, while R.H. Middleton did the other weights. c. 1924, and based on Jenson's type.

PROBLEM OF SORTS
Banished in Ludlow plants

Special Display casting Ludlow: Roman: 8[se], 10[se],12[se], 16[se], 18[se], 24, 36
Italic: 8[se], 10[se], 12[se], 16[se],18[se],36[se],48[se]

Eusebius Open (Ludlow)

Characters in Complete Font

A B C D E F G H I
J K L M N O P Q
R S T U V W X Y
Z & $ 1 2 3 4 5 6
7 8 9 0 a b c d e f g h i
j k l m n o p q r s t u
v w x y z ff fi ffi fl ffl
. : , ; ⸗ ' ' ! ? ( ) —

Oldstyle Figures

1 2 3 4 5 6 7 8 9 0

Supplementary Characters

Qu QU f ff fa ffa fe ffe
fo ffo ffn fr ffr fs ffs ft
fu ffu fy ct st [ ]

Modern or oldstyle figures should be specified when ordering
matrices. Fonts are available with or without supplementary
characters and either supplementary characters or oldstyle
figures can be supplied separately.

%

The per cent mark is made for all sizes

Eusebius Open

Special Ludlow Display casting: 18, 24, 36se, 48se

Fabritius (English Monotype) **#586**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

abcdefghijklmnopqrstuvwxyzfiflfffffiffflæœ

1234567890 .,:;!?''-([†§–

Roman + Small Caps Composition: 14 Didot (on 16 pt English body)
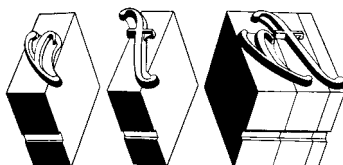
Kerned Type. The "kern" is the overhanging part of the letter— in this case the tail of the "y" and the head and tail of the "f" character. The ability to cast type with kerns is not possible with regular Linotype or Intertype matrices, and represents one of the fundamentally superior aspects of Monotype and foundry type. The kerns are fragile, having no support underneath them to withstand the impact of letterpress printing. However if there is another character alongside the kerned type the kern is supported by the neighbor's body, as shown above.

Also note the use of a "high space" to the right of the "f" character. This technique should be used whenever there is no supporting character alongside. It is important to make sure the underside of the kern and the top of the adjacent body or high space are clean and free of flashed metal or dirt so that the kern seats nicely and does not get bent upwards, which can result in inking and impression problems as well as increasing the likelihood of breaking the kerned portion off.

Fairfield (Light) (Linotype)

By Rudolph Ruzicka c. 1939-1949.

Special casting (Linotype): Roman, Italic, Scaps, accents (lining figs)

12 & 14 pt (12 Δ 508, 14 Δ 282)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345   abcdefghijklmnopqrstuvwxyz   67890
VBCDE   *abcdefghijklmnopqrstuvwxyz*   FGRT0

,.:;?!(|)*''--Z Æ Œ ℔ & £ $ . . .   fi fl ff ffi ffl
,.s;?!AIQO''--u Æ Œ ℔ N £ P L   . . . *fi* Y *ff* W M

Farmer's Old Style #15

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

Composition: Roman: 6,12; Roman, Italic & SMALL CAPS: 7, 8, 11

Flash and Flash Bold, see Scripts

(Skulls are 36 pt, crossbones 30 & 36 pt)

Renaissance designs by Ed Rayher based on trips to Italy

Forum Initials #274

By Goudy and shown in 1912, Lanston c. 1924,

ABCDEFGHIJKLMN
OPQRSTUVWXYZ$0
1234567890.,:;!?-(

DISPLAY: 12, 14, 18, 24, 30, 36

Fournier Le Jeune #305

Deberny & Peignot design based on P.S. Fournier's 1746 decorative letters, c. 1913.

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
. , — ' ! ?

DISPLAY: 18, 24, 30

French Cadmus #22

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

Roman, Italic & SMALL CAPS Composition: 8, 9, 10; Roman & SMALL CAPS: 12

French Old Style No. 552, #71

c. 1908 similar to DeVinne.

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?

Roman & Italic Composition: 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

French Round Face #150

c. 1906 similar to DeVinne...

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?

Roman, Italic & SMALL CAPS Composition: 8, 10, 12, Roman: 6
DISPLAY: Roman: 14, 18, 24, 30, 36   Italic: 18, 24, 30, 36

Futura— see Twentieth Century — § Sans Serifs

Friedlander Initials by Swamp Press

A special engraving project with Incline Press in England. Graham Moss kindly shared images of these initials by Elizabeth Friedlander which were drawn for a book on Churchill. This is the first rendering into hot metal, ever.

Friedlander designed fonts such as *Elizabeth,* but had to flee Nazi persecution and wound up in England, designing books, and eventually ornaments for Monotype.

Friedlander Ititials

BY

Elizabeth Friedlander

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 L

26 characters plus an alternate L
48 pt font cast on 42 except the J

Initials are cast on 42 pt except the J, which is cast on 48 pt body.

Gallia #313
c. 1928 Lanston Monotype.

CHARACTERS IN FONT

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

14, 18 and 24 Point—53 Characters
30 and 36 Point—52 Characters

DISPLAY: 14, 18, 24, 30, 36, 60

Garamond (English Monotype) #156

Released in 1922 and based on Jannon's c. 1620 roman, the italic based on Robert Granjon's c. 1550 cuttings. The "Original Garamond" font introduced at the Paris World's Fair in 1900 started a rush to bring out updated Garamond faces.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyz fiflffffifflæœ

1234567890 .,:;!?"-([†‡§£ $*—$''?!;:, 1234567890

ALTERNATIVE CHARACTERS AND FIGURES

1234567890 F214 h 75 ſ 669 z 144 F341 1234567890

Large Roman & Italic Composition: 14, 18, 24
Swash: 14 *(not complete)*

A B C D E Ex F G H J K M Na Ne Ni No Nu P QU Qu Qu Ra Re Ri Ro Ru T V
as ct e et fr q gg gj gy ij is k ky ll m nt s sp st tt ta us v zy ſſaſbſcſeſhſiſkſlſoſsſtſuß ſaſſſaſſeſſiſſlſſoſſu

Swash and ligatured characters are also available in composition sizes.   Not all characters are available in every size

Garamont #248 (1921 Goudy based on Jannon (1615) & Granjon)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ fiflffffiffl

$1234567890 .,-'':;!?[]() QUu $1234567890£

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ fiflffffiffl

$1234567890 .;!? QUu ctst $1234567890

Roman, Italic & SMALL CAPS Composition: 6,8,9,10,11,12 + accents;
Roman Large Composition: 14, 18
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48
Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72
Swash: 12, 14, 18, 24, 30, 36
SMALL CAPS: 14, 18

Garamond Bold #548

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

Roman, Italic, Small Caps Composition: 6, 7, 8, 9, 10, 11, 12 + accents + swash
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48, 60, 72
Italic: 14,18,24,30,36,42,48,60,72   Swash: 14, 24

Garamond, American #648

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fiflffffiffl&st
$1234567890 .,-'':;!? $1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fiflffffiffl&st
$1234567890 .,-'':;!? $1234567890
as fr gy is ll sp tt us

Roman, Italic & Small Caps Composition: 6, 7, 8, 9, 10, 11, 12

Gill Sans, see Sans Serif Section

Glamour Light (Corvinus) #235

By Imre Reiner for Bauer, c. 1929-34.

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

DISPLAY: Roman: 48

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
$1234567890

Display Italic: 30, 48

Glamour Medium #236

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

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

DISPLAY: Roman: 14, 18, 24, 30, 36, 48
Italic: 14, 16, 18, 24, 30, 48

Glamour Bold #237

A B C D E F G H I J K L M N O P Q
Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z   fi fl ff ffi ffl ft
$ 1 2 3 4 5 6 7 8 9 0   ., - ' "" :;!?*†(¶%

DISPLAY: Roman: 14, 18, 24, 30, 36

• 60 •

Glamour Condensed (Corvinus Skyline) <small>no number</small>

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

Gothics — see Gothics! — § III

Goudy Cursive #324

These swash characters combine with Goudy Old Style italic #3941

A A B C D E F G H I K L M N
N O P R S T U W X Y Z & QU
e g k m n ~ v w x Qu Th st ſs ~ ~ ~ ~
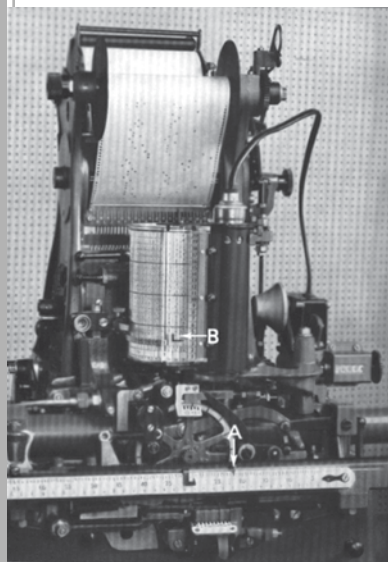
The "tower" of the keyboard. By typing the text a paper ribbon similar to a piano roll is punched with the coordinates of the characters in the composition matrix case. The keyboard calculates the spacing mechanically so that justification may be performed, as well as centering, letter-spacing, etc. Fonts can be keyboarded so that they can be cast "automatically" on the comp caster.

Goudy Hand Tooled #383

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v
w x y z fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 £ . , - ' : ; ! ?

A A B B C C D D E E F F G H H I I J J
K K L L M M N N O O P P Q Q R R S
S T T U U V U W W X Y Y Z Z &
a a b c d e e f g h i j k k l m m n n o p
q r s t t u v v w w x y z ct fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ?

A spool of keyboard ribbon. Note the perforations. Now obsolete.

Goudy Heavyface #380 (c. 1926)

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 & Co. CQ u
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 fi fl ff ffi ffl th ct st
1 2 3 4 5 6 7 8 9 0 $ 1 2 3 4 5 6 7 8 9 0
. , - ' : ; ! ? [¶ ∾ — ⁓ ∿ ❧ ✦ • ❖
A B C C D E F G H I J K L M M N
O P P Q R S T T U V V W X Y Z &
a b c d e f g g h i j k l m n o p q r s t
u v w x y z fi fl ff ffi ffl
Th e t he an d of
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36, 72   Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72

Goudy Heavyface Open # 391

GOOD NEWS A Heavyface open $1234

DISPLAY: Roman: 36

Goudy Lanston # 279

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x
y z æ œ ct fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , ‛ ’ : ; ! ? 1 2 3 4 5 6 7 8 9 0

Display —14 to 36 Point, 80 Characters.
(Lining Figures supplied with all Fonts unless Hanging Figures are specified.)

DISPLAY: Roman: 18, 24, 30, 36

Goudy Modern #293

c. 1918 by Frederick Goudy for Lanston Monotype.

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
fi fl ff ffi ffl $ 1 2 3 4 5 6 7 8 9 0   . , ‛ ’ : ; ! ?
A B C D E F G H I J K L M N O P Q
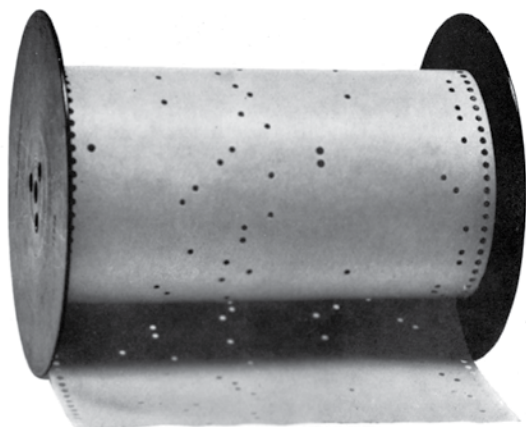R S T U V W X Y Z &
a b c d e f g h i j k l m n o p p q r r s t u v w x y z
fi fl ff ffi ffl $ 1 2 3 4 5 6 7 8 9 0   . , ‛ ’ : ; ! ? ¶

DISPLAY: Roman: 12, 14, 18, 24, 30, 36
Italic: 18, 24, 30, 36

Goudy Old Style #394
c. 1930, originally done for ATF (1915-16).

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz   fiflffffifflct

$1234567890   .,-'':;!?¶℞

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz   fiflffffifflct

$1234567890   '':;!?   G J T Y

Roman, Italic & Small Caps Composition: 6, 8, 10, 12 + accents
Goudy Old Style #291 (English Monotype) Roman small composition: 14 (14D)
DISPLAY #394: Roman & Italic : 14, 18, 24, 30, 36
Roman: 42, 48
Small Caps: 14, 18

("D" stands for "Didot" the European point system based on one pica measuring 0.1776 inches versus the English or American pica being 0.1660 inches, although both picas consist of 12 points.)

Type & Spacing

(a) em quad   (b) type   (c) 2 em quad   (d) en space   (e) regular space:

"3 to em" or "thick space"   (f) middle space: 4 to em   (g) thin space

Fig. 4
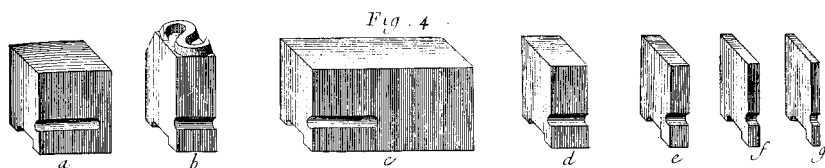
Goudy Old Style Light #38

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl

$1234567890   .,-:;`´!? $1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl

$1234567890   :;!? $1234567890

Standard C Arrangement

(Roman, Small Caps and Italic can be combined for Machine Typesetting
in the sizes shown.)

Long Descenders in 10 and 11 Point:

JQgjpqy J 34579   *JQfgjpqyfiflffffiffl 34579*

Long Descenders in 12 Point (2 x 4 matrices):

gjpqy   *fgjpqyfiflffffiffl*

Roman, Italic & SMALL CAPS Composition: 6, 8, 9, 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36

Goudy Bold #294

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz   fiflffffiffl

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz   fiflffffiffl

$1234567890   .,-'':;!?

Roman & Italic Composition: 6, 8, 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72
Swash: 18, 24, 30, 36

Goudy Open #291

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s
t u v w x y z   fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0   . , - ' : ; ! ?
A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &
a b c d e f g h i j k l m n o p p q r r s t u
v w x y z   fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0   . , - ' : ; ! ? ℐ

DISPLAY: Roman: 14, 18, 24, 30, 36
Italic: 14, 18, 24, 30, 36

Goudy Text #327

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36, 48

Granby, see Sans Serif Section

Grasset #117

By Eugène Grasset for Deberny & Peignot c. 1898

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVW

$1234567890

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWX

$1234567890

Roman & Italic Composition: 8, 10, 12

Greco Bold #326

c. 1925 aka Bristol.

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

DISPLAY: Roman 12, 14, 18, 24, 30, 36

Greek, Porson #155 — See Foreign Faces

Greeting Monotone — see Scripts

Grotesques — see Sans Serifs & Scripts

Half Title #905

ABCDEFGHIJKLMNOPQRSTU
VWXYZ&ÆŒ$£0123456789æff
œflfifflffiabcdefghijklmnopqrst
uvwxyz.,:;'!?-

DISPLAY: 14 + accents

Hadriano Titling #309

By Goudy in 1918 for Continental Typefounders Association after an inscriptiojn in the Louvre. Monotype version 1929.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ∴,
1234567890&

FWG SÁYS: THE OLD
FELLOWS STOLE ÁLL

DISPLAY: Roman: 12, 18, 24, 30, 36

Hess Bold (Goudy Bold Face) #159 (1910 by Sol Hess)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ & Æ Œ
abcdefghijklmnopqrstu
vwxyzæœ fi fl ff ffi ffl
$ 1234567890 ., - ' : ; ! ?

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&
abcdefghijklmnopqrstu
vwxyz fi fl ff ffi ffl
$ 1234567890 ., - ' : ; ! ?

Roman Composition: 6, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36   Italic: 14, 30, 36

Hess Neobold # 363

(1933 by Sol Hess)

Fonts Contain 46 Characters—Available in 36 Point only

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 & $1234567890 .,-:;'!?

Roman: 36H4   (only size made)

Hess Old Style #242

(1920-23, based on Jenson)

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?

Roman, Italic, SMALL CAPS Composition: 6, 8, 9, 10, 12 + accents
DISPLAY: Roman & Italic : 14, 18, 24, 30, 36

Hess Title (Hess Bold Face) #161

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

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

Roman Composition: 10
DISPLAY: Roman: 14, 18, 24, 30, 36

Howland #139

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

OUR MONOTYPE MATRIX
Will Cast Figures as Large as 36 Point
and in Justified Lines
$1234567890

DISPLAY: Roman: 24, 30, 36

Howland Open #96

"PRINTING FOR PROFIT"
Is Our Answer to that Interesting Query, "What
is the Matter with the Printing Business?"
$1234567890

DISPLAY: Roman: 18, 24, 30, 36

Hungry Dutch by Russell Maret

IN A GROUND-BREAKING PROJECT Russell Maret designed this new type face in collaboration with the Type Archive in London and produced the first new Monotype composition face since the 1970's. Although most people thought this was an impossible quest, as the many departments of Monotype that used to be needed to bring a design through the steps of making patterns, engraving punches and then punching and finishing the matrices were long gone, Russell and the Archive pulled feat this off.

12 pt. fonts at $70 (half strength 16A36a) & composition are now available from Swamp Press.

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

P Q R S T U V W X Y &

a b c d e f g h i j k l m n o p q r

s t u v w x y z fi ff fl ffi ffl ct st

. , : ; ' ' ( ) [ ] ? ! - —

1 2 3 4 5 6 7 8 9 0 $

Imprint #101 (English)

Designed by Gerald Meynell, J.H. Mason and Edwrad Johnson and based on Caslon Old Style. The first face to be cut specifially for mechanical composition and cut for use in *The Inprint* magazine. c. 1913

When jobs have their type sizes fixed quickly ABCDEFGHIJKLMN OPQRSTUVWXYZ

Roman, Italic & Small caps Composition: 8, 10
DISPLAY: Roman: 18

Ionic #62

Caslon did the first version in 1842, similar to a Clarendon. c. 1925

FACES OF THIS DESIGN Excepting The Lightest Of weights are durable, having

Roman Composition: 7
DISPLAY: 18, 30, 36
Greek Characters only 24 pt.

Ionic / Lining Gothic No.525, #56

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ&
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl
.,:;-''!? $1234567890

Roman Composition: 5.5, 6, 8

Ionic, Round (Inland) #156

THIS DESIGN BELONGS TO THE ANTIQUE VARIETY OF Letters Used Extensively In America During The Latter Half of the Nineteenth Century. These types, with their usually thick and durable lines, were a natural reaction against the thin, delicate romans much in vogue prior to their time. The lower case is larger in proportion to the height of the capitals

Roman Composition: 6

Italian Old Style #243

aka Jenson. By Joseph W. Phinney for ATF. Goudy reworked things modelling on the Veronese types.

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
ct st P C   fi fl ff ffi ffl   . , - ' : ; ! ?
$ 1 2 3 4 5 6 7 8 9 0   or $ 1 2 3 4 5 6 7 8 9 0

A B C Ç D E Ɛ F G H I J K L Ł M N
O P Q Ꝗ R S T Ꞇ U V Ʋ W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w
x y z   ct st P   fi fl ff ffi ffl   . , - ' : ; ! ?
$ 1 2 3 4 5 6 7 8 9 0

Composition: Roman & Italic: 8; Roman, Italic and SMALL CAPS: 10, 12
DISPLAY: Roman & Italic : 14, 18, 24, 30, 36

Italian Old Style Wide #443

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 & Æ Œ
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 æ œ st ct fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ? ⁋

Display — 14 to 36 Point, 84 Characters

DISPLAY: Roman: 14, 18, 24, 30, 36

Janson #401

Based on 1690 type by Nicolas Kis, a Hungarian in AMsterdam. Stemple had the original mats since 1919. The face is not based on Janson's type.

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ? (

DISPLAY: Roman: 14 (Linotype) and regular Display 24, 36

Janson (Linotype)

Roman & Italic & Small Caps: 14
(no machine composition— fonts and sorts and hand set only)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345   abcdefghijklmnopqrstuvwxyz   67890
VBCDE   *abcdefghijklmnopqrstuvwxyz*   FGRTJ

,.:;?!(|)*''--— Z Æ Œ ſb & £ $ ...   fi fl ff ffi ffl
,.s;?!AIQO''--—u Æ Œ ſb N £ P L   ... fi Y ff W M

12345   ( ) : fl ffi ffl $ æ œ   67890   ;:
12345   ( ) : fl ffi ffl $ æ œ   67890   ;:

§ ¶ – [ ]   H K X Z & Æ Œ @ % * † ‡

SHORT DESCENDERS   OLD STYLE FIGURES
g j p q y   *g j p q y*   1 2 3 4 5 6 7 8 9 0   *1 2 3 4 5 6 7 8 9 0*

Jefferson Gothic — see Gothics section

Jenson Condensed # 258

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

AVOIDING LOST MOTION
Is Just as Important in the Hand Department as in
the Mechanical Department of a Plant
$1234567890

Roman DISPLAY: 14

Jenson Old Style #58

Jenson aka Italian Old Style, by Phinney & reworked by Goudy.

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 & Æ Œ
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 æ œ fi fl ff ffi ffl ❦)
$ ſ 1 2 3 4 5 6 7 8 9 0 £ . , - ' : ; ! ?

Roman Composition: 8, 10, 12 DISPLAY Roman 14, 18, 24, 30, 36

Joanna #478 (English Monotype)

Released in1937; designed by Eric Gill. Copy fof typ[es cut for Hague and Gill by W.H. Caslon in 1930

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   1234567890

.,:;!?''-([†‡§£$*—$£])''?!;:,

1234567890 F1609   F1610 1234567890

Roman & Italic: Composition 12, 14

John Hancock #142

c. 1909 based on a Keystone Type Foundry face of 1905.

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

Roman Composition: 6, 8, 12

John Hancock Condensed # 245

NEW MONOTYPE MATERIAL
For Every Form Means the Minimum of Expense for the Make-up
$1234567890
Roman DISPLAY: 14, 18, 24, 30, 36

Kabel Light— see Sans Serif Light #329 (in Sans Serif section)

Kennerley Old Style #268

Goudy designed the face for Mitchell Kennerley in 1911 and Robert Wiebking cut the matrices.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   .,-'':;!?[]()   ctst $1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?   ctst $1234567890

Roman, Italic & SMALL CAPS Composition: 6, 8, 10, 11,12 + accents
DISPLAY: Roman: 14, 18#1, 18#2, 24, 30, 36, 48, 60, 72
Italic: 14, 18, 18#2, 24, 30, 36
Large Caps: Roman: 36

Special Italic Swash Fonts
These Special Swash Letters are included in all fonts of Kennerley Italic from 14 to 36
Point, and may also be purchased separately in fonts of each point size

A B C D E M P R T U

Swash: 14, 18#1, 18#2, 24, 30, 36
Small Caps: 14, 18#1, 18#2

(#1 and #2 designate 2 different sizes on the same body; #1 would approximate 16 point on and 18 point body, #2 18 point on 18 point body)

Kennerley Bold #269

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ &st fiflffffiffl
$1234567890 or $1234567890£ .,-'':;!?[] ()
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ &st fiflffffiffl
$1234567890 or $1234567890 .,-'':;!?

Long descenders
in 6 to 12 Point: g j p q y J Q   *C E G G U*   10 and 12 Pt. only

Roman & Italic Composition: 6, 8, 10, 12
DISPLAY: Roman: 14,18#1,18#2, 24, 30, 36, 48, 60 ,72
Italic: 14, 18#1, 18#2, 24, 30, 36

Kennerley Open Caps #368

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ!?
.,:;-$12345
67890()

DISPLAY: Roman: 48

The Thompson foundry-style caster.
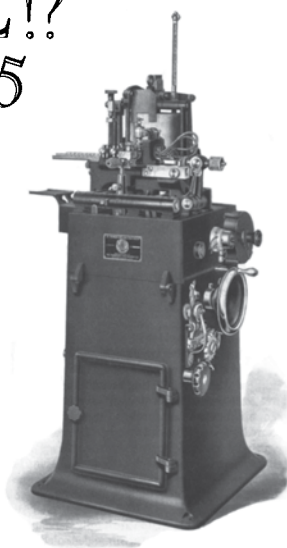
Kliluk *by Barbara Henry*

A new typeface designed by Barbara Henry of Harsimus Press. This is an *asemic* font. For those in the know, this alphabet is for an imaginary language. If a viewer thinks the language is real but just one they don't know, the project is a success. Each character is cast on a quad, so it can be printed as 4 different images when set in lines. The images make wonderful ornamental matter as well. So far seven characters have been engraved. In all there will be 32 characters plus their mirror images.

Kliluk

A sampler of 18 pt Asemic Type

by Barbara Henry

$35 • Ten pieces each of characters 1-7 and of mirror images of 1-3, 5 & 6

Latin Antique #63

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
$1234567890

Roman Composition: 8

Display Roman: 18, 24, 30, 36

Law Italic #23

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

Italic Composition: 12

Law Italic #115

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

Italic Composition: 10, 12

Litho Roman Light (Litho Antique)#162

A revamping of Inland Type foundry of St Louis' type in 1910, basically heading towards Stymie

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r
s t u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

Roman Composition: 5, 6, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

Lombardic Caps #310 Lanston & #293 English

Combines nicely with Goudy Text, my matrices are engraved and of uncertain provenance & include a unique pilcrow (not shown) and a different ornament. Cut by Goudy in 1929, first presented in his book *Elements of Lettering*.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ✠

Lorrain Venus Medium Extended (Bauer)

I think this is *Venus,* taken from Wagner & Schmidt, and done in 1907-27 by Bauer.

Venus Medium Ext ABCDE125&

Lucian Bold #104 aka Graphic Bold (Baltotype)

(Baltotype's Electro mats copy of Bauer's font (c. 1925); digital version below. Lucian Bernhard did the original. Also, aka Bernhard Roman)

ABCDEFGHIJKLMNOPQRSTUV
WXYZabcdefghijklmnopqrstuvwxyz
$1234567890 . , ! ?

Lutetia #255 (English Monotype)

Created by Jan van Krimpen; released in 1930. Originally cut by Enschadé 1925

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQ RSTUVWXYZÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

I 2 3 4 5 6 7 8 9 0   .,:;!?''·([†‡§£$*−$£§†])''?!:;,.   *I 2 3 4 5 6 7 8 9 0*

ALTERNATIVE CHARACTERS AND FIGURES

1234567890 F271   U 226   e 378   F720 *1234567890*

A SELECTION OF SWASH LETTERS

A B C D E G H J K M N P Q R T
U Y & e k m n r L v w z a ft ct

Roman, Italic & Swash Composition: 12D on 14, 14 D on 16, Roman 20D on 22

Lydian and Lydian Bold: See Sans Serif section

MacFarland #68

TYPE RUN ROUND CUTS AND INITIALS

Like straight Matter, just as Accurately as with Matter Composed by and
Run Round by Hand in the Old Way
$1234567890

DISPLAY: 14, 18, 24

Manila #92 (c. 1909, by Lanston Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl

$1234567890   .,-'':;!?

Roman Composition: 6, 8

Masterman #158

Bold variation of Doric, Lanston Monotype 1910

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 & Æ Œ
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 æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 £ . , - ' : ; ! ?

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

Melior #125

By Hermann Zaph for Stempel c. 1952

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ–$123
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ–$123

Roman Composition: 6, 7, 8, 9, 10, 11
Italic: 8, 9, 10, 11

Melior Bold #180

**abcdefghijklmnopqrstuvwxyzABCDEFG
HIJKLMNOPQRSTUVWXYZ–$12**

Roman Composition: 9, 10, 11

Modern, Antique #26— see Antique Modern
Modern, Antique Condensed #76— see Antique Condensed Modern

Modern Condensed #1

Typical English face design; modern usually denotes unbracked serifs as the hallmark, as in Bodoni and Didot, with Bell orBaskervulle being seen as transitional examples.

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?

Roman, Italic & Small Caps Composition: 6, Roman & small caps 8, 10

Modern Number 3 Extra Cond. #216

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

Roman Composition: 8

Modern #8

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?

Roman, Italic & SMALL CAPS Composition: 4, 4 1/2, 5, 6, 7, 8, 10, 11, 12 + accents

Modern #10

Roman Composition: 5.5 pt roman
Have no specimen; not listed in McGrew ! But looks like basic "Modern"

Modern Medium Condensed #14

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

Roman Composition: 8

Modern Number Four, #34

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

Composition Roman & Italic: 9,10; Roman 11
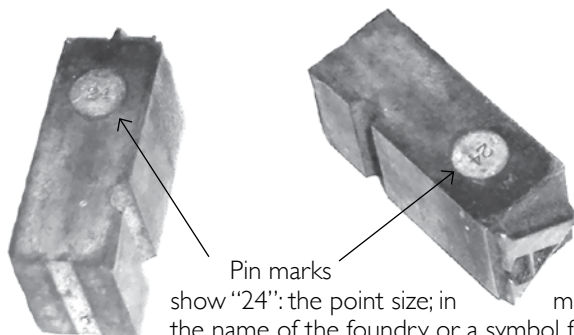
Pin marks show "24": the point size; in many cases they have the name of the foundry or a symbol for the foundry. In this case they A pin mark almost always indicates foundry cast vs Monotype, although the Thompson can use a pin mark and make a groove at the foot similar to true foundry type.

Modernistic #297
Designed by W.A. Parker for ATF c. 1927

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

18 to 36 Point—49 Characters

DISPLAY: 30, 36

Narcissus (Linotype)
Designed by Walter Tiemann in 1921 for the Klingspor Foundry in Germany.

OHamburgefonstiv

OHamburge fonstiv nature Hoffnung Habsburg
Oberfoerster Hornisse Otto amuse sonnentau tassetee
inserat moostauben monsunregen frage abteigruft nortvone
mitgabe turnverein namensgebung miinnora bagger

Special Display casting Roman: 12, 18, 20, 30, 36, 48

News Gothics see Gothics Section

Othello (English Monotype) # 246
Composition 12 pt

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

Linotype slugs and mats. The mat showing the casting cavity for an "N" is a duplex, which allows two different faces to be punched onto one mat. Often roman and italic accompany each other. The disadvantage to this set up is both must be the same set width.

Onyx #404

Designed by Gerry Powell c1937 for ATF, based on "fat faces"

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &
a b c d e f g h i j k l m n o p q r s
t u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 $ ¢ %   . , - ' ' : ; ! ? ( )

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &
a b c d e f g 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   . , - ' ' : ; ! ? ( )

Display Roman: 18, 24, 30, 36, 42, 48, 60, 72, 72H4
Italic: 24, 30, 36, 42, 60, 72

Pabst Old Style #45

Designed by Goudy c. 1902; Inland made a copy called "Avil," another copy was "Latina"; for the brewing company

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUWVX
$1234567890

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

Parisian &
Park Avenue
— see Scripts

Pastonchi (English Monotype) #206

Designed by F. Pastonchi and E. Cotti for English Monotype, c. 1927

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   .,:;!?''‹[†§£$*—§§†]›''?!;:,   1234567890

A B C D E H L M N P Q R T U Z a e n v w

Roman, Italic, Small Caps & Swash Composition: 12D=13 point on 14 body

---

Pepita #613— see Scripts

Perpetua (English Monotype) #239

By Eric Gill, released in 1928., and his most popular face. It was first used in *The Passion of Perpetua and Felicity.*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

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

SOME SELECTED ALTERNATIVE CHARACTERS & FIGURES

U 8   y 131   *y* 139   J 83   U 226

1234567890 F682   *1234567890* F683

Roman, Italic & SMALL CAPS Composition: 6, 8, 9, 10, 11, 12, 13, 14

DISPLAY: Italic 24 (18, 24, 30, 36 Roman & Italic can be had with notice)[F/SN]

Perpetua Titling #258 (English Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ALTERNATIVE CHARACTERS

£1234567890   R₁₉₈ U₂₂₆ J₉₃   .,:;!?''-([†§\$*—

Roman Display: 14, 18, 24, 30, 42, 48, 60, 72

Plantin #110 (English Monotype)

Released in 1913, based on Granjon's work in the Musée Plantin in Antwerp.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   .,:;!?''-([†‡§£\$*—''?!;:,   F112 *1234567890*

Roman, Italic & SMALL CAPS Composition: 7, 8, 9, 10, 12

Plantin Bold #194 (English Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890 .,:;!?"-([†‡§£$*—$£§†])-''?!;:, *1234567890*

Roman Composition: 7, 8, 9, 10, 12

Plymouth #60

Takeoff of the arts & crafts *Roycroft*, Lanston c. 1905 & BB&S in 1900; aka Rugged Black

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z @ Æ Œ
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 æ œ fi fl ff
$ 1 2 3 4 5 6 7 8 9 0 £ . , - ' : ; ! ?

*A B C D E F G H I J K L M N N O
P Q R R S T U V W X Y Z & Æ Œ
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 œ œ fi fl ff ct
$ 1 2 3 4 5 6 7 8 9 0 £ . , - ' : ; ! ?*

Roman Composition: 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36

Post #5

Designed for or in imitation of the Saturday Evening Post's typeface by E.J. Kistson c. 1900.

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

Roman Composition: 5.5, 6

Powell #97

Designed by Goudy for the same guy who commissioned Pabst, this time for a different customer, a department store.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v
w x y z fi fl ff
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

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

Composition: Roman: 6, 10, 12; Italic: 12
Display: Roman: 14, 18, 24, 30, 36

Process #138

Face for the Crowell Publishing Co by Lanston c. 1939.

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fffiffifflffl .,-:;'!?( ) —%'' ''*

Roman, Italic & Small Caps: Composition

Rivoli (Intertype)
Designed by William Sniffin for Atf c. 1928.

INTERTYPE faces are made on modern
wide tooth matrices which 12345

Special DISPLAY casting: 10, 12, 14, 18

Rockwell Antique #189— see Stymie Bold
Rockwell Antique Shaded # 193— see Stymie Bold Shaded

Ronaldson #16
A face by MS & Jordan in 1884 & copied widely

12345 abcdefghijklmnopqrstuvwxyz 67890$
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Roman Composition: 6, 10, 12
SMALL CAPS: 6, 10, 12

Romulus #458 (English Monotype)
Designed by Jan van Krimpen, c 1931; released by Monotype in 1936. Originally cut by Enschedé in 1931

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffiflæœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffiflæœ
1234567890   *1234567890*
.,:;!?''-([†‡§£$*–$£§‡†])'' ?!;:,
ALTERNATIVE CHARACTER AND FIGURES
1234567890 F724   *f* 254   F721 *1234567890*

Roman & Italic Composition: 12D on 14, 14D on 16

Ruthenian / Russian 308/318 see Foreign Section

Runic Condensed #98 (Thompson)

(Digital specimen below) c. 1935

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

!?.,;:'$1234567890

DISPLAY: Roman: 24, 30, 36

Sans Serif (Monotype Sans Serif aka Kabel) #329 etc., see Sans Serifs!

Schoeffer #69

Designed by Herman Ihlenburg for ATF c. 1897, Linotype version "Elzevir"

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Roman Composition: 12

Scotch Roman #36

Reworking of a face from Alexander Wilson & Son of Scotland c 1883; Farmer & Sons did a version in 1903, folded into ATF later, Lanston version 1908

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ   fiflffffifl

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ   fiflffffifl

$1234567890   :;!?

Roman, Italic & SMALL CAPS Composition: 6, 8, 9, 10, 11, 12
DISPLAY: Roman: 14, 18, 24, 30, 36, 48   Italic: 14, 18, 24, 30, 36 + swash

Scotch Open Swash #316So

A B C D M N K L P R R U

DISPLAY: 36 Italic

Spectrum #556 (Eng)

Created by Jan van Krimpen c.1955. Originally cut by Enschedé in 1952

SYNOPSIS IN 10D ON 11 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   .,:;!?''-([†‡§£$*—$£§†])''?!;:,.   *1234567890*

ALTERNATIVE FIGURES

1234567890 F990   F991 *1234567890*

1234567890 F1068   F1069 *1234567890*

Roman, Italic, SMALL CAPS: Composition: 8D (9 pt)

Hand-correcting a galley of composition type. Note the spacing is included and the type is justified left and right.

Spire #377

Designed by Sol Hess for Lanston in 1937

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

R S T U U V W W X Y Z &

$ 1 2 3 4 5 6 7 8 9 0 ᶜ   . , - ' ' ! ?)]

DISPLAY: Roman: 24, 30, 36, 48

Stencil (ATF #662)* (c. 1937, looks like Ludlow version by Middleton)

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 $

DISPLAY: Roman: 18, 24, 30

*My matrices are engraved and of unknown origin. Engraving mats is an alternative to the difficult process of electroplating or the even more arduous process of carving or engraving punches and then striking mats in a punch press. The main difference between engraved mats and mats otherwise produced is that since the engraving tool must be cone-shaped, the casting cavity has a sloped side-wall which means the type cannot fit as tightly side to side as punched mats, for instance, because a punched mat can have a vertical side-wall. In the case of Stencil, however, the fit is loose and the issue of tight fit is moot.

Stymie Light #190

AAABCDEFGHIJKLMNOPQRRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz
$1234567890   .,-'':;!?«»()*§%
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdeffghijklmnopqrstuvwxyz
$1234567890   .,-ˇ ``'':;!?«»()

Roman Composition: 6, 8, 10, 12 + accents (composition & fonts)
Italic: 6* 8* 10* 12* (Sorts & Fonts)
DISPLAY Roman: 14, 18, 24, 30, 36, 42, 48, 70, 72
Italic: 14, 18, 24, 30, 36

Stymie Medium #290

AAABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz
$1234567890   .,-'':;!?«»*§()
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdeffghijklmnopqrrstuvwxyz
$1234567890   .,-ˇ``'':;!?()

Roman Composition: 6, 8, 10, 12 + accents
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48, 60   Italic: 18, 30, 36

Stymie Medium Condensed #590

A A B C D E F G H I J K K L M N O P Q R R S T
U V W X Y Z &
a a b c d e f g h i j k l m n o p q r s t t u v w x y y z
$ 1 2 3 4 5 6 7 8 9 0 $ ¢   .,- ' ' :;!? « » [(

DISPLAY: Roman: 14, 18, 24, 30, 36

Stymie Bold (Rockwell Antique) #189

A A A B C D E F G H I J J K L M N
O P Q R S T U V W X Y Z & Æ Œ
a a b c d e f f g h i j k l m n o
p q r r s t t u v w x y y z æ œ
$ 1 2 3 4 5 6 7 8 9 0 .,-':;!?

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &
a b c d e f f g h i j k l m n o p q r
r s t u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 £ .,-'':;!?

Roman Composition: 6, 8, 10, 12 + accents
DISPLAY: Roman: 14, 18, 24, 30, 36, 48, 60, 72
Italic: 14, 18, 24, 30, 36

Stymie Bold Shaded #193 (Rockwell Shaded)

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v
w x y z .,-:;'!? $1234567890

DISPLAY: Roman: 12, 18, 24, 30, 36

Stymie was developed by Morris Benton at ATF, taking design ideas from Parsons, Rockwell Antique (derived from Litho Antique by Inland Type Foundry.

Stymie Bold #790

AAABCDEFGHIJKLMNOPQRRSTUV WXYZ&

aabcdeffghijklmnopqrrsttuvwxyyz

$1234567890 .,-'':;!?

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdeffghijklmnopqrrstuvwxyz

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

Roman & Italic: Composition 6, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

Stymie Extra Bold #390

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890¢ $1234567890

.,-ˇ':;!?« »[]() AKRatyy

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
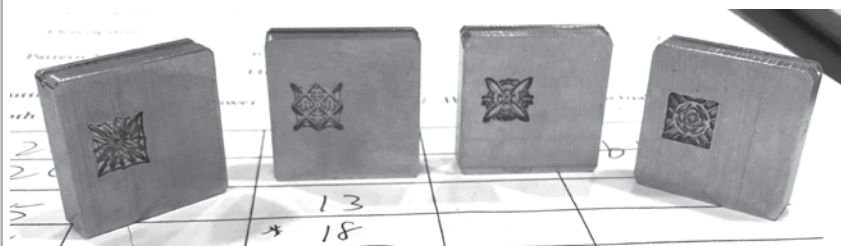
abcdefghijklmnopqrstuvwxyz Ka

$1234567890 .,-ˇ':;!?[]()

Roman Composition: 8, 10, 12 + accents
DISPLAY: Roman: 14,18, 24, 30, 36, 48, 60, 72
Italic: 14, 18, 24, 30, 36

English style display matrices engraved on the Benton Pantograph for Starshaped Press

Stymie Extra Bold Condensed #490

A A B C D E F G H I J K K L M N O P
Q R R S T U V W X Y Z &
a a b c d e f g h i j k l m n o p q r s t
t u v w x y y z
$ 1 2 3 4 5 6 7 8 9 0 $ ¢ . , - ' ' : ; ! ? ([« »

DISPLAY: Roman: 14, 18, 24, 30, 36, 48, 60, 72

Suburban French #172

One of the first Lanston faces taken from European designs c. 1911, with ideas from Horace Macfarland and Willian D. Orcutt, and probably based on Didot from 1804...

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl
$1234567890   :;!?

Roman, Italic & SMALL CAPS Composition: 12

Tallone Max Factor #32

Proprietary face for the cosmetics company c. 1956

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

Roman, Italic, SMALL CAPS Composition: 8, 9, 12 (All long descenders)

• 102 •

Times New Roman #327 (English Monotype)

Designed by Stanley Morrison, released in 1932, for the
London *Times*.It was the most successful face of the 20th
Century and used extensively in this century.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   .,:;!?''-([†‡§£$*—$£'' ?!;:,   *1234567890*

1234567890   F476   ALTERNATIVE FIGURES   F1091   *1234567890*

Composition: Roman, Italic, SMALL CAPS: 6, 7, 8, 9, 10, 11, 12
Roman, Italic, SMALL CAPS: 12 long descenders on 14
DISPLAY: Roman: 14,18, 24, 30, 36, 48, Italic: 14,18, 24, 30
Roman 14 small caps (Linotype) special casting
(We also have some Lanston Times New Roman #362)

Times New Roman Bold #334 (English Monotype)

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

Roman Composition: 6, 7, 8, 9, 10, 11, 12
DISPLAY: Roman: 24, 30, 36

Title #28

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

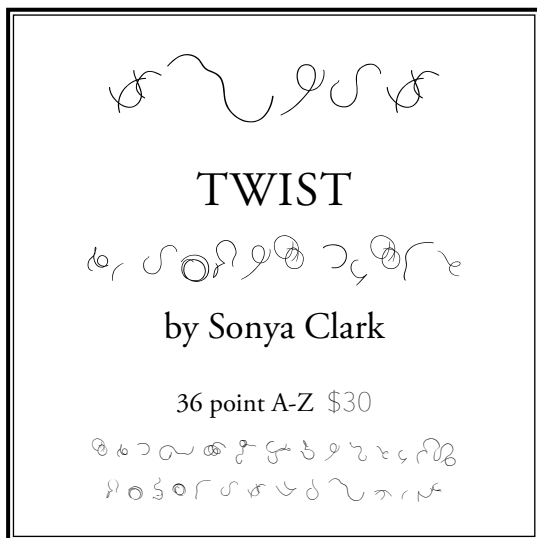Roman Composition: 5.5, 6, 8

Title, Half #905 see Half Title
Tourist Gothic — see Modern Gothic Condensed — § Gothics
Twentieth Century (Futura) — see Sans Serif section

Twist, a boxed set by Sonya Clark

Twist, a hair based font, challenges the cultural supremacy of the Roman alphabet and resists the European dominance inherent in its widespread use.


Twist follows the curl pattern of African hair. It re-centers Africa as the cradle of all humanity and returns us to our roots. Inspired by the curly DNA-filled strands of hair, *Twist* serves as a genetic reminder of our ancestry. In his ground breaking book, Decolonizing the Mind: The Politics of Language in African Literature, Ngũgĩ wa Thiong'o wrote "language as culture is the collective memory bank of a people's experience in history." The seminal text encourages African writers to publish works in any of the thousands of native languages rather than those of the colonizers. Yet, even when an African author follows Ngũgĩ's directive, indigenous languages, the culture held in the words, are relegated to the colonizers' Roman-based script.

Twist was digitally formatted by graphic designer, Bo Peng, *Twist* was named by poet laureate, Rita Dove."

—*Sonya Clark*

Twist characters
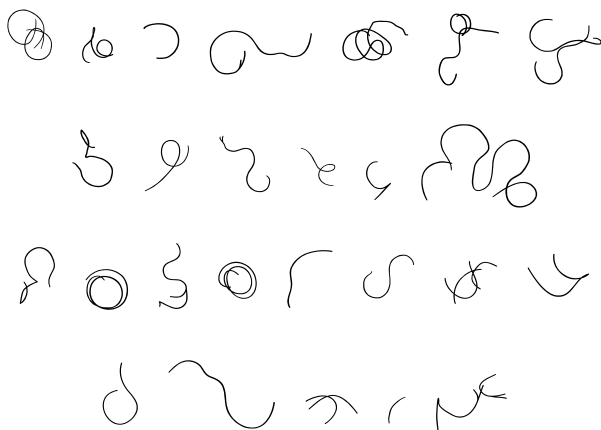
1/8 Font $95.00

A digital font will also be available soon.

Typewriter Remington Ribbon 17 L

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

Roman Composition: 11

Typewriter Remington #70 L (c. 1900)

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

Roman Composition: 10, 12
DISPLAY: Roman: 24

Typewriter Reproducing #72 L

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

Roman Composition: 6, 8, 10, 11, 12 (some accents)

Typewriter Mailing List #74 L

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

Roman: 8, 10

Typewriter Underwood #270 L

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

Roman Composition: 10

Typewriter Remington Underscore #370L

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
'" $1234567890 %@%‰£/¢#§+×=°*|
.,-:;!?()[]

Roman Composition: 10, 12

Typewriter Reproducing Underscore #372 L

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

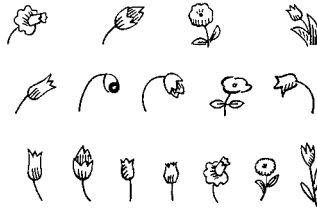Roman Composition: 6, 8, 10, 12

Typo Roman Shaded (Intertype)

Designed by Morris Benton at ATF c. 1921; Typo faces aka Tiffany.

INTERTYPE matrices excel in type design

and manufacturing methods w 12345

Special DISPLAY casting: 14, 16

Vance Gerry

ENGRAVED FLOWERS

5 each of 16 flowers, 18 pt. $25

A special casting with the help of Whittington Press of ornaments designed by Vance Gerry.

Gerry was raised in Pasadena, California, where he apprenticed at the Castle Press of Grant Dahlstrom as a teenager & caught the letterpress bug. He trained as a commercial artist and attended the Chouinard Art Institute, under the G.I. Bill, where he studied under the renowned animation artist Donald W. Graham.

In 1955 he worked at the Walt Disney Animation Studio as a layout and story sketch artist. He has contributed to films such as *Sleeping Beauty*, *101 Dalmatians*, *Winnie-the-Pooh*, and so on, finishing up with *The Lion King*.

After Disney he returned to his roots as a letterpress printer and from 1967 ran the *Weather Bird Press* in the Los Angeles area. The press moved from Laguna Beach, where it was called the *Peach Pit Press*, to Fallbrook, & finally to Pasadena. He illustrated most of his books with his line drawings, linoleum cuts, and pochoir. He also wrote and printed several books under the pseudonym of Bunston Quayles.

He gave serious thought to designing his own typeface, and acquired typefounding equipment & a Thompson caster. He worked at cutting punhes.Somewhere along the line he did have these ornaments engraved.

Gerry died March 5, 2005 and UCLA holds the *Weather Bird Press Archive, 1966-1992* at the William Andrews Clark Memorial Library in Los Angeles.

These ornaments are available from Swamp Press in the USA and Whittington Press in the UK.

Ultra Bodoni #675 see Bodoni, Ultra
Univers & Valiant— see Sans Serif section

Veronese #59 (English Monotype)

(Digital specimen below, metal version has hanging figures, not lining as shown,
and serifs are more square than as tapered as shown. The face was discontinued
when the Univers series was made, due to lack of storage space.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,!?;:
01234567890$

DISLAY: Roman: 14

Victoria Italic #224

made by many foundries, version of a popular 19th century face

ABCDEFGHIJKLMNOPQRSTUVW
$1234567890

Italic Composition: 10

Wedding Text #388

Designed by Morris benton of ATF c. 1901; aka *Lino Text* by Linotype &
Society Text by Hanson and Ludlow.

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&
abcdefghijklmnopqrstuvw
xyz st wd dd th o'r
$1234567890 .,-';:;!?

DISPLAY: 10, 12
Linotype matrices for 12, 14, 18, 24, 30, 36 "Lino Text"

Winchell #39

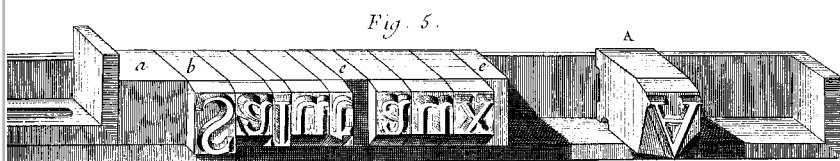Designed by Edward Everett Winchell (of Buffalo, NY) for Inland in 1903

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
$1234567890
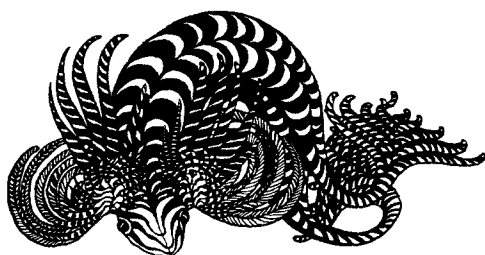
Roman Composition: 12
DISPLAY: Roman: 14, 18, 24

Winchell Condensed #119

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

Roman Composition: 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

Fig. 5.

II. Sans Serifs &

Scripts

Adonis (Intertype)

Designed by William T. Sniffin for ATF in 1930.

INTERTYPE matrices excel in type design and manufact 12345

Special DISPLAY casting: 10, 12, 14, 18

Admiral Script (Ludlow)

Characters in Complete Font

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &
$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n
o p q r s t u v w x y z
. : , ; - ' ' ' ! ? ( ) [ ] —

Characters listed below sold separately

T ð %

¼ ⅓ ½ ⅔ ¾

Special DISPLAY casting: 14,18,24,30, 36, and 48 (caps only, missing U)

Bernhard Fashion (Intertype)

Designed by Lucian Bernhard for ATF c. 1929.

ABCDEFGHIJKLMNOPQRS
TUVWXYZ &:;.,'""-?!$1234567890
abcdefghijklmnopqrstuvwxyzabcdefghijklmnop

Special DISPLAY casting: 12, 14, 18

Braggadocio #278 (English)

Designed by W. A. Woolley in 1930 for the Monotype Corporation, somewhat based on Futura (aka 20th Century).

SYNOPSIS IN 18 POINT

ABCDEFGHIJKLMN

OPQRSTUVWXYZ&

abcdefghijklmnopqr

stuvwxyzœ

1234567890

.,:;!?"-([*£$—   ÆŒ

DISPLAY: 18

Brush #302

Designed by Robert E. Smith for ATF c. 1942

A B C D E F G H I J K L M N O P 2
R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t t u v
w x y z c s s Th th tt
., - ´ ' ~ " " :; ! ? ( ) . $ 1 2 3 4 5 6 7 8 9 0 $ ¢ %

DISPLAY: 14, 18, 24, 30, 36, 42, 48, 60, 72

Chamfer Condensed #121

Popular 19th century design which ATF was making by 1871.

24 Point No. 121

ALL COSTLY ERRORS IN ADVERTISING THROUGH
WORN-OUT TYPE ARE
ENDED FOREVER IN THE MONOTYPE SHOP
$123467890

DISPLAY: Roman: 24, 36 (note: face is caps only + figs & punctuation)

Coronet (Ludlow #42-MIC) SE

Designed by Middleton for Ludlow in 1937.

Photographers' Convention Begins 62
With large exhibit of examples of good
commercial photography and portraits

18 Point Ludlow 42-MIC Coronet
Length of lower-case alphabet: 120 points

Characters in Complete Font

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z & $
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n
o p q r s t u v w x y z
. : , ; - ' ' ' ! ? — ( ) [ ]

Characters listed below sold separately

F T I %

For fractions see fraction specimen pages

Special Ludlow DISPLAY casting: 14, 18, 24, 36, 48

Coronet Bold (Ludlow # 42-BIC) SE

Composing Room of Evening 86
Globe has increased its efficiency
with the Ludlow all-slug system

18 Point Ludlow 42-BIC Coronet Bold

Characters in Complete Font

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z & $
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n
o p q r s t u v w x y z
. : , ; - ' ' ! ? – ( ) [ ]

Characters listed below sold separately

F T I %

For fractions see fraction specimen pages

Special Ludlow DISPLAY casting: 14, 18, 24, 30, 36, 48

Dorchester Script (#436 English Monotype)

English Monotype c. 1939.

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 & Œ OE

£1234567890   abcdefghijklmnopqrstuvwxyzfifflffifflæœ   .,:;!?''-[(†§$*—

ALTERNATIVE CHARACTERS

𝒞, 457   𝒥 381

DISPLAY: 24

Flash #373

Designed by Edward Shaar (his first!) c. 1939 for Lanston.

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z
$ 1 2 3 4 5 6 7 8 9 0 $ ¢ % . , - ' " " : ; ! ? ( )

DISPLAY: 14, 18, 24, 30, 36, 42, 48, 60, 72

Flash Bold (Shaar) #473

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 $ ¢ % . , - ' " " : ; ! ? ( )

DISPLAY: 14, 18, 24, 30, 36, 48, 60, 72

Florentine Cursive (Ludlow #52-LIC) _{SE}

Designed by Middleton for Ludlow in 1956.

A Source Of Supply Of Durable italic in any quantity is available with the Ludlow system of slug composition as well as attractiveness and efficiency

**18 Point Ludlow 52-LIC Florentine Cursive
Length of lower-case alphabet: 128 points**

Characters in Complete Font

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

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

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

Special Ludlow DISPLAY castting: 14, 18

Formal Script (Ludlow #51-MIC) SE

Derivative of *Typo Script*, by Middleton in 1956.

America Proudly Hails Queen of England

18 Point Ludlow 51-MIC Formal Script

Characters in Complete Font

ABCDEFGHIJKLMNO

PQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

$1234567890 .,;:= '.?///—

c' s

Special DISPLAY casting: 18, 24

Futura — see Twentieth Century this section

Gill Sans (English Monotype) #262

Created by Eric Gill c. 1929, perhaps based on Edward Johnson's face for the London Underground. Johnson was Gill's teacher and friend.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   .,:;!?''-([†‡§£$*—$£§‡†])-''?!;:,   1234567890

Roman & Italic: Composition 6 (6D), 8 (8D), 10 (10D), 12 (11D)

Gill Sans Bold (English Monotype) #275

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

1234567890   &ÆŒ   1234567890

.,:;!?''-([†‡§£$*—$£§‡†])-''?!;:,

Roman: Composition: 6 (6D), 8 (8D), 10 (10D), 12 (11D)

Gill Sans Shadow (English Monotype) #406

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
£1234567890   .,:;!?''-()[]§$*—

ALTERNATIVE CHARACTER R 334

Display: 24

Gill Sans Titling Shadow (English Monotype) #304

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

£1234567890   ALTERNATIVE CHARACTER R 199   .,:;!?''-()[]$*—

Display: 18, 24

Granby Inline (Stephenson & Blake)

THE QUICK BROWN fox jumps at !

DISPLAY: Roman: 18, 30, 36, 48
(Thompson Electroplated Mats)

Greeting Monotone (Intertype)

By Morris Benton of ATF in 1927.

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

Special DISPLAY casting: 10, 12, 14, 18

Grotesque (English Monotype) #215

Released in 1926, based on German types.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflfffffifflæœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflfffffifflæœ

1234567890   .,:;!?''-([†‡§£$*—$£§‡†])-'' ?!;:,.   *1234567890*

Roman & Italic: Composition: 5 (5D), 6.5 (6D), 7.5 (7D), 8 (8D), 9 (8D large),

10 (9D), 11(10D), 13 (12D)

DISPLAY: Roman: 18D (20pt), 30D (36 pt small), 36D (36 pt large)

Grotesque Bold (English Monotype) #216

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflfffffifflæœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflfffffifflæœ
1234567890   *1234567890*

.,:;!?''-([†‡§£$*—$£§‡†])-'' ?!;:,.

Roman Composition: 5 (5D), 6.5 (6D), 7.5 (7D), 8 (8D), 9 (8D large),

10 (9D), 11(10D), 13 (12D) **See casting note for #126, Grotesque Light**
DISPLAY: Roman: 14D (16 pt), 18D (20 pt), 24D (30 pt), 30D (36 pt small),
36D (36 pt large)

Grotesque Light (English Monotype) **#126**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ

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

Roman Composition: 5 (5 Didot), 6.5 (6D), 7.5 (7D), 8 (8D small), 9 (8D large), 10 (9D), 11 (10D), 13 (12D)

(NOTE: odd sizes can be cast on even bodies, e.g. 12D on 14 (English) point body, and 9 pt on 10, or 11 pt on 12 pt body, etc)

DISPLAY: Roman: 14D on 16 English points body, 18D on 20, 24D on 30, 30D on 36, 36D on 36

Grotesque No. 2, (English Monotype) **#51**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflæœ
1234567890 .,:;!?''-([†‡§£\$*—

Large Composition Roman: 14 (14D), 18 (18D), 24 (24D)

Hauser Script (Ludlow)

By George Hauser in 1936.

Characters in Complete Font

A B C D E F G H
I J K L M N O P Q
R S T U V W
X Y Z &
$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k
l m n o p q r s t
u v w x y z
. : , ; - ' ' ! ? ( ) [ ] — ⁓

Characters listed below sold separately

¼ ⅓ ½ ⅔ ¾
F T %

Murray Shops 12
Build new presses
for better printing
in newspaper field

30 Point Ludlow 38-HIC Hauser Script
Length of lower-case alphabet: 265 points

DISPLAY: 18, 24, 36, 48   Special Ludlow Casting

Helvetica #496

By Max Miedinger & Edward Hoffman for Haas Typefounders in Switzerland c. 1957 and called *Neue Hass Grotesk*, then acquired by Stemple.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflfffffiffl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflfffffiffl

$1234567890 $1234567890

.,-'':;!?()*— /   .,-'';!?( )

6, 7, 8, 9, 10, 11, 12 Roman & Italic Composition

Helvetica Medium #508

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflfffffiffl

$1234567890   .,-'':;!?()*— /

6, 7, 8, 9, 10, 11, 12 Roman Composition

Kabel: see Sans Serif this section

Kino #305 (English)

Designed in 1930 by Martin Dovey for the Monotype Corporation.

SYNOPSIS IN 18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ

£1234567890   .,:;!?'·([†§*—

DISPLAY: 18

Lydian (Intertype)   By Warren Chappell for ATF c.1938.
INTERTYPE matrices excel in type 12345
INTERTYPE matrices excel in type 12345

Roman & Italic DISPLAY special casting: 10, 12, 14, 18, 24, 30, 36

Lydian Bold (Intertype)

INTERTYPE matrices excel in typ 12345

INTERTYPE matrices excel in typ 12345

Roman and Italic DISPLAY special casting: 12, 14, 18, 24, 30, 36

Mandate (Ludlow) By R.H. Middleton c. 1934 for Ludlow.

*New Rates 38
On insurance
in September*

30 Point Ludlow 36-BIC Mandate
Length of lower-case alphabet: 350 points

*Fortune Made 46
By farmer after
striking rare ore*

24 Point Ludlow 36-BIC Mandate
Length of lower-case alphabet: 262 points

*Leading Department 85
Store to hire more help
for new suburban store*

18 Point Ludlow 36-BIC Mandate
Length of lower-case alphabet: 192 points

*Satisfied Users Demand 63
Dynamic faces of the latest
creation in all their display
having a new informal tone*

14 Point Ludlow 36-BIC Mandate
Length of lower-case alphabet: 157 points

Italic DISPLAY special casting: 18, 24, 30, 36, 48

Mayfair Script (Ludlow) 30SE By Middleton c.1932 for Ludlow

Characters in Complete Font

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

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n

o p q r s t u v w x y z

. : , ; - ' ' ! ? ( ) [ ] —

Characters listed below sold separately

F Q T %

Italic DISPLAY special casting: 18, 24, 30

Parisian (Intertype)

Designed by Morris Benton of ATF in 1928.

ABCDEFGHIJKLMNOPQRSTUVWXYZ & $12
34567890.,;:-()"?! abcdefghijklmnopqrstuvwxyz abcdefgh

Special DISPLAY casting: 10, 12, 14, 18

Park Avenue (Intertype)

Designed by Robert E. Smith for ATF c. 1933.

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 & $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 rs es er

Special DISPLAY casting: 12, 14, 18 (accents 12 & 14 & 18)

Pepita (English Monotype) # 613

Designed by Imre Reiner c. 1959

ABCDEFGHIJKLMNOP
QRSTUVWXYZ& ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffifflaese

£1234567890 g 637

.,:;!¿'-()[]†‡§ $%/«""–*

DISPLAY: 42 Didot on 48 pt. English

Pilot Black Italic

24 pt (Caps, figures, punctuation)

This unique design by Aleksandra Samulenkova won the Fine Press Book Association's Type Design Contest of 2013. The face was engraved and cast by Swamp Press for the FPBA. Due to the tight fit and extensive overhangs the casting is arduous and the type must be hand finished.
Thus fonts run $140 each (plus shipping).

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

_1234567890 .,;;'()[]?!/_

Reverse (Ludlow)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890 ◢ ◤ ◗ ◖ ◐ ◑ ◑ ◐ ◗ ◖

DISPLAY special casting: 18

Sans Serif Light #329
aka Monotype Sans Serif Light
aka Kabel

Derived from Rudolph Koch's *Kabel* aka *Cable* of the 1920's German typefaces stressing clean lines and a monotone weight.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z fi fl ff
$1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ? « » (

Display —12 to 24 Point, 78 Characters; 30 to 72 Point, 76; 72H4 Point, 52 Characters.

VARIANT CHARACTERS FOR USE WITH THIS SERIES
(May be substituted for regular characters when ordering fonts or purchased separately)

A J W Y a e g i t u

329-H91—Available in all Display sizes
from 14 Point No. 2 to 72 Point.

A E F K M N R S W e k s

329-H92—Available in all Display sizes
from 14 Point No. 2 to 72 Point.

A B D E F G H J L M P Q R S U

329-H93—Available in all Display sizes from 24 Point to 72 Point.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
$1 2 3 4 5 6 7 8 9 0 « » ( ) . , - ' ; ! ?

Special Arrangement
Composition—6 to 12 Point, 77 Characters
Display—14 to 72 Point. 76 Characters
Can be combined for Machine Typesetting with Sans Serif Light or Sans Serif Bold Italic

VARIANT CHARACTERS FOR USE WITH THIS SERIES
(May be substituted for regular characters when ordering fonts or purchased separately)

A C G W a b e g i t u

329K-H91—Available in all composition sizes from 6 to 18 Point

Roman & Italic Composition: 6, 8, 10, 12 + accents
DISPLAY: Roman: 14, 14#2, 18, 24, 30, 36, 42, 48, 60, 72
Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72
H-91 Alts: Rom: 14, 14#2, 18, 24, 30, 36
H-92 Alts: Roman: 14#2, 18, 24, 30, 36

Sans Serif Light Condensed #357

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

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

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

DISPLAY: Roman: 18, 24, 30, 36, 72

Sans Serif Lined #430

SAILING FROM NEW YORK ON THE STEAMER
MALMONT TO ALL POINTS & .,-':;!? $1234567890

DISPLAY: 24, 30, 36

Sans Serif Medium #331

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

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

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

Display — 14 to 72 Point, 81 Characters

VARIANT CHARACTERS FOR USE WITH THIS SERIES
(May be substituted for regular characters when ordering fonts or purchased separately)

A J W Y a e g j t u
331-H91 — Available in all Display sizes
from 14 to 72 Point

A E F K M N R S W e k s
331-H92 — Available in all Display sizes
from 14 to 36 Point

Roman Composition: 6, 8, 10, 12,
Large Composition Roman: 14, 18
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48, 60, 72
H-91 Alternates, Roman: 14

Sans Serif Medium Condensed #354

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

a a b c d e e f g g h i j j k l m n o p q r s t t u u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 $ ¢   . , - ' ' : ; ! ? (

DISPLAY: Roman: 14, 18, 24, 30, 36, 48, 60, 72

Linotype mats with slugs showing border and type. Note that since the casting is in the form of a slug it cannot be corrected easily. Usually the whole line (slug must be recast. Also, since the mats sit side by side, there can be no kerned characters. Linotype solved this problem by making logotypes, or mats with multiple characters. Intertype and Linotype mats can run on either Intertype or Linotype machines and are virtually identical except for their manufacturers.

Sans Serif Bold #330

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

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

$1234567890 .,-':;!?«»(◆¶¶¶

Display —12 and 14 Point No. 1, 82 Characters; 14 Point No. 2 to 24 Point, 84; 30 and 36 Point, 82; 42 to 72 Point, 76; 72H4 Point, 52 Characters

---

VARIANT CHARACTERS FOR USE WITH THIS SERIES
(May be substituted for regular characters when ordering fonts or purchased separately)

A J W Y a e g j t u

330-H91 —Available in all Composition and Display sizes from 6 to 72 Point

A E F K M N R S W e k s

330-H92 —Available in all Display sizes from 14 to 36 Point

C E F G H f i j r s t

330-H9 —Available in all Display sizes from 18 to 72 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

$1234567890 .,-':;!?(«»

Special Arrangement

Composition —6 to 12 Point, 77 Characters; Display —14 to 72 Point, 75 Characters Can be combined for Machine Typesetting with Sans Serif Bold or Sans Serif Light Italic

---

VARIANT CHARACTERS FOR USE WITH THIS SERIES
(May be substituted for regular characters when ordering fonts or purchased separately

A C G W a b e g j t u

330K-H91 —Available in all Composition and Display sizes from 6 to 72 Point

Roman & Italic Composition: 6, 8, 10, 12, Large Composition Roman: 14, 18
DISPLAY: Roman: 14, 14#2, 18, 24, 30, 36, 42, 48, 60, 72
Italic: 14, 18, 24, 30, 36, 42, 48, 60, 72
H-91 Alts: Roman: 14#2, 18, 24, 30, 36
Italic: 14, 14#2, 18, 24, 30, 36
H-92 Alts: Roman: 14#2, 18, 24, 30, 36
H-9 Alts: Roman: 18, 24, 30, 36(inc)

Sans Serif Extrabold (Hess) #332

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflff

$1234567890 .,-'':;!?()«»

Special Arrangement

Composition —6 to 12 Point, 80 Characters
Display —12 to 72 Point, 80 Characters; 72H4 Point, 50 Characters
Can be combined for Machine Typesetting with Sans Serif Extrabold Italic, Sans Serif Medium or Sans Serif Bold

VARIANT CHARACTERS FOR USE WITH THIS SERIES
(May be substituted for regular characters when ordering fonts or purchased separately)

A J Y a e g j t u

332-H91 —Available in all Composition and Display sizes from 8 to 72 Point

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v
w x y z fi fl ff
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ? (« »

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48, 60, 72
Italic: 14, 18, 24, 30, 36, 72
H-91 ALTS: Roman:14, (18, 24, 36 inc)

Sans Serif Extrabold Condensed # 333

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &
a a b c d e f f g g h i j j k l m n o p q
r s t t u u v w x y z
1234567890¢ .,-'':;!?)

DISPLAY: Roman: 18, 24, 30, 36, 48, 60, 72

Script Bold #322 (English)

Designed by Monotype Design Studio in 1931

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 & Œ Œ

abcdefghijklmnopqrstuvwxyzææfiflfffffifl

£1234567890 .,:;!?''-([†$—*

199 *p*   381 *s*   452 *T*

DISPLAY: 14, 18, 24, 36

Shadow (Intertype)

Designed by Morris Benton of ATF in 1934.

INTERTYPE MATRICES EX 123

Special DISPLAY casting: 14 (#2103)

Stellar (Ludlow)
Designed by Middleton in 1929 for Ludlow.

GARDEN CLUBS WILL 49
Hold the annual joint meeting
to choose grand prize winner

18 Point Ludlow 27-L Stellar

Characters in Complete Font

A B C D E F G H I J

K L M N O P Q R S T

U V W X Y Z &

$ 1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n

o p q r s t u v w x y z

. : , ; - ' ' ! ? [ ] ( ) — +

Characters listed below sold separately

A E H U %

Special DISPLAY casting: 14, 18, 24

Stylescript #425

Designed by Sol Hess for Lanston in 1940.

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

a b c d e f g h i j k k l m n o p q r r s s

t u v w x y z

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

DISPLAY: 14, 18, 24, 30, 36

Swing Bold #217

Designed by Monotype Design Studio (Lanston) Max R. Kaufmann in 1936

A B C D E F G H I J K L M N O P 2 R S T
U V W X Y 3 &

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 . , - ' " ' " : ; ! ? . &

Display Italic: 14,18, 24, 30, 36, 42, 48, 60, 72

Twentieth Century Extrabold #603 aka Futura

Lanston's copy of Futura, based on the design by Paul Renner for Bauer Typefoundry in Germany c. 1927, using the Bauhaus aesthetics. The face was called the "most influential face of its era". Baltotype did the first pirated version "Airport" c. 1943; Sol Hess of Lanston did some versions as well.

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

Roman & Italic Composition: 6, 8, 9, 10, 11, 12;
Roman Large Composition: 14, 18
DISPLAY: Roman: 14,16,18, 24, 30, 36, 42, 48, 72
Italic: 14,16,18, 24, 30, 36, 42, 48, 60, 72

Twentieth Century Bold #604

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

Roman & Italic Composition: 6, 7, 8, 9, 10, 11, 12
DISPLAY: Roman: 14,16,18, 24, 30, 36, 42, 48, 60, 72
Italic: 14, 16, 18, 24, 30, 36, 42, 48, 60, 72

Twentieth Century Medium #605

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

Roman & Italic Composition: 6, 7, 8, 9, 10, 11, 12, + accents
Roman Large Composition 14,18
DISPLAY: Roman: 14, 16, 18, 24, 30, 36, 42, 48
Italic: 14, 16, 18, 24, 30, 36

Twentieth Century Light #606

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

Roman & Italic Composition: 6, 8, 9, 10, 12;
Roman Large Composition: 18
DISPLAY: Roman: 14,16,18, 24, 30, 36, 60, 72
Italic: 14, 18, 24, 30, 36

20th Century Extrabold Condensed #607

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz   fiflff

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz   fiflff

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

Roman & Italic Composition: 8, 10, 12
DISPLAY: Roman: 14, 16, 18, 24, 30, 36, 42, 48 (T), 60, 72, 72H4
Italic: 14, 16, 18, 24, 30, 36, 42, 48, 60, 72, 72H4

Twentieth Century Medium Condensed #608

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

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

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

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

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   fi fl ff

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

Roman Composition: 8, 10, 12,
DISPLAY: Roman: 14, 16, 18, 24, 30, 36, 42, 60, 72
Italic: 14,   18,   30, 36

Twentieth Century Ultrabold #609

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

Roman Composition: 8, 9, 10, 11, 12,
Italic Composition: 8,   10,   12
DISPLAY: Roman:14, 16, 18, 24, 30, 36, 42, 60, 72
Italic: 14,   18, 24, 30, 36, 42, 48, 72

20th Century Ultrabold Condensed #610

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz   fifl ff
$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 &
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 fi fl ff
$ 1 2 3 4 5 6 7 8 9 0   . , - ' ' ' : ; ! ? ( )

Roman Composition: 8, 10, 12
DISPLAY: Roman: 14,   18, 24, 30, 36, 42, 60, 72
Italic: 14, 16, 18, 24, 30,   36,   42, 48

Twentieth Century Ultrabold Extended #614

**A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s
t u v w x y z ff ffi fi fl
$ 1 2 3 4 5 6 7 8 9 0
. , - ' " ' : ; ! ? ( ) %**

DISPLAY: 14, 18, 24, 30, 36, 42, 48

Umbra (Ludlow) (R.H. Middleton for Ludlow 1932)

EXCELS IN 43
SLUG FORMS

48 Point Ludlow No. 34 Umbra

Special DISPLAY casting: 18, 30, 48

(Characters in Complete Font)

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
. ; , ' ' ' '
! ? + —

Characters lined below sold separately

( ) [ ]

Univers is the name of a large sans-serif typeface family designed by Adrian Frutiger and released by his employer Deberny & Peignot in 1957. Frutiger came out of the Swiss Internation Style if typography, mentored by Ernst Keller at the School of Applied Arts in Zurich. Released in 1961 by Monotype.

Univers: NOTE: all sizes are given are in Didot points. The Deberny & Peignot designation is in parens.

Also: 5 Didot Points = 6 Points English; 6D=7; 7D=8; 8D=9; 8.5D=9; 9D=10; 10D=11; 11D=12; 12D=13, 14D=16; 16D=18; 18D=20; 22D=24; 28D=30; 36D=36; 48D=60

Univers Light (English Monotype) #685
(Deberny & Peignot #45,46)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ

1234567890   *1234567890*

& S16511   ., : ; ! ?'' - ([† ‡ § £ $ * — $ £ § †]) - '' ? ! ; :,.   S16512 &

Roman & Italic Composition: 5, 6, 7, 8, 8.5, 9, 10, 11, 12   Didot
DISPLAY: Roman: 14, 18, 22, 28, 36, 48 Didot
Italic: 14, 16, 18, 22, 28, 36, 48 Didot

Univers Light Condensed #686

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ

1234567890   *1234567890*

& S16511   ., : ; ! ?'' -([†‡§£$*—*$£§‡†*])-''? ! ; : ,.   S16512 &

Roman & Italic Composition: 6, 8, 9, 10, 12 Didot
DISPLAY: Roman: 16, 22, 28, 36, 48 Didot
Italic: 14, 16, 18, 22, 28, 36, 48 Didot

Univers Medium Expanded #688

ABCDEFGHIJKLMNOPQR
STUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ
1234567890   ., : ; ! ?'' -([†‡§£$*—

& S16511

DISPLAY: Roman: 14, 28, 36, 48 Didot

Univers Medium #689
(Deberny & Peignot #55,56)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

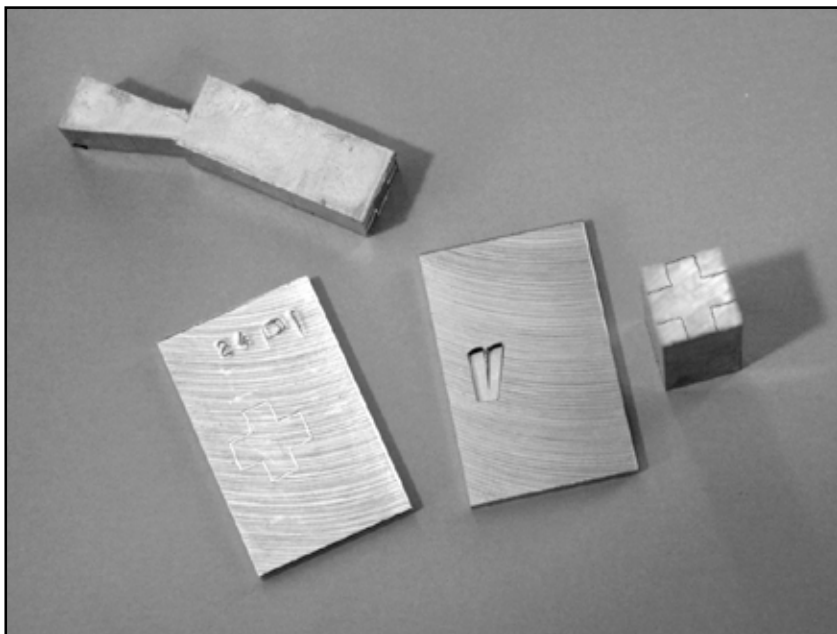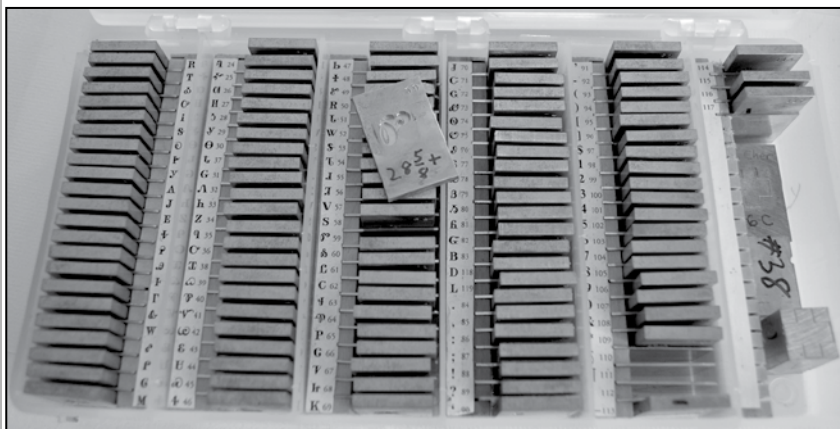abcdefghijklmnopqrstuvwxyzæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ

1234567890   *1234567890*

.,:;!?''-([†‡§£$*—$£§††])-''?!;:,.

& S16511   & S16512   & S19710

Upright & Sloped Composition : 6, 8, 8.5, 9, 10, 11, 12 + accents Didot
Upright only: 7
DISPLAY: Roman: 14, 16, 18, 22, 28, 36, 48 Didot
Italic: 18, 22, 28, 36, 48 Didot
(11D italic is Linotype #12Δ147)

Note: All the Univers is English Monotype, except as noted.

Univers Medium Condensed #690
(Deberny & Peignot #57,58)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ

1234567890   *1234567890*

& S16511   .,:;!?''-([†‡§£$*—$£§††])-''?!;:,.   S16512 &

Roman & Italic Composition: 6, 8, 9, 10, 12   Didot
DISPLAY: Roman: 14, 16, 18, 22, 28, 36, 28, 36, 48   Didot
Italic: 14, 18, 22, 28, 36, 48   Didot

Univers Medium Extra Condensed #691
(Deberny & Peignot #59)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

abcdefghijklmnopqrstuvwxyzæœ

1234567890

.,:;!?''-([†‡§£$*–

& S16511

DISPLAY: Roman: 36, 48   Didot

Univers Bold #693
(Deberny & Peignot #65, 66)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ
1234567890   1234567890

& S16511 .,:;!?''-([†‡§£$*—$£§‡†])-''?!;:,. S16512 &

Roman & Italic Composition: 6, 7, 8, 8.5, 9, 10, 11, 12   Didot
DISPLAY: Roman: 18, 22, 28   Didot
Italic: 14, 18, 22, 28, 36 Didot

Univers Bold Condensed #694
(Deberny & Peignot #67,68)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ

1234567890   *1234567890*

& S16511   .,:;!?''-([†‡§£$*—$£§‡†])-''?!;:,.   S16512 &

Roman & Italic Composition: 6, 8, 9, 10, 12,   Didot
DISPLAY: Roman: 14, 18, 22, 28, 36 Didot
Italic: 14, 18, 22, 26, 36 Didot

Univers Extra Bold #696
(Deberny & Peignot #75,76)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœ

& S16511   1234567890   *1234567890*   S16512 &
.,:;!?''-([†‡§£$*—$£§‡†])-''?!;:,.

Roman & Italic Composition: 6, 7, 8, 8 1/2, 9, 10, 11, 12   Didot
DISPLAY: Roman:14, 16, 18, 22, 28, 36, 48   Didot
Italic: 14, 16, 18, 22, 28, 36, 48   Didot

Engraved *Pilot* matrix with positioning "cross matrix" and the
cross type with and with the jet.

Matrix box with a full suite of Cherokee matrices.
The marking at the bottom os the mat is the set, or width
in points, of the cast type.

Valiant (Shaar) #412

By Edwin W. Shaar for Lanston Monotype in 1940.

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &
a a b c d e f g g h i j k k l m n o p q r s t u
v w x y z
$1234567890§¢% .,-'""":;!?–()

DISPLAY: Roman: 14, 18, 24, 30, 36, 48

Wave (Ludlow)

(R.H. Middleton for Ludlow 1962)

&ABCDEFGHIJK
LMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
.:,;-''!?()[]–· 1234567890$

Special DISPLAY: Roman: 30

III. GOTHICS
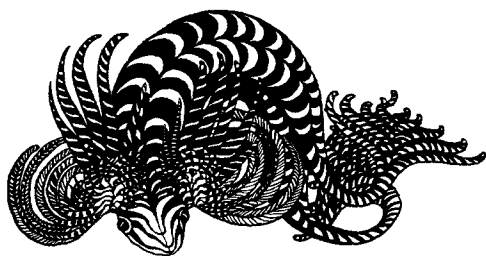
SWAMP PRESS

Alternate Gothic Condensed No. 3 — #177

By Morris Benton in 1903, based on earlier Gothics, and made for Lanston by Sol Hess,

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z
$ 1 2 3 4 5 6 7 8 9 0 . , - ' ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36

Alternate Gothic No. 1 — #51

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ fiflffffiffl

$1234567890 .,-":;!?

Roman: Composition 6, 8, 10, 12
DISPLAY: 14, 18, 24, 30, 36, 36H4, 42, 48, 60, 72, 72H4

Alternate Gothic No.2 — #77

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 & Æ Œ

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
æ œ fi fl ff

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

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

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

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

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman & Italic: 14, 18, 24, 30, 36; Roman: 42, 48, 60, 72

Copperplate Gothic Bold #345

ABCDEFGHIJKLMNOPQRSTUVW
XYZ& $1234567890 .,-'':;!?

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

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

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

Composition: 6 and 12 point (1-4)
DISPLAY: Roman: 14, 18, 18H4, 24, 24H4

Copperplate Gothic Bold Italic #346

ABCDEFGHIJKLMNOPQRSTUVW XYZ& $1234567890 .,-'':;!?

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

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

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

Composition: 6 point (1-4)

Copperplate Gothic Heavy #168

Designed by Goudy in1903, resulting in a deluge of designs, e.g. ATF's Clarence Marder & Morris Benton.

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

DISPLAY: Roman: 14, 18, 18H4, 24, 24H4 (Comp is #342 below)

Copperplate Gothic Heavy #342

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

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

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

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

Comp: 6 and12 point: (1-4) (Display is Copperplate Gothic Heavy #168)

Copperplate Gothic Heavy Condensed #169

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   . , - ' : ; ! ?

DISPLAY: Roman: 14, 18,18H4, 24, 24H4 (Comp is #343 below)

Copperplate Gothic Heavy Condensed #343

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

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

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

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

Composition: 6 point (1-4) (Display is #169 above)

Copperplate Gothic Heavy Extended #166

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 . , - ' : ; ! ?

Roman Composition: 8, 10
DISPLAY: Roman: 8, 10, 14, 14B, 18, 18H4

Copperplate Gothic Light #187

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   . , - ' : : ! ?

DISPLAY: Roman: 14, 18, 18H4, 24, 24H4 (Comp is #340, below)

Copperplate Gothic Light #340

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

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

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

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

Roman Composition: 6, 12 (Nos. 1-4) (Display is Copperplate Gothic Light #187)

Copperplate Gothic Light Condensed #197

THE AUTOMATIC CASTING MACHINE
RUNS AT THE MAXIMUM SPEED REGARDLESS OF WHETHER
THE MATTER BE PLAIN OR INTRICATE
$1234567890

DISPLAY: Roman: 14,18,18H4, 24, 24H4

Copperplate Gothic Light Condensed #341

No. 1

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 3

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 4

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Composition: 6 point: (1-4)

Draftsman Gothic # 124

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 .,-:'( )— " "

DISPLAY: Italic: 14

Franklin Gothic #107

(Designed by Morris Fuller Benton at ATF 1903-1912)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ&

abcdefghijklmnopqrstuvwxyzæœ   fiflffffiffl

$1234567890   .,-'':;!?

Roman Composition: 4, 5, 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48, 60, 72

Franklin Gothic Condensed #707

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

**a b c d e f g h i j k l m n o p q r s t u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?**

Roman Composition: 12
DISPLAY: Roman: 14, 18, 24, 30, 36, 42, 48, 72

Franklin Gothic Extra Condensed #507

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

**a b c d e f g h i j k l m n o p q r s t u
v w x y z
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?**

DISPLAY: Roman:14, 18, 24, 30, 36, 48-H4 figs only, 60, 72

Globe Gothic #240

Based on Taylor Gothic by ATF c. 1897, at the suggestion of the Boson *Globe*'s Charles H. Taylor.

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

**a b c d e f g h i j k l m n o p q r s t u v
w x y z
$ 1 2 3 4 5 6 7 8 9 0 . , - : ; ' ! ?**

Roman Composition: 6, 10   DISPLAY: 14, 18, 24 (all caps only)

Globe Gothic Condensed #239

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 . , - : ; ' ! ?

DISPLAY: 14 caps only

Globe Gothic Extra Condensed #230

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

Roman Composition: 12
DISPLAY: 14, 18, 24

Gothic Caps Condensed #48

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

Roman Composition: 6, 8, 10, 12

Gothic Condensed #49

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

Roman Composition: 5, 6, 8, 10, 12

Gothic Condensed No. 124 — #110

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefgh
ijklmnoqprstuvwxyz$1234567890?;:,.

DISPLAY: 6, 8, 10, 12

Gothic Condensed Title #43

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

. , - ' : ; ! ?

Display: 48, 60, 72

Gothic Number 3 — #249

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
$1234567890

Roman Composition: 8, 10, 12

Inclined Gothic #254

Marder & Luse had a version in 1893, later sold by ATF etc...

THE MONOTYPE SYSTEM SUPPLIES
PRINTERS WITH THE MEANS FOR PRODUCING WORK OF
THE HIGHEST QUALITY
$1234567890

DISPLAY: 14, 14B, 18, 24, 30

Inland Gothic No. 6 — #149

Inland face for 1895, adopted by Lanston before it had sans serif faces.

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

Roman Composition: 5 1/2, 6, 8, 10, 12

Jefferson Gothic —see News Gothic Extra Condensed

Lining Gothic (Light) #106

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

Roman Composition: 10, 12

Lining Gothic Mid No. 2 — #176

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 & Æ Œ
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 æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 £   .,-':;!?

Roman comp: 8, 10, 12;   DISPLAY: Roman: 14, 18, 24

Lining Gothic Mid No. 2 — #276

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
$ 1 2 3 4 5 6 7 8 9 0 . , - ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36

Lining Gothic No. 545 — #66

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ fiflffffiffl

$1234567890 .,-'':;!?

Roman: Composition 5, 6, 12
DISPLAY: Roman: 14, 18, 24, 30, 36

Lining Gothic No. 7 (Inland) — #165

ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890
Roman Composition: 5, 6, 8

Lining Gothic No. 545 — #349

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

Roman Composition: 6, Nos. 1-4

Lining Gothic No. 554 — #129

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 & Æ Œ
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 æ œ fi fl ff ffi ffl
$ 1 2 3 4 5 6 7 8 9 0 £ . , - ' : ; ! ?

DISPLAY: 14, 18, 24

Lining Gothic, Philadelphia #52

A MS&J face for the late 1800's, updated by Lanston in 1912.

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 & Æ Œ
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   fi fl ff ffi ffl æ œ
$ 1 2 3 4 5 6 7 8 9 0 £   . , - ' : ; ! ?

DISPLAY: Roman: 14, 18, 24, 30, 36

Modern Gothic Condensed (Tourist Gothic) #140

Sol Hess designed the Art Deco rounded characters in 1928, added to this version of the BB&S faces of 1897...

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

Roman Composition: 6, 8, 10, 12
DISPLAY: Roman: 14, 18, 24, 30, 36, 36H4, 42, 48, 60, 72
Alts: H-9: 14, 18, 24, 30, 36, 48, 60, 72

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z
$ 1 2 3 4 5 6 7 8 9 0   . , - ' ' : ; ! ?

Italic Display: 14, 18, 24, 30, 42, 48, 60

News Gothic Condensed #204

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœ fiflffffiffl

$1234567890 .,-':;!?

Upright Composition: 6, 7, 8, 9, 10, 11, 12, 12 H3
DISPLAY: Roman: 14, 18, 24

News Gothic Bold Condensed #205

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÆŒ &

abcdefghijklmnopqrstuvwxyz æœ fifffflfflffi

1234567890% $.,-:;!?—'()/

Upright Composition: 6, 7, 8, 9, 10, 11, 12

News Gothic #206

By Morris F. Benton in 1908, to modernize 19th Century gothics at ATF.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

$1234567890   .,-'':;!?()'''/°¢%—=+

Upright Composition: 6, 7, 8, 9, 10, 11, 12
DISPLAY: Roman: 14, 18, 24, 30

publisher and bo   abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ   12345

Sloped Composition: 8,   9,   10,   11

News Gothic Bold #93

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

$1234567890   .,-'':;!?()'''/°¢%—=+

¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔ ⅙ $1234567890

Roman Composition: 5, 6, 7, 8, 9, 10, 11, 12
DISPLAY: Roman: 14, 18, 24

News Gothic Extra Condensed #227

(aka Jefferson Gothic)

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

S S T U V W W X Y Z &

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

DISPLAY: Roman: 14, 18, 24, 30, 36, 48, 60, 72
Alternate Characters: 14, 18, 24, 30, 36

Outline Gothic Medium Condensed (Triangle)

(aka Tourist Outline Gothic)

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

DISPLAY: Roman: 18

Octic Gothic # 366

Lanston version of 19th Century faces.

ABCDEFGHIJKL

MNOPQRSTUV

WXYZ0123456

Roman Composition: 10
DISPLAY: 14, 18, 30, 36

Spartan (English Monotype) **#140**

aka Plate Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

1234567890 .,:;! ?''-([†§£$*—

Roman Large Composition: 14, 18
(This face matches up with Lanston Copperplates 168/342)

Stationers Gothic Light #84

Designed by Sol Hess for Lanston in 1942, delayed by WWII until 1948.

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

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

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

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

Roman: Nos. 1-4 Composition, 6 pt; 18#2, 18#3

Stationers Gothic Bold #85

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

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

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

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

Roman Display: 18#2, 18#3

IV. Unique & Foreign Faces

SWAMP PRESS

Devanagari Bold #346 (English Monotype)

सन् १८६७ में इंगलैंड में एक नयी मशीन का अधिक सफल माडेल आया। इसमें अभी और उन्नति होनी थी। सब से पहिले अमेरिका के अनुसंधानक टालबर्ट लेन्सटन को इसके बारे में सूझी। उन्होंने इसे छिद्रयुक्त रिबन के कागज में गुंथी एक ठंढी पेंसिल की बड़ी कील से एकहरे अक्षरों को मुद्रित करने की मशीन सोचा था। लेन्स्टन और सुप्रसिद्ध इंजीनियर जान सेल्स बेन्क्राफ्ट द्वारा इसकी उन्नति हुयी। अब यह एकहरे अक्षरों को ठीक गति से बनाने तथा प्रकट करने की मशीन के रूप में बनी और यह वर्त्तमान "मोनोटाइप" मशीनों को पुरखा कही जा सकती है।

Special DISPLAY casting: 12 pt. (I only have about 100 of the 300 matrices)

Gaelic #24 (English Monotype)

ᴀbcᴅᴇꝼᵹhiⅬmnoᴘꞃꞅᴄu
ᴀ́ḃċḋé́ꝼ̇ᵹ́íṁóṗṡ́ṫú
ᴀbcᴅᴇꝼᵹhiⅬmnoᴘꞃꞃᴄu
ᴀ́ḃċḋé́ꝼ̇ᵹ́íṁóṗꞃ̇ṫú

composition casting & fonts: 12 pt

German
Kasseler Fraktur + Halbfetter Kasseler Fraktur
#40 and #41 English Monotype

ABCDEFGHJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöüchckfffffiflllsssssisstßß .,:;=!?()[]'§„" —

Erhaltung des Wissens; und die in der ersten Zeit gedruck=
ten Bücher konnten es sehr bald mit der Schönheit der
feinsten Manuskripte jener Zeit aufnehmen, wie ihnen dies
Die Erfindung des Buchdrucks mit beweglichen Lettern
war eines der wichtigsten Ereignisse in der Geschichte

12D (13 pt) composition

Greek, #37S

Γ Δ Θ Λ Ξ Π Σ Φ Ψ Ω

Combines with 14 characters of English Caslon #37 for the complete alphabet.
DISPLAY: 30 pt

Greek, Porson #155

(Designed by Richard Porson, cut by Richard Austin for Cambridge University in 1806. Monotype
made this version in 1912.)

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

ααββγδεζηθϑικκλμνξοπρσςτυφφχψωдв

Misc. Sorts of 6, 8, 10, 12; (limited accents available)

Hebrew

Frank Ruehl & Mirjam (Intertype #1804)

Frank-Rühl (or Ruehl) is the ubiquitous Hebrew text font style. There are many
fonts that belong to this style, and all are based on an early 20th-century design
by Raphael Frank. Some of the fonts are actually called Frank-Rühl (or Ruehl)
and some are not.

10 Pt. Frank Ruehl with Mirjam. Font No. 1804   Lower case alphabet

שטאָנדאָרדיזיירונג אין שורות׳ דיגע שריפטזעצונג מאַשינעס ווי עס אין פּאָר 12345
שטאָנדאָרדיזיירונג אין שורות׳ דיגע שריפטזעצונג מאַשינעס ווי עס אין פּאָר 12345

Special DISPLAY casting (Intertype): 10

Hebrew (Intertype)

רדיזירונג אין שורות׳ 12345
די ערפּאָלגנרייבע שטאַנדא

SPECIAL DISPLAY casting: 20 (#1432)

Hebrew Condensed (Linotype)

אבגדהוזחטיכלמנסעפצקרשת

ךםןףץאַאכּפּוויי

SPECIAL DISPLAY casting: 12 (12 Δ81), 20 (20Δ7) and 28 (28Δ9) point

Hebrew: Ashurith #219 (English Monotype)

אָאבגדהוזחטיכלּמנסעפצקרשתךםןףץ

09876 ייוו—׳,־?!;:,. **54321**

Composition casting & fonts: 7 pt

Hebrew: Peninim Pointed 217 (English Monotype)

אבגדהוזחטיכלמנסעפצקרשתךםןףץ

ֶ ָ ֳ ֲ ֻ ְ ֱ ֵ ִ ַ ֻ ְ ּ ֵ ַ ָ

ייוו$£/ * » «—־()[]§!?:;′,·

0987654321

אָאֲבּבֿגּגֿדּדֿהּהֿוּוֹזּזֿחטּטֿיּיֿיֹכּכֿלּלֿלֹמּמֹ

נּנֹסּסֹעֹפּפֿפֹצּצֹקּקֹרֹשׁשׂשּׁשּׂשֹשֹׁתּתֹךּךְףּ

7 (on 12 pt body), 8 (on 14) point

The type overhangs the body in some instances and the separate diacritical marks are cast on their own bodies and fit below the other characters. Thus the type reads much larger than its point size would indicate. If interested, request a full size pdf specimen sheet.

Hebrew Peninim #220 (English Monotype)

אָאבגדההוזחטיכלמנסעפפצקרשתדםוּ̇ףץ

09876 ₌«»[]()—‒˝″ʹʹ?!؛؛ʻʹ،. 54321

Composition casting & fonts: 6 & 7 pt

Hebrew: Sonzino 218 (English Monotype)

אבגדהוזחטיכללמנסעפפצקרשתםוּ̇ףץ

ʹʹ،.;؛؛??()—‒«»*/£$ו̇ווּיי

ּ̈ ּ̇ ֽ ֵ ֶ ֿ ֹ ׁ ׂ ֫ ֳ ֲ ֱ ֽ ֿ ֻ

0987654321

אָאאבכבכגנגנדד'דהההוווזזזחטטטיייּככב

ללל'ל'ל'ל'מּמּמנ'ננסס'סעעפּפּפ'פצצקקקק

רשׁשׁשׁשׁשׂתּ̇תתד'דדּ̇ף

9 point (on 14 body)
(Runs like Peninim Pointed above)

Hebrew Peninim #489 (English Monotype)

Same as #217 (without points) but reversed in the matrices,
so it can be cast with a regular Latin face.
8 pt (on 14 pt body)

אבגדהוזחטיכללמנסעפפצקרשתדםוּ̇ףץ

Japanese
(Miscellaneous foundry style matrices, 119 mats in all)
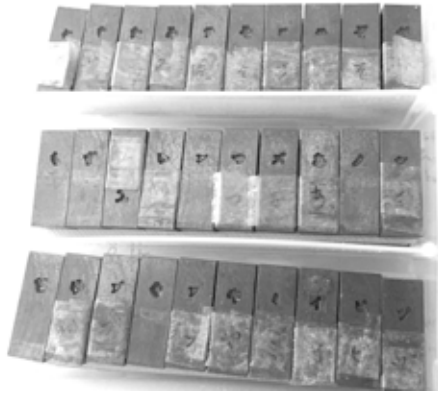
Lorimer & Remson (Russian (Linotype 680))

8 Pt. Russian Lorimer with Remson Bold. Font 680

Интертип состоит из машины, составляющей
одно целое и принадлежностей, кот 12345

**Интертип состоит из машины, составляющей
одно целое и принадлежностей, кот 12345**

Display: 8 (Faces are cast separately)

Ruthenian #308 (Ukranian / Russian)
абвгґдежзиййіїклмнопрстуфхцчшщьюяє
АБВГҐДЕЖЗИЙЙІЇКЛМНОПРСТУФХЦЧШЩЬЮЯЄ
1234567890

Roman Composition: 8, 10, 12
This face is an adaptation of #8 Modern, and is Ukranian—
additional characters convert the font to Russian

Ruthenian #318 (Ukranian / Russian)

абвгґдежзийіїклмнопрстуфхцчшщьюяє

АБВГҐДЕЖЗИЙІЇКЛМНОПРСТУФХЦЧШЩЬЮЯЄ

1234567890

Roman: 8, 10, 12
This face is an adaptation of #118 Century Bold, and is Ukranian—
additional characters convert the font to Russian

Cherokee Font Schemes

One-Eighth Font Scheme for Cherokee 36 pt

(Count, Character, Swamp designation: e.g.: 3 pieces, **R**, matrix no.1)

Pieces	Character	Matrix #	Pieces	Character	Matrix #	Pieces	Character	Matrix #	Pieces	Character	Matrix #	Pieces	Character
2	R	1	1	H	27	2	Ᏸ	53	1	Ᏸ	79	3	6
9	T	2	1	Ꮞ	28	1	Ꮦ	54	2	Ꮞ	80	3	7
2	Ꮪ	3	1	Ꭹ	29	11	Ꭻ	55	1	Ꮀ	81	3	8
8	Ꮎ	4	4	Ꮎ	30	1	Ꭻ	56	1	Ꮐ	82	4	9
2	i	5	1	G	31	3	V	57	2	B	83	7	0
10	Ꮡ	6	2	Ꭷ	32	2	S	58	1	L	119	2	&
1	Ꮡ	7	4	h	33	2	Ꮈ	59	14	D	118	3	*
2	Ᏼ	8	2	Z	34	1	Ꭿ	60	8	.		--	§
8	Ꭹ	9	1	Ꮱ	35	1	Ꮉ	61	14	,		3	¶
3	Ꭺ	10	3	Ꮲ	36	1	C	62	3	;		--	•
1	Ꭻ	11	1	Ꮏ	37	1	Ꮤ	63	3	:		2	—
2	Ꭼ	12	2	Ꮮ	38	1	Ꮃ	64	2	!		2	†
3	Ꮄ	13	1	ω	39	1	P	65	2	?		--	~
1	Ꮑ	14	1	Ꮖ	40	2	Ꮐ	66	4	'		3	/
5	Ꮙ	15	1	Ꮴ	41	1	Ꮩ	67	4	'		3	\
1	Ᏻ	16	1	⦿	42	3	Ᏸ	68	3	-			
1	Ꮅ	17	1	Ꮛ	43	1	K	69	4	(			
1	Ꭴ	18	1	U	44	2	Ꭻ	70	4	)			
3	W	19	15	Ꮆ	45	2	Ꮯ	71	3	[			
2	ℓ	20	1	Ꮞ	46	2	Ꮐ	72	3	]			
5	Ꮁ	21	2	Ꮟ	47	1	Ꮗ	73	2	$			
2	Ꮐ	22	1	Ꮨ	48	2	Ꮻ	74	6	1			
1	M	23	1	Ꮿ	49	1	Ꮳ	75	4	2			
2	ᕁ	24	2	R	50	1	Ꮂ	76	4	3			
1	ꜱ	25	7	Ꮮ	51	1	Ꮝ	77	3	4			
1	Ꮧ	26	2	W	52	2	Ꮽ	78	3	5			

Other sized fonts pf Cherokee are available. Typically I stock 1/4 and 1/8 fonts in all three point sizes, 14, 18, 24 and 36 point.

Cherokee Font Schemes

One-Eighth Font Scheme for Cherokee 24 pt

(Count, Character, Swamp designation: e.g.: 3 pieces, **R**, matrix no.1)

Pieces	Char	Matrix #	Pieces	Char	Matrix #	Pieces	Char	Matrix #	Pieces	Char	Matrix #	Pieces	Char
2	R	1	1	H	27	2	Ꮪ	53	1	ᴦ	79	3	6
9	T	2	1	ᴅ	28	1	ᴛ	54	2	ᴧ	80	3	7
2	ᴧ	3	1	y	29	11	ᴊ	55	1	fi	81	3	8
8	Oᵖ	4	4	ᴏ	30	1	ᴊ	56	1	Gʳ	82	4	9
2	i	5	1	G	31	3	V	57	2	B	83	7	0
10	Ꮝ	6	2	ᴧ	32	2	S	58	1	L	119	2	&
1	ᴽ	7	4	h	33	2	ᴘ	59	14	D	118	2	*
2	Ᏻ	8	2	Z	34	1	ᴧ	60	8	.		--	§
8	y	9	1	ᴣ	35	1	ᴌ	61	14	,		2	¶
3	ᴧ	10	3	Cʳ	36	1	C	62	3	;		--	•
1	J	11	1	ᴛ	37	1	ᴘ	63	3	:		2	—
2	E	12	2	ᴛ	38	1	ᴘ	64	2	!		2	†
3	Ᏼ	13	1	ᴄ	39	1	P	65	2	?		--	~
1	Ᏸ	14	1	ᴘ	40	2	G	66	4	'		2	/
5	ᴧ	15	1	ᴠ	41	1	V	67	4	,		2	\
1	Ᏽ	16	1	ᴄ	42	3	ᴋ	68	3	-			
1	Γ	17	1	ᴇ	43	1	K	69	4	(			
1	Ꮐ	18	1	U	44	2	ᴊ	70	4	)			
3	W	19	15	ᴏᴅ	45	2	Cʳ	71	2	[			
2	ᴄ	20	1	ᴧ	46	2	G	72	2	]			
5	Ᏺ	21	2	ᴌ	47	1	ᴧ	73	2	$			
2	G	22	1	ᴧ	48	2	ᴏ	74	6	1			
1	M	23	1	ᴧ	49	1	ᴄ	75	4	2			
2	Ꮅ	24	2	R	50	1	ᴧ	76	4	3			
1	ᴣ	25	7	ᴌ	51	1	ᴌ	77	3	4			
1	Oɪ	26	2	W	52	2	ᴄ	78	3	5			

Quarter Font Scheme for Cherokee 18 pt

(Count, Character, Swamp designation: e.g.: 3 pieces, R, matrix no.1)

Pieces	Character	Matrix #	Pieces	Character	Matrix #	Pieces	Character	Matrix #	Pieces	Character	Matrix #	Pieces	Character
3	R	1	2	H	27	3	Ꮥ	53	2	ꞵ	79	4	6
15	T	2	2	Ꮽ	28	2	Ꮧ	54	3	Ꮽ	80	4	7
4	ꮧ	3	2	Ꭹ	29	18	Ꭻ	55	2	Ꮖ	81	4	8
13	Oⁱ	4	7	Ꮎ	30	2	Ꭼ	56	2	Ꭼ	82	8	9
3	i	5	2	G	31	5	V	57	3	B	83	12	0
17	Ꮪ	6	4	Ꭵ	32	4	S	58	2	L	119	4	&
2	ꮿ	7	7	h	33	3	Ꮣ	59	23	D	118	4	*
4	Ᏼ	8	2	Z	34	2	Ꮣ	60	14	.		4	§
13	Ꭹ	9	2	Ꮩ	35	2	Ꮐ	61	24	,		4	¶
5	A	10	6	Ꮀ	36	2	C	62	6	;		4	•
2	J	11	2	Ꮇ	37	2	Ꮤ	63	6	:		4	—
4	E	12	3	Ꮏ	38	2	Ꮿ	64	4	!		3	†
5	Ꮛ	13	2	Ꮶ	39	2	P	65	4	?		4	~
2	Ꮲ	14	2	Ꮞ	40	4	Ꮐ	66	8	'		6	/
9	Ꭺ	15	2	Ꮴ	41	2	Ꮴ	67	8	'		6	\
2	Ᏸ	16	2	Ꮗ	42	6	Ꮡ	68	6	-			
2	Γ	17	2	Ꮛ	43	2	K	69	8	(			
2	Ꮹ	18	2	U	44	3	Ꭻ	70	8	)			
5	W	19	26	ꮂ	45	4	Ꮯ	71	6	[			
2	Ꮢ	20	2	Ꮞ	46	3	Ꮕ	72	6	]			
9	Ꮁ	21	3	Ь	47	2	Ꮽ	73	4	$			
3	Ꮆ	22	2	Ꮄ	48	3	Ꮎ	74	10	1			
2	M	23	2	ꮆ	49	2	Ꮳ	75	6	2			
4	Ꮃ	24	3	R	50	2	Ꭷ	76	6	3			
2	ꮝ	25	12	Ꮮ	51	2	Ꮾ	77	4	4			
2	Ꮕ	26	3	W	52	3	Ꮝ	78	4	5			

Hebrew Font Scheme

Hebrew Unpointed Distribution (somewhat added to *)
(Jerusalem Type Foundry (24pt))

#	Character	count	character	count
1	Aleph	30	.	13
2	Beth	18	,	11
3	Gimel	8	:	5
4	Daleth	14	;	4
5	He	34	!	3
6	Vau	56	?	3
7	Zayin	7	(	3
8	Cheth	15	)	3
9	Teth	6	{	3
10	Yod	50	}	3
11	Kaph	16	'	3
23	final Kaph*	7	"	3
12	Lamedh	22	-	4
138	Lamedh alt*	14	\	4
13	Mem	24	0	5
24	final Mem	15	1	5
14	Nun	16	2	5
25	final Nun	7	3	5
15	Samech	8	4	5
16	Ayin	17	5	5
17	Pe	8	6	5
26	final Pe	5	7	5
18	Tzadde	8	8	5
27	final Tzadde	5	9	5
19	Koph	8		
20	Resh	23		
21	Sin	25		
22	Tau	20		

= Montype assigned a number to each character, for reference purposes.

Half Strength Jobbing Font (36a 16A)

```
a  b  c  d  e  f  g  h  i  j  k  l  m  n  o  p  q  r  s  t  u  v  w
36 10 16 20 58 12 10 24 36 4  6  20 14 32 32 12 4  26 32 40 18 8  10
```

```
x  y  z  1  2  3  4 5 6 7 8 9  0  .  ,  ;  :  -  '  !  ?  () AE
6  10 4  16 10 10 8 8 8 8 8 10 16 20 30 6  6  8  10 4  4  10 4
```

```
OE ae oe ff fi fl ffi ffl A  B C D  E  F G H  I  J K
4  4  4  6  8  6  6   6   16 6 8 10 26 6 6 12 16 4 4
```

```
L  M N  O  P Q R  S  T  U V W X Y Z & — $
10 8 14 14 6 4 14 16 20 8 4 6 4 6 4 6 4 8
```

Quarter Strength Font Scheme (18a 10A)

(Swash Font to accompany Half Strength Font uses these amounts)

```
a  b c d  e  f g h  i  j k l  m n  o  p q r  s  t  u v w
18 6 8 10 28 6 6 12 16 4 4 10 6 14 14 8 4 12 14 18 8 4 6
```

```
x y z 1  2 3 4 5 6 7 8 9 0  .  ,  ;  :  -  '  !  ?  () AE
4 6 4 10 6 6 4 4 4 4 4 8 12 14 24 6  6  6  8  4  4  8  4
```

```
OE ae oe ff fi fl ffi ffl A  B C D E  F G H I  J K
4  4  4  6  6  4  4   2   10 4 6 6 16 4 4 8 10 4 4
```

```
L M N  O  P Q R S  T  U V W X Y Z & — $
6 6 10 10 4 4 8 10 12 6 4 4 4 4 4 4 4 4
```

SMALL CAP SCHEME

```
A B C D E  F G H I J K L M N O P Q R S T  U
8 3 4 5 13 3 3 6 8 2 2 5 6 8 8 3 2 7 8 10 4
```

```
V W X Y Z &
2 3 2 3 2 2
```

Font Schemes

1/8 Strength Font Scheme (9a 5A)

a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t
9	4	6	7	13	6	4	7	10	4	4	7	6	10	10	4	3	10	10	10

u	v	w	x	y	z
6	4	4	3	4	3

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T
5	2	4	3	6	3	3	3	5	2	2	4	3	5	5	3	1	5	5	5

U	V	W	X	Y	Z
3	2	2	1	2	1

.	,	-	'	;	:	?	!	$	1	2	3	4	5
6	*6*	*2*	*3*	*1*	*1*	*1*	*1*	*2*	*3*	*2*	*2*	*2*	*2*

6	7	8	9	0
2	*2*	*2*	*2*	*4*

Spacing Fonts

	Ems	Ens	Thick	Mid	Thin	Hair
1/2 Strength	75	40	100	80	80	40
1/4 Strength	50	30	60	40	40	20
1/8 Strength	25	15	30	20	20	20

Generally: "Thick"= 1/3 em, "Mid"= 1/4 em, "Thin"= 1/5 em, Hair = 2 pts
For larger sizes more set (width) sizes may be added.

We sell spaces and quads by the lb. as well as in fonts priced by the lb.

If you have a case nicely apportioned with spacing, weigh the spacing
and use that as a guide to ordering.

Otherwise, if a case has say 2 caps and 4 lower case, figure on 3 or 4 fonts.

One method to determine how much spacing is required would be to count up
say the lower case "a"s, then divide by the appropriate font strength, to
determine the approximate number of fonts required in your type case.

DIDOT: 15 pt English matches 14 Didot, 30 pt English matches 28 Didot.
        I can supply both sizes of spacing.

For your information, a 1/2 strength spacing font of:

	12 point weighs 0.9 lbs
	14 pt weighs in at 1.2 lbs
	16 pt weighs in at 1 lbs 5.8 oz
	18 pt weighs in at 2.08 lbs
a 1/4 Strength font of	24 pt comes to 2.4 lbs
1/4	36 at 5.3 lbs
1/4	48 at 9 lbs
1/8 Strength	60 pt 6 lbs 4.6 oz
1/8	72 pt at 8 lbs 11 oz

COPPERS & BRASSES we now stock paper "coppers" and "brasses"
12-36 point. $0.40 per card or 3 cards for $1. (24 pieces per card)

Lanston Series Numbers

Numerical listing of Lanston faces. Note: italic fonts add a "1" to the roman designation. Thus Plymouth italic is 601.

Modern Condensed	1
News	3
Cosmopolitan	4
Post Text	5
Agate	6
Modern	8
Newspaper Modern	9
DeVinne	11
Cheltenham Bold Outline	12
Modern	13
Modern Medium Cond	14
Farmer's Old Style	15
Ronaldson Old Style	16
Typewriter Remington Ribbon	17 L
Modern Medium Extended	19
Century Expanded	20
Binny Old Style	21
French Cadmus	22
Law Italic	23
Cushing Oldstyle	25
Antique, Modern	26
Antique, Old Style	27
Title	28
Bruce Old Style No. 20	31
Tallone Max Factor	32
Aldine	33
Modern No. 4	34
Atlantic	35
Scotch Roman	36
Caslon Old Style, English	37
Goudy Old Style Light	38
Winchell	39
Contour No. 1	40
DeVinne Outline Italic	41
DeVinne Outline	42
Gothic Condensed Title	43
Ben Franklin Outline	44
Pabst Old Style	45
Gothic, Light	47
Gothic, Caps Condensed	48
Gothic, Condensed	49

Gothic, Light Condensed	50
Gothic, Alternate (No. 1)	51
also "Modernized Gothic"	
Lining Gothic, Philadelphia	52
Ionic (Gothic, Lining #525)	56
Times New Roman Bold	57
Jenson Old Style	58
Contour No. 4	59
Plymouth	60
Cochin	61
Ionic	62
Latin Antique	63
Cheltenham Old Style	64
Craw Clarendon	65
Gothic, lining No. 545	66
MacFarland	68
Schoffer	69
Typewriter Remington	70 L
French Old Style No. 552	71
Typewriter Reproducing	72 L
Contour No. 5	73
Typewriter Mailing List	74 L
Bradley	75
Antique, Modern Condensed	76
Alternate Gothic No. 2	77
Caslon Old Roman	78
Caslon Bold	79
Modern	80
Clarendon	81
Stationsers Gothic Medium	82
Vertical Greek	83M
Stationers Gothic Light	84
Stationsers Gothic Bold	85
Cheltenham Bold	86
Cheltenham Bold Condensed	88
Clearface	89
Manila	92
News Gothic Bold	93
Latin Condensed	94
Cloister Black	95
Cloister Black, German	95M

Lanston Series Numbers

Howland Open	96	Antique, Bold Condensed	145
Powell	97	Condensed No. 54	146
Bookman Old Style	98	Inland Gothic No. 6	149
German No. 2	99M	French Round Face	150
German Heintzemann	100M	Wilson Series	152
German Schwabacher	101	Antique	153
Washington Text	102	Greek Porson	155M
Washington Text German	102M	Ionic, Round (Inland)	156
Title No. 104, Condensed	103	Century Old Style	157
Runic Condensed	104	Masterman	158
Title, Half	105	Hess Bold	159
Lining Gothic, Light	106	Greek Title	160
Franklin Gothic	107	Hess Title	161
Compressed No. 30	108	Litho Roman Light	162
Gothic, Wide	109	Adtype	163
Gothic Condensed No. 124	110	Cheltenham Wide	164
DeVinne Cond	111	Lining Gothic No. 7	165
Lining Gothic	112	Copperplate Gothic Heavy Ext	166
Caslon Condensed	113	Copperplate Gothic Heavy	168
Gothic, Tiffany	114	Copperplate Gothic Heavy Cnd	169
Law Italic	115	Typewriter Smith Premier	170 L
Grasset	117	Typewriter New Royal	171 L
Century Bold	118	Suburban French	172
Winchell Condensed	119	Renner	173
Modified No. 20	120	Renner Underscore	174
Chamfer Condensed	121	Bodoni	175
Contour No. 6	123	Lining Gothic Mid No. 2	176
Gothic, Draftsman	124	Alternate Gothic Cond No. 3	177
Lanston (Melior)	125	German Light	178
Initials, Massey	126	German Bold	179
Initials, Ben Franklin	127	Lanston (Melior) Bold	180
Title	128	Modern Roman Cancelled	182
Lining Gothic Medium	129	Greek, Inscription	183
Inclined Gothic Bold	132	Condensed Title Gothic	185
aka Modern Gothic Italic		Cheltenham Medium	186
Cushing Monotone	134	Copperplate Gothic Light	187
Caslon Old Style, Inland	137	Engravers Old English Bold	188
Process	138	Rockwell Antique	189
Howland	139	Stymie Light	190
Tourist Gothic	140	Russian, Church	191
aka Modern Gothic Condensed		Rockwell Antique Shaded	193
Cheltenham Bold Extra Cond	141	Bodoni Bold Shaded	194
John Hancock	142	French Round Face Cancelled	195
Strathmore Old Style	143	Copperplate Gothic Light Cnd	197
Antique, Bold	144	German News Face	199M

Lanston Series Numbers

GermanNews Face Bold	200M	Ionic, Wide No. 56	256
Comstock	202	Jenson Condensed	258
Comstock Condensed	203	Typewriter Oliver Printype	259 L
News Gothic Condensed	204	Cochin Open	262
Ticketograph Extra Condensed	205	Skeleton Gothic	263
aka News Gothic Bold Condensed		Cheltenham Old Style Cond	264
News Gothic	206	Copperplate Gothic Heavy Ext	266
Ticketograph	207	Kennerley Old Style	268
Ticketograph Condensed	208	Kennerley Bold	269
German Teutonic Title	209	Typewriter Underwood	270 L
Devinne Extra Cond No. 2	210	Typewriter Burroughs 02 Elite	271 L
Devinne (for 5.5 pt. body)	211	Typewriter Royal	272 L
Gothic, Western Union	212	Forum	274
Modern Medium Condensed	214	Bodoni Bold	275
Modern No. 3 Extra Cond	216	Lining Mid Gothic No. 2	276
Swing Bold	217	Typewriter IBM Elite	277 L
Cheltenham Bold Shaded	218	Goudy Lanston	279
Salem	220	Classic Hebrew	280
Overgrown No. 80	221	Ancient Hebrew	281
Gothic Condensed No. 3	222	Cooper Black	282
Engravers Roman	223	Cheltenham Inline Extended	285
Victoria Italic	224	Cheltenham Inline	286
Artscript	225	CHeltenham Bold Extended	287
Jefferson Gothic	227	Cheltenham Inline Extra Cond	288
aka News Gothic Extra Condensed		Clearface Italic	289
Lining Central Antique No.2	229	Stymie Medium	290
Globe Gothic Extra Cond	230	Goudy Open	291
Della Robbia	231	True Doric	292
Antique No. 6	233	Goudy Modern	293
Glamour Light	235	Goudy Bold	294
Glamour Medium	236	Cloister Bold	295
Glamour Bold	237	Initials, Goudy	296
Light Face Condensed No.7	238	Modernistic	297
Globe Gothic Condensed	239	Bookman Old Style Cond	298
Globe Gothic	240	Californian	300
Slimline	241	Goudy Bible	301
Hess Old Style	242	Brush	302
Italian Old Style	243	Long Primer Bold Latin	303
John Hancock Condensed	245	Long Primer Ionic	304
Title Shaded Litho	246	Fournier Le Jeune	305
Lining Latin Condensed	247	Broadway	306
Garamont	248	Broadway Engraved	307
Gothic No. 3	249	Ruthenian (based on Modern No.8)	308A
Cochin Bold Tooled	253	Hadriano	309
Title No. 55	255	Lombardic Caps	310

Lanston Series Numbers

Ruthenian (based on DeVinne No. 11)	311
Gallia	313
Deepdene	315
Deepdene Medium	316
Deepdene Bold	317
Russian No. 118	318
Binny Old Style Modified aka Tallone Italic	321
Broad-Stroke Cursive	322
Engravers Bold	323
Goudy Cursive	324
Hess Monoblack	325
Greco Bold	326
Goudy Text	327
Bold Face No. 2	328
Sans Serif Light	329
Sans Serif Bold	330
Sans Serif Medium	331
Sans Serif Extra Bold	332
Sans Serif Extra Bold Cond	333
Artcraft	334
Caslon Old Style	337
Caps in Square	339
Copperplate Gothic Light	340
Copperplate Gothic Light Con	341
Copperplate Gothic Heavy	342
Copperplate Gothic Heavy Con	343
Copperplate Gothic Heavy Ext	344
Copperplate Gothic Bold	345
Copperplate Gothic Bold Italic	3461
Engravers Roman	347
Engravers Bold	348
Lining Gothic No. 545	349
Lining Gothic No. 7 Modified	350
Caps in Circle	351
Lightline Title Gothic	352
Baskerville	353
Sans Serif Medium Cond	354
Sans Serif Light Condensed	357
Pendrawn	358
Woman's Home Companion	359
Post Condensed	360
Scotch Open Shaded Italic	361So
Times New Roman	362
Hess Neobold	363
Caps in Circle	365
Gothic, Octic	366
Kennerley Open Caps	368
Remington Underscored	370 L
Reproducing Underscore	372 L
Flash	373
Bodoni	375
Bold Antique	376
Spire	377
Caslon Shadow Title	379
Goudy Heavyface	380
Goudy Heavyface Condens	382
Goudy Handtooled	383
Goudy Sans Serif Light	384
Goudy Sans Serif Bold	386
Wedding Text	388
Stymie Extra Bold	390
Goudy Heavyface Open	391
Goudy Thirty	392
Goudy Old Style	394
Cloister Old Style	395
Bookman, New	398
Granjon	400
Janson	401
Bell	402
Fournier	403
Onyx	404
Bembo	405
Streamline block	407
Hadrino Stone Cut	409
Goudy Village (No. 2)	410
Modern Condensed Italic	411
Valiant	412
Spediotype Light	417
Century Bold Condensed	418
Century Schoolbook	420
Stylescript	425
Goudy Text Shaded	427
Sans Serif Lined	430
Parson's Bold	431
Lt Hobo/Goudy Franciscan	432
Caslon Old Style	437
Italian Old Style Wide	443
Initials, Monotype	448
Lightline Gothic	452

Lanston Series Numbers

Baskerville Bold	453	Twentieth Century Light	606
Post Roman Heading Letter	458	20th Century Extrabold Cond	607
Cochin, Nicolas	461	20th Cent. Medium Condensed	608
Bulmer	462	Twentieth Century Ultra Bold	609
Gothic, Lining No. 545	466	20th Century Ultra Bold Cond	610
Underwood Underscored	470 L	Twentieth Century Bold Cond	612
Remington Noiseless Elite	471 L	20th Century Semi-Medium	613
Typewriter Royal Underscored	472 L	20th Cen. Ultra Bold Extended	614
Flash Bold	473	Cochin Bold	616
Bradley, German	475	Spediotype Light	617
IBM Elite underscored	477 L	Century Text (?)	618
Westinghouse Gothic	479	Century Schoolbook Bold	620
Gothic (Helveticva Light)	481	Collier Heading	630
Cooper	482	Caslon, American	637
Westinghouse Gothic Light	489	Garamond, American	648
Stymie Extrabold Condensed	490	Craw Clarendon Book	650
Clositer Black, German	495	Clarendon (Bold) Extended	665
Gothic (Helvetica)	496	Redesigned Underwood	670 L
Granjon Bold	500	New Royal Underscored	671 L
Ward Extended	503	Ultra Bodoni	675
Montgomery Ward Light	505	Stymie Light Condensed	690
aka Ward(s of Memphis)		Poster	700
Franklin Gothic Extra Cond	507	Remington Goudy Italic	701 L
Gothic (Helvetica Medium)	508	Franklin Gothic Condensed	707
Gothic, Condensed	515	Bodoni Bold Condensed	775
Spediotype Bold	517	Stymie Bold	790
Century Bold Extended	518	Bodoni Book	875
Century Mono-Photo (?)	520	Squareface	890
New Caslon	537	Piece Accents Roman	901
Gothic Condensed, New	543	Piece Accents, Bold	902
Garamond Bold	548	Piece Accents, Gothic	903
Caps in circle	551	Piece Accents, Open	904
Caps in Circle	565	Title, Half	905
Gothic, Octic No. 2	566	Recut Bodoni Bold	975
Remington Noiseless Elite		Runic Condensed Title	1041
Underscored	571 L	Devinne Italic	1111
Typewriter Reproducing Bold		Gothic, Inclined	2541
Broadface	572 L	Californian Italic (?)	3001
Bodoni Bold Panelled	575	Copperplate Gothic Bold Ital	3461
Cooper Tooled	582	Washington Text, German	4102
Stymie Medium Condensed	590	Script Caps	4491
Hess New Bookbold	600		
Twentieth Century Extrabold	603		
Twentieth Century Bold	604		
Twentieth Century Medium	605		

(The Monotype Corporation Ltd., England)

INDEX OF 'MONOTYPE' FACES

INDEX OF 'MONOTYPE' FACES Numerical

INDEX OF 'MONOTYPE' FACES

(The Monotype Corporation Ltd., England)

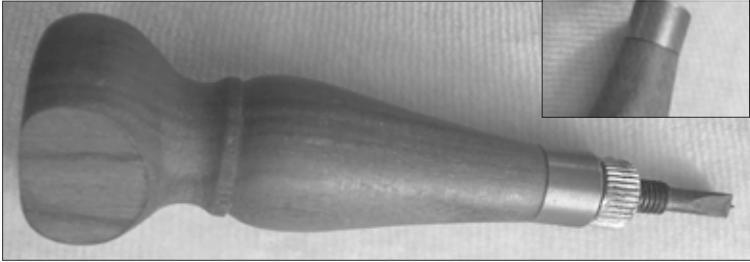Face

Beard or Neck

Depth of Drive

Counter

Body

Foot

Nick

Groove

Set Width

MOVABLE TYPE ANATOMY

Bodkin aka Makeready Punch $25

Hardened steel point can be removed & stored in the handle & has a flat so the press platen will not be dented.

This handy tool is used to stab through a make-ready sheet over the tympan (which is then printed) to allow alignment of the sheet plus make-ready under the packing. The hardened tip is short and has a flat, so it will not hit the platen itself. Wild Carrot Letterpress was given this tool many years ago and we had it copied by a machinist, Lou Hebert. Storing the pointed tip inside the handle means it can be pocketed without one getting stabbed by the pointed end. We have never been able to find another example of this tool, and have no idea who made the original or when. All we know is it probably came from England.

Galley Magnets

Manufactured at Swamp Press for Letterpress Things.
Contact John Barrett to order: Letterpressthings@gmail.com

Here's a neat trick: if the magnet is in a tight spot and can't be easily extracted, put a second magnet on top of it to cancel the magnetism, and it lifts off easily. If the magnetism isn't cancelled, rotate the top magnet 180 degrees.
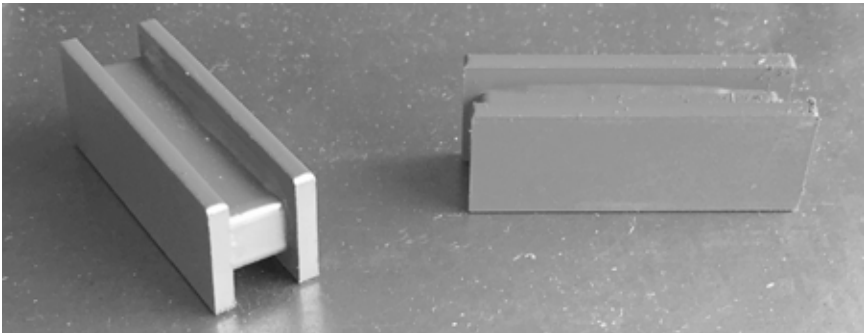
Benton Matrix Engraving

Matrices can be made from your digital files or scannable art.
Logos, ornaments, entire fonts. Faces done recently:
Pilot Black Italic (For the Fine Press Book Association),
Cherokee (in four sizes) (For Speakeasy Press).
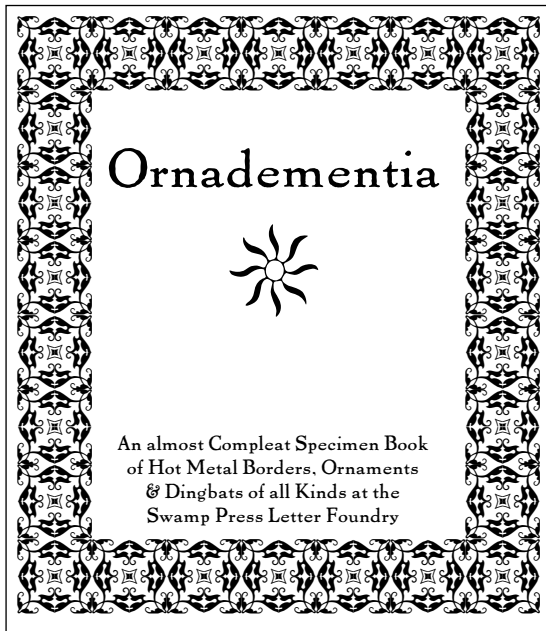Also ornaments, *Pinwheel* by Russell Maret.
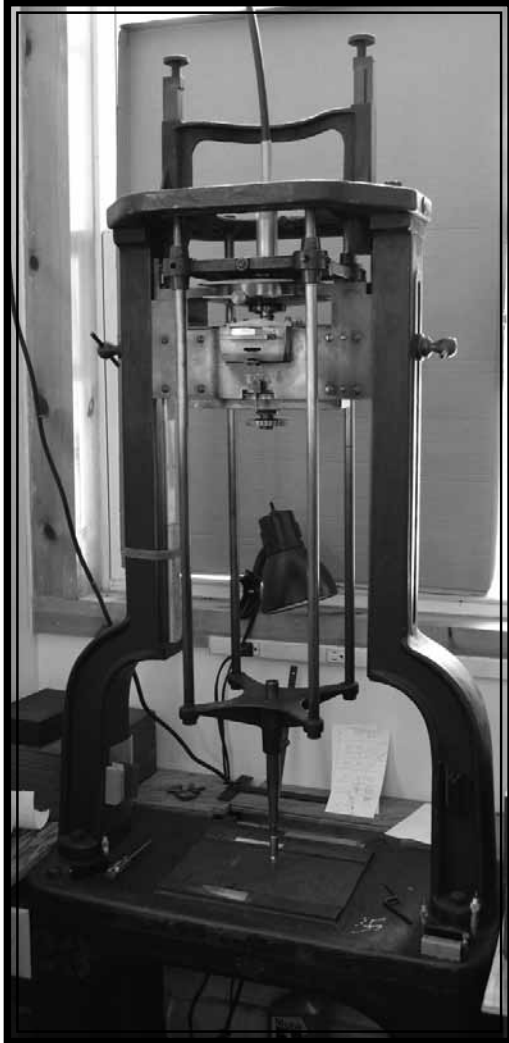
ATF Benton number 63

A Swamp Press Book You Must Have:
Ornadem_entia_

- 276 large format pages (8.5x11 inches) packed with thousands of ornament specimens, perfect bound, versus a few hundred pages in the free PDF download.

- Call me old-fashioned, but I myself prefer leafing through a bound book made of actual paper versus scrolling through massive digital files. And no battery or electric outlet necessary!

- Not only are there more ornaments shown, they are shown in all their sizes and arranged so that one can see the ornament's visual potential & glory.

- Ornaments that I have no matrices for are displayed so that you may nudge me into acquiring the means to cast your favorite dingbat for you.

- A great gift for any typophile.

- A bargain at $45.00 postpaid to anywhere in the US of A.

Ornadementia

An almost Compleat Specimen Book
of Hot Metal Borders, Ornaments
& Dingbats of all Kinds at the
Swamp Press Letter Foundry

Tolbert Lanston's Type Bible

• 676 large format pages (8.5x11 inches), and counting, packed with hundreds of full type specimen sheets, many obscure & otherwise unavailable anywhere—even on the web. Perfect bound.
• While you may collect rare-book versions of Lanston's specimen books, at much greater cost, none will be as complete as this edition which combines specimens from multiple versions. • Digitally reproduced using high resolution scans • Essential for designers. A great gift for any typophile.

• A bargain at $65.00 postpaid to anywhere in the US of A.

• Specimens show all point sizes Lanston manufactured, along with alternate characters, ornament pairings, &etc.

• An expanded version of the book type designers and printers used to specify type and show clients what the faces looked like in their various sizes.
• Also shown are technical pages on Monotype equipment and advertising for new faces as well as various promotional material.
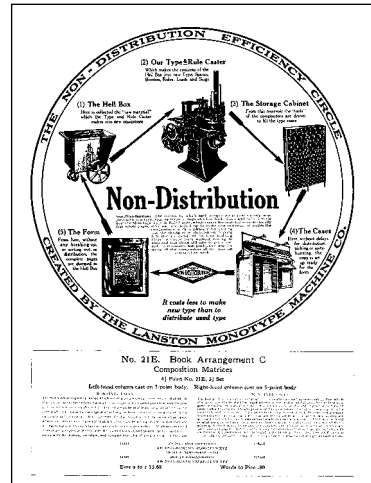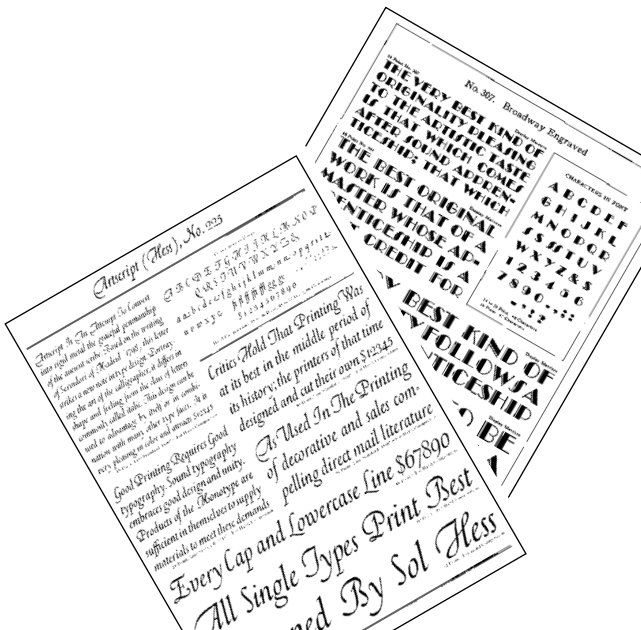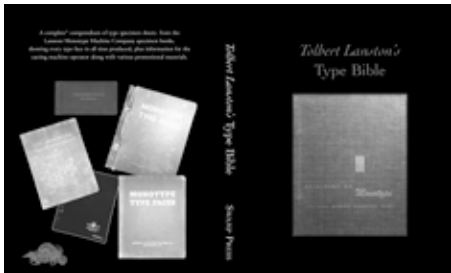
English Monotype Specimen Book
c. 1970
2 VOLUMES COIL BOUND

Under development. Reproduction of what most of us know as the two volume green ring binder set. With permission of Monotype Imaging, the complete set of specimens were scanned and bound. While a reproduction can never replace the original, this is a handy copy suitable for every day use in the shop or design studio which leaves your precious original pristine.

Since the original sets varied due to assembly at different times, this volume contains all the green binder type specimens from the 1970's era. Price TBD.

ENGLISH MONOTYPE SPECIMEN BOOK
# THE EARLY DAYS
2 VOLUMES COIL BOUND

Under development. Reproduction of specimens from the beginnings of English Monotype up to 1970. Scans of many rare and discontinued faces With permission of Monotype Imaging, the complete set of specimens were scanned. Includes obscure faces such as Frakturs which were never included in the original specimen books and were available by special request only. While a reproduction can never replace the originals, this is a handy copy suitable for every day use in the shop or design studio which leaves your precious originals pristine, if you are lucky enough to have them.

Since the original sets varied due to assembly at different times, and the many revisions Monotype made, this volume contains a gathering representing all the pre-1970's era originals. Price TBD.

English Monotype Specimen Book of Rules Borders Figures Etc
(c. 1970)
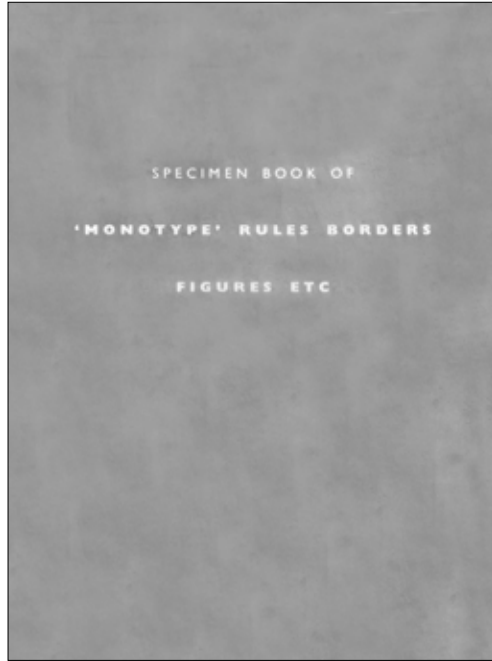
Reproduction of specimens from English Monotype circa 1970; probably the last collection of specimens issued. With permission of Monotype Imaging, the set of specimens were scanned and bound. Includes ornamental material not available in earlier Monotype specimen books.

While a reproduction can never replace the originals, this is a handy copy suitable for every day use in the shop or design studio which leaves your precious originals pristine, if you are lucky enough to have them.

Since the original sets varied due to assembly at different times, and the many revisions Monotype made, this volume more complete than any you are likely to find, anywhere. Many thanks to Pat Reagh for allowing me to scan his copy. $45 postpaid.

"Gold Box" Unique Ornaments &etc.
Friedlander Initials, Florentine Skulls, Vance Gerry, Twist, and Kliluk

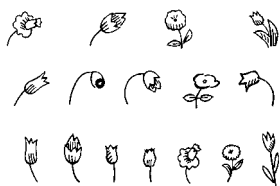(Detailed descriptions in previous pages)

Friedlander Ititials
BY
Elizabeth Friedlander

ABCDEFGHI
JKLMNOPQRS
TUVWXYZ L

26 characters plus an alternate L
48 pt font cast on 42 except the J $32

Vance Gerry
ENGRAVED FLOWERS

5 each of 16 flowers 18 pt $25

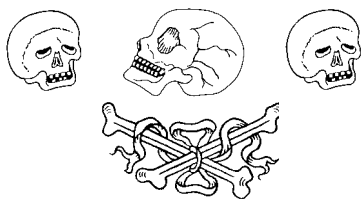### Kliluk
A sampler of 18 pt Asemic Type

by Barbara Henry

$35 • Ten pieces each of characters 1-7
and of mirror images of 1-3, 5 & 6

Florentine Series no. 1
Skulls & Crossbones

Based on inlaid marble floor tomb slabs in the nave
of Santa Croce, Florence, Italy. $15.00
Email: ed@SwampPress.com for more information

3 each of two skulls, 3 small & 2 large crossbones

TWIST

by Sonya Clark

36 point A-Z $30

1/8 font of Twist $95